



# New Hampshire Furniture Masters

*Tenth Anniversary*

2005

New Hampshire  
Furniture  
Masters  
Association



Detail of Shell Desk 2004  
by Jere Osgood  
Photo by Dean Powell

**NHFMA 2005**

This year, our tenth anniversary, the New Hampshire Furniture Masters Association (NHFMA) presents a dazzling array of fine furniture and special events, culminating in our annual auction at the grand Wentworth by the Sea Hotel on October 23. With 19 masters and three Prison Outreach furniture makers participating—and a with a special exhibition at the Currier Museum of Art in Manchester throughout much of the summer—this year promises to be extraordinary.



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Cover: Detail of Southpoint Collections Chest  
by David Lamb.

All furniture photos are by Bill Truslow, except where  
noted. All studio portrait photos are by Gary Samson.

Table by Garrett Hack. Photo by John Sher man.

Through mutual regard  
and collegial competition,  
NHFMA members  
challenge one another to  
do the best work possible.



Tea Table by William Thomas  
Photo by Paul Avis

## About the Masters

Ten years ago, 13 local furniture makers brought together a community of furniture lovers in an exhibition of patron-supported work and later at an auction. Seeking to keep alive the rich furniture-making legacy of such 18th- and 19th-century New Hampshire cabinetmakers as Samuel Dunlap, Langley Boardman, and Judkins and Senter, the Furniture Masters look forward as well as back. Their work enlivens all styles of furniture, from traditional to contemporary. As artists and masters of a craft that reaches deep into the quality of daily life, they are committed to cultivating and teaching new furniture makers, educating the public, and creating lasting and beautiful works.

## The Exhibitions

Each year the Furniture Masters display new work at exhibits ranging from a few days to a month or more. This year the Currier Museum of Art is hosting a special tenth anniversary exhibition of nearly 50 new and retrospective works. Past venues include the New Hampshire Historical Society in Concord; the Wentworth-Coolidge Mansion and Strawberry Banke in Portsmouth; the Wentworth by the Sea Hotel in New Castle; the New Hampshire Institute of Art in Manchester; the Monshire Museum of Science in Norwich, Vermont; and the Skinner Gallery in Boston. These exhibitions afford the public an up-close look at handmade furniture of the highest quality and an opportunity to meet and talk with the artists.

## The Standards

All work supported by NHFMA members is subject to a jury of masters who apply established standards of design, structural integrity, and workmanship. Through mutual regard and collegial competition, NHFMA members challenge one another to do the best work possible.

## A Legacy of Patronage

Many pieces displayed by NHFMA members have been commissioned by individuals or businesses and created through close collaboration between master and patron in determining materials, style, function, and budget. Patroned pieces have special value, showing the variety, quality, and creativity that is possible when resources and talent are combined.

## The Auction

Each exhibition season culminates in an annual auction and gala celebration. The premier works of the members, including patroned pieces, are showcased and presented for bid. We are very pleased to welcome back auctioneer Leigh Keno of *Antique Roadshow* fame. Fine furniture in all styles and price ranges is offered at the auction, along with a spirited silent auction of smaller and less expensive fun pieces.

## Education

At the heart of our commitment to continue the legacy of fine furniture making is the education of the next generation of makers, as well as anyone who loves fine furniture. Programs blend inspiration, experimentation, and tradition to cultivate and serve a growing community of students, apprentices, and professionals. NHFMA established the New Hampshire Institute of Furniture Making as a 501(c)(3) corporation to oversee the following programs:

- Studio-Based Learning Program: Our first apprentice is well into a three-year program under the tutelage of Jon Brooks, David Lamb, and Jere Osgood.
- Lecture Series: As part of the Currier exhibition, a series of lectures will be followed by a tour of the exhibit with a Furniture Master. Samples of furniture joints will be displayed to illustrate the level of craftsmanship.
- Prison Outreach Program: NHFMA members go inside the N.H. State Prison to instruct on furniture-making techniques. Those earliest involved are now teaching fellow inmates.

A number of Furniture Masters also regularly teach at nationally recognized woodworking schools throughout the country.

# A Message from the Chair man

## A Centuries-Long Tradition

Ten years, my, my, my. From six hardy souls who had a vision, to 23 members today, the New Hampshire Furniture Masters Association (NHFMA) has grown in size and stature within the woodworking community and beyond, way beyond. Today, we are the envy of many who aspire to repeat our success. We have also grown in diversity, with members not just from New Hampshire, building everything from modern to traditional work.

Anniversaries are a time for celebrations. The Currier Museum of Art in Manchester, New Hampshire, the state's preeminent museum, will host a special exhibition of our furniture from July 15 through September 5. New auction pieces will be shown, along with some past favorites. As part of our education mission, we will put on demonstrations, give talks, and display samples of typical joints and unusual construction details.

October 23 will find our auction once again at the grand Wentworth by the Sea Hotel. If we have learned anything after ten years, it's how to put on a party, with amazing food, good conversation, and a silent auction of smaller and less expensive pieces that is nearly as much fun as the main event. We are particularly pleased to have back auctioneer Leigh Keno, known for his sharp insights into American antique furniture. Tell your friends, or better yet, bring them along for a chance to see work that is particularly fine this anniversary year.

On the education side, members continue to instruct talented inmates in the woodworking program at the New Hampshire State Prison in Concord, as well as teach at woodworking schools throughout the country. Demand for the Masters Studio-Based Learning Program (apprenticeships) far outstrips space, as we see our first graduate this year. Education in all of its many forms is a rewarding and vital part of our work.

The NHFMA is thriving. Economic success and recognition by the community of our continuation of a centuries-long tradition are only part of the answer. The longevity of this group is due to far more subtle and personal reasons, as different as each of us.

Furniture makers are not a gregarious lot; we much prefer the quiet solitude of our own shops. Coming together fills a maybe not so obvious need in our working lives, to share and learn from like-minded souls. Knowing that every detail of our work will be examined by equally keen eyes pushes us to do our best and to get better still, year after year.

You, as patrons and supporters of our craft, gain much benefit from this. You are lucky that there are so many highly skilled craftsmen in such a small area, with a rich diversity of personal styles and pieces being made. We don't follow fads, for we understand that only part of the lasting value of our furniture is the pleasure of using it today. With care, our work will last generations, creating a wonderful thread that connects all the way back to you, and us. Thank you.

— Garrett Hack, NHFMA Chairman







*“Knowing that every detail  
of our work will be examined  
by equally keen eyes  
pushes us to do our best.”*

## 2005 Exhibitions

**July 15–September 5**

**The Currier Museum of Art**  
**201 Myrtle Way, Manchester, N.H.**  
**603-669-6144**

The Currier Museum of Art is an internationally renowned art museum featuring European and American paintings, decorative arts, photographs, and sculpture. The Currier serves families, students, and adults with innovative educational programs aimed at increasing the understanding, appreciation, and enjoyment of the arts in New Hampshire. In keeping with its commitment to support local artists, several members of the New Hampshire Furniture Masters Association have major pieces in the Currier's collection.

### **Sundays at The Currier**

All programs are free with museum admission and begin at 2:00 p.m.

**July 24: Gallery Talk** - Led by Currier Chief Curator Andrew Spahr  
**Concert:** Hear flute and Irish harp by Furniture Master Bill Thomas and harpist Mary Graham.

**July 31: Artist Gallery Talk** - Furniture Masters Terry Moore and David Lamb talk about their techniques and pieces in the exhibition.

**August 14: Gallery Tour** - Led by a museum docent.

For more information on these events, please call 603-669-6144 or visit [www.currier.org](http://www.currier.org).

**August 6–14**

**League of New Hampshire Craftsmen's Fair**  
**Mount Sunapee Resort**  
**Newbury, N.H.**  
**603-224-3375**

The League of New Hampshire Craftsmen's Fair is one of the most prestigious craft events in the country, with over 200 displays of both traditional and contemporary fine craftworks. The fair is a perfect venue to exhibit the various styles of fine furniture made by the New Hampshire Furniture Masters.



## 2005 Exhibitions and Auction

**September 26–October 22**

**Ocean National Bank**

**325 State Street**

**Portsmouth, N.H.**

**603-433-1146**

**Reception: September 30, 6:00–8:00 p.m.**

Ocean National Bank is a locally managed commercial banking company with a strong commitment to the creative and entrepreneurial traditions that underpin the New Hampshire economy. The company's new headquarters in Portsmouth's historic district is home to a magnificent boar droom table created by a New Hampshire Furniture Master, and will host many more examples of exceptional craftsmanship during an exhibit and auction.

**September 26–October 23**

**Wentworth by the Sea Marriott Hotel and Spa**

**588 Wentworth Road**

**New Castle, N.H.**

**603-422-7322**

On a bluff overlooking the ocean, the Wentworth by the Sea Hotel blends the past with the present...as does the craftsmanship of the New Hampshire Furniture Masters. Many of the designs and styles are taken from those made in Portsmouth and the surrounding area 200 to 300 years ago. The 120-year-old hotel, located just south of Portsmouth, is an ideal venue to host an exhibit and auction.

**October 23**

**Live Auction and Silent Auction**

**Wentworth by the Sea Hotel, Main Ballroom**

**Silent Auction and Reception: 4:30–6:00 p.m.**

**Live Auction: 6:30 p.m.**

**For more information, or to purchase catalogues and auction tickets, visit [www.furnituremasters.org](http://www.furnituremasters.org) or call 603-898-0242.**

## New Hampshire Furniture Masters: Tenth Anniversary Exhibition (1995–2005)

*P. Andrew Spahr*  
*Chief Curator, Currier Museum of Art*

The Currier Museum of Art is honored to host the tenth anniversary exhibition celebrating the founding of the New Hampshire Furniture Masters Association, which has grown from six founding members to an active association of more than 20 Furniture Masters. For the past decade, this group of artists has created some of the most distinguished studio furniture in the United States, noted for the exceptional quality of its woodworking and the elegance of its design.

The Furniture Masters' premier event has continued to be the much-anticipated annual auction. The auction and associated preview exhibitions serve to promote the organization and its members to a wide audience, to provide a high profile marketplace for the craftsmen, and to raise funds to support the association's educational activities.

Each year, every Furniture Master commits at least one major work to the sale. The exhibition at the Currier includes 22 works that will be auctioned on October 23 at the Wentworth by the Sea Hotel in New Castle, New Hampshire. In honor of the tenth anniversary, the exhibition also includes 22 masterworks created for and sold through the past nine annual auctions. A committee representing the Furniture Masters and the Currier selected these particular objects to highlight the extraordinary skill of their makers, by presenting the finest examples of their craftsmanship and design.



The Currier Museum of Art provides a rich historical and artistic context for this exhibition. For the past 76 years, the Currier has had a commitment to acquire and exhibit historic and contemporary New Hampshire art, including furniture by the region's most accomplished artisans. The collection features notable works from the late 17th century, representing the most sophisticated expressions of colonial joinery in the Seacoast region, as well as fancifully decorated pieces by the late 18th-century Dunlap shops and elegantly veneered works by Portsmouth craftsmen of the Federal period. A highlight of the 20th-century collection is the 1950 Frank Lloyd Wright-designed Zimmerman House, which still retains almost all of its original Wright-designed furniture. This tradition has continued in the last several years as the Currier has acquired works by the New Hampshire Furniture Masters.

The Currier's collections are a valuable resource for New Hampshire artists and, in fact, several Furniture Masters have found inspiration in objects at the museum. Like their historic counterparts, today's studio furniture makers have achieved a synergy between the traditional styles and methods of their craft and the opportunities offered by contemporary designs, innovative techniques, and new materials. While addressing the needs and tastes of their patrons, they have created individual expressions that are nationally recognized for the highest standards of quality in fine furniture.

This exhibition is an opportunity for the community to reflect on and appreciate the artistic journey of some of New Hampshire's most talented artists. The Currier Museum of Art is grateful to the many private collectors who have lent works to the exhibition. Rist-Frost-Shumway Engineering, P.C. has generously sponsored the exhibition presentation at the Currier.

In collaboration with Jacqueline Kfoury of Think Design and Bill Truslow Photography, the Furniture Masters have produced this handsome tenth anniversary catalogue. We especially want to thank all of the members of the New Hampshire Furniture Masters Association for their hard work and active support of this project, and for making their most recent artworks available for this exhibition.

*“Congratulations to the  
New Hampshire Furniture Masters  
on ten successful years as  
the country's preeminent studio  
furniture guild.”*

# Looking Back

## In the Beginning

**July 27, 1993** - First organized meeting with furniture makers David Lamb, Brian Braskie, Lenore Howe, and Terry Moore, with Tony Hartigan and several League of NH Craftsmen leaders, to discuss a "masters level gallery" in Concord.

**Feb. 3, 1994** - After considerable deliberation, the name New Hampshire Furniture Masters is chosen to represent the ideals we sought.

**April 1994** - Tony Hartigan brings in John Frisbee and a close association begins with the New Hampshire Historical Society. Tony hatches the idea of an auction as our big event, using "patrons" to allow the artisans to produce the items for sale.

**July 1994** - Van McLeod and the Dept. of Cultural Affairs begin an association and provide much advice and direction.

**July 1995** - Articles of association and by-laws are signed.

**Sept. 1995** - Our first show, a "pre-party," develops patrons for the auction.



# 1996

**April** - NHFMA is granted 501(c)6 (trade association) status by the IRS. Charles Sheridan, Esq., volunteers his services for this project.

**May** - WCVB-TV, Boston, produces *Chronicles* show on NHFMA.

**June** - Original NHFMA logo is created.

First full exhibition is held at the New Hampshire Historical Society (NHHS) prior to the auction.

**June 29** - The first auction at NHHS involves 13 makers, with auctioneer John Hays from Christies Inc. Auction sales total \$188,000 for 26 pieces sold. The first item sold is Bill Thomas's wing chair.

**July** - A *Wall Street Journal* article is published about the group and auction.

**Nov.** - Our first out-of-state show, Fine Furnishings Show, takes place in Providence, R.I.

Mary McLaughlin begins her deep involvement, offering ideas, advice, and a lot of hard work.



Retrospective Exhibition  
Roger and Peter Scheffer  
Philadelphia Armchair 1999  
White pine, oak and birch  
20" deep x 28" wide x 47" high  
Private collection, New Hampshire

# 1997

**Jan.** - Apprenticeship Committee is formed to develop program.

**April** - Domus Design Show in Greenwich, Conn.

**July** - NHPR (WEVO) does first radio story on NHFMA.

**Sept. 27** - The second auction is held at NHHS, with 21 makers, and Michael Grogan as auctioneer. With lively bidding, Wayne Marcoux's Davis Hutch is the first piece to sell for more than \$10,000.

# 1998

**June-Sept.** - Expanded exhibitions occur at the Wentworth-Coolidge Mansion in Portsmouth and The Boston Architectural Center. The third auction is held at NHHS on September 19, with 24 makers and Richard Withington, Jr. as auctioneer.

Retrospective Exhibition  
Scott Schmidt, Landing Table 1997  
*Semiprecious metal, wood and stone composite, blackheart and hemp*  
18 1/2" deep x 52" wide x 35" high  
On loan from Barbara and Larry Pitsch

1999

**Sept. 25** - The fourth annual auction is held at NHHS, with 22 makers and Leigh Keno of *Antiques Roadshow* fame as auctioneer.

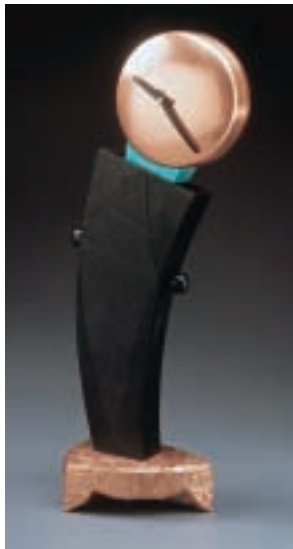
**July** - Three NHFMA makers are selected to represent N.H. furnituremaking traditions at the Smithsonian Folklife Festival: Omar Clairmont, David Lamb, and Jon Siegel.

2000

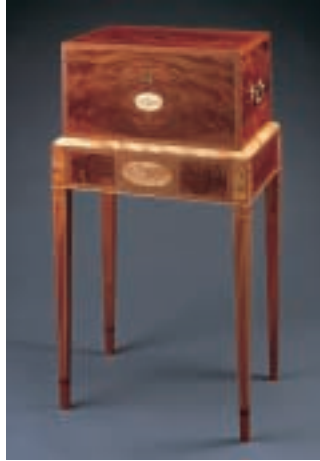
Our education mission makes major strides. The school idea is explored and the Prison Outreach Program starts under Terry Moore and Tom McLaughlin.

The Sununu family becomes significantly involved with organization and event planning.

**Sept. 3** - The fifth annual auction is held at the Mount Washington Hotel, with 29 makers, George Cleveland as auctioneer, and a weekend of lectures.



Retrospective Exhibition  
Fred Puksta, *Shall We II Mantle Clock* 2000  
*Mahogany, maple and copper*  
6" deep x 8" wide x 21" high  
On loan from Michael McLaughlin, Esq.



Retrospective Exhibition  
Loran Smith, *Millennium Box* 2001  
*Crotch mahogany, burlled white birch, makore*  
19 3/4" deep x 13 3/4" wide x 36" high  
On loan from John H. and Nancy Sununu

2001

A new catalogue design concept is introduced and a website is established at [www.furnituremasters.org](http://www.furnituremasters.org).

**Nov. 17** - The sixth annual auction is held at the NH Institute of Art, with 29 makers and Kerry Schrivens from Skinner of Boston as auctioneer.

2002

**Jan. 25** - The NH Institute of Furniture Making is established as a 501(c)3 organization to facilitate an apprenticeship program and a school-without-walls concept.

**Nov. 16** - The seventh annual auction is held at the NH Institute of Art, with 25 makers and Steve Schofield as auctioneer. Single pieces by Jere Osgood and David Lamb sell for more than \$15,000.

2003

**Oct. 19** - The eighth annual auction is held at the newly rebuilt Wentworth by the Sea Hotel, with 25 makers and Steve Schofield as auctioneer.



Retrospective Exhibition  
Jo Stone, *Entryway Table* 2003  
*Maple*  
16" deep x 24" wide x 40" high  
On loan from the artist

2004

**Sept.** - The Apprenticeship Program begins and is renamed the Studio-Based Learning Program. Our first student, Sean Connin from Saranac Lake, N.Y., works with Jon Brooks, David Lamb, and Jere Osgood, in their individual studios.

**Oct. 17** - The ninth annual auction is held at the Wentworth by The Sea Hotel, with 21 makers and Steve Schofield as auctioneer.

## New Hampshire Furniture Masters

The New Hampshire Furniture Masters are full-time, professional furniture makers who demonstrate the highest degree of excellence as designers and craftspeople. This next section showcases the masters, retrospective pieces of their work, and their current pieces for the 2005 Furniture Masters auction.

maste





Pool Table by Howard Hatch. Photo by Mike Rixon.

rs

# Ted Blachly

"I continue to develop a design language for furniture that is calm, elegant, and subtly sensuous."



Ted Blachly lives in Warner, New Hampshire, and creates furniture for both exhibition and commission. By working primarily on one piece at a time, all aspects of the design and execution can be done thoughtfully and with close attention to detail. The use of gently curved lines and surfaces, along with the warmth of exceptional woods, makes his furniture a comfort to live with.



## Retrospective Exhibition

Chest on Stand, 2004

*Curly maple, East Indian rosewood*

*15 1/2" deep x 26" wide x 41" high*

On loan from Pauline Ikawa



## Auction 2005

Love Seat

*Curly sugar maple*

26" deep x 54" wide x 31" high

The idea behind this piece was to weave the natural patterns of the highly figured wood into a unified flowing form.



Ted Blachly  
PO Box 216  
Warner, NH 03278  
603-456-2385  
[t\\_blachly@conknet.com](mailto:t_blachly@conknet.com)

# Jon Brooks



While living in Tasmania, Australia, as an artist in residence, Jon Brooks began a close study of Shaker furniture and Renee Mackintosh's ladderback chairs. This exploration eventually led to his own designs of non-functional and functional ladderback chairs, with nuances that continue to evolve today. He loves the way a ladder as a form and metaphor can be interpreted. He allows each chair to be an extension of its predecessor as the process and form evolve. No two are identical.

"Perhaps within our culture the most revolutionary thing one can do is to follow one's heart, and to help others do the same."



Photo by the Currier Museum of Art

## Retrospective Exhibition

True Loves Blue, 2000

Maple, acrylic, color pencil, oil stain, varnish, lacquer

50" deep x 60" wide x 50" high

Currier Museum of Art

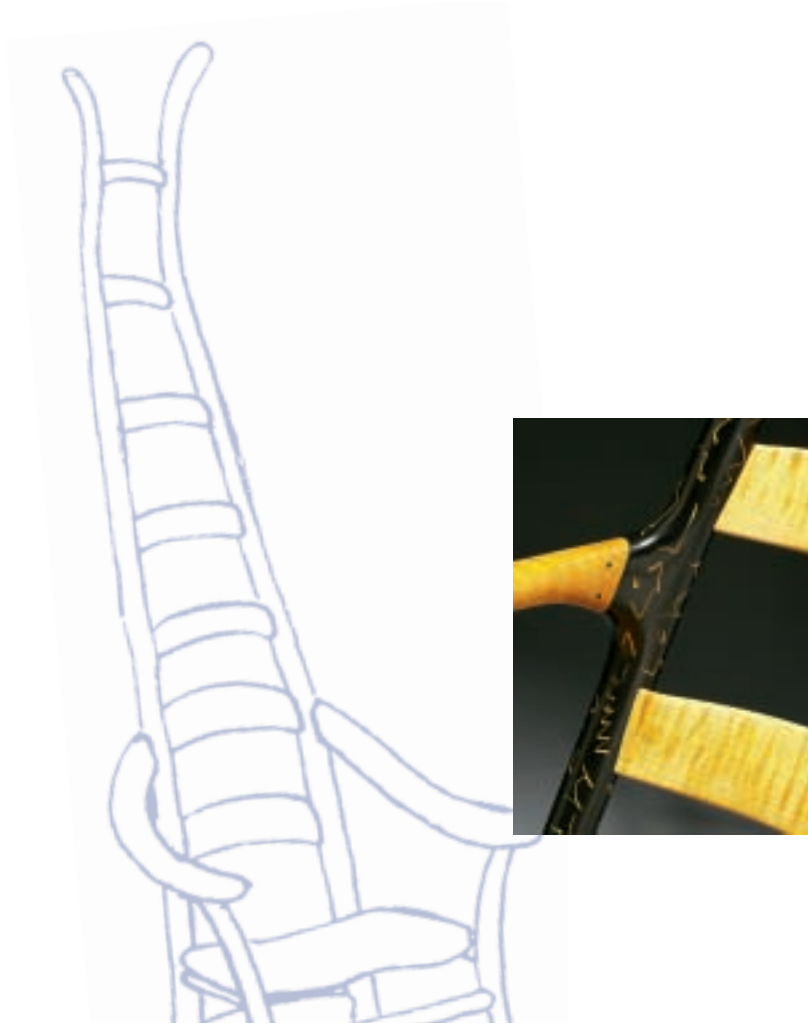
## Auction 2005

### Dancing with Yellow Chair

*Maple, acrylic, color pencil, lacquer, varnish*

*22" deep x 28" wide x 85" high*

The forest around me gives muse and wood.  
First music then dance, yellow chair dance.



Jon Brooks  
Artkamp Pine Road  
New Boston, NH 03070  
603-487-2780  
artsouljon@att.net  
jonbrooks.org



# Sam Chase



Sam Chase has worked as a cabinetmaker in his Canterbury shop for the past 13 years, and this marks his ninth year exhibiting with NHFMA. This has been a source of challenge and reward for him through the variety of tasks required by the trade. A combination of conceptual and procedural skills is needed to produce fine furniture. The aesthetic qualities of a piece, such as proportion, wood selection, and adornment, complement the technical aspects of joinery, design, and craftsmanship.

"To live a creative life, we must lose our fear of being wrong."

— Joseph Chilton Pearce



Photo by Dean Powell

## Retrospective Exhibition

Conference and Game Table, 1999

*Mahogany and figured mahogany veneers;  
holly, maple, and cherry inlay; poplar; brass*  
29 1/2" high x 66" diameter

On loan from John and Joan Henderson



## Auction 2005

### Oak Chest

*Oak*

*20" deep x 44" wide x 25" high*

Inspired by a 17th-century Portsmouth, N.H., piece found in the Wallace Nutting collection, this white oak chest has carved panels, a cedar bottom, and forged hinges.



Sam Chase  
194 Baptist Hill Road  
Canterbury, NH 03224  
603-783-0327  
chase783@aol.com

# Timothy Coleman

"A craftsman must learn when to be relaxed and improvisational in his work and when to follow closely a very disciplined method."

— James Krenov



Tim Coleman received his formal training with James Krenov at the College of the Redwoods. For the past 15 years, he has maintained a studio in western Massachusetts, where he builds furniture on speculation and commission.

Tim specializes in one-of-a-kind, richly detailed furniture that is both sculptural and functional. He uses an array of techniques to embellish surfaces, such as low-relief carving and patterned veneer work. While the inspiration for each piece is highly personal, his influences include Chinese furniture forms and the decorative work of Persia and Asia.



## Retrospective Exhibition

Yew and Me, 2003

*Western yew, English sycamore, imbuaya*

*14" deep x 32" wide x 60" high*

On loan from Robert and Jill Ammerman



## Auction 2005

“So Sweet” Bow Front Chest

*Argentine rose cedar, jatoba, maple*

*12" deep x 26" wide x 43" high*

This cabinet has a softness and warmth that give it an intimate and timeless quality. Perched on a stand with neatly tapered legs, it is robust and jaunty at the same time. The carved maple panels are reminiscent of Chinese latticework.



**Timothy Coleman**  
**39 Wilson Graves Road**  
**Shelburne, MA 01370**  
**413-625-0080**  
**tim@timothycoleman.com**  
**www.timothycoleman.com**

# Jeffrey Cooper

"All the people strain their ears  
and eyes: The sage only smiles,  
like an amused child."

– Lao Tzu



## Retrospective Exhibition

Scarlet Macaw Floor Lamp, 1999

*Maple with aniline dyes*

*54" tall measured at the socket*

Private collection, New Hampshire

Photo by Dean Powell



Jeffrey Cooper's series of loveseat benches now includes hippos, whales, polar bears, manatees, tigers, and black bears. Not just seating, they double as coffee tables, foot rests, and reasons to smile. Cooper specializes in art furniture with nature-theme sculpture. His public art can be seen at Monadnock Community Hospital and Squam Lake Science Center in New Hampshire; Dana Farber Cancer Institute in Massachusetts; Jan Platt Library in Tampa, Florida; and Texas Children's Hospital, among others.



## Auction 2005

Black Bear Pair 2005

*Cherry tinted with potassium dichromate*

20" deep x 54" wide x 17" high



Jeffrey Cooper  
135 McDonough Street  
Portsmouth, NH 03801  
603-436-7945  
[cooperwoodsculptor.com](http://cooperwoodsculptor.com)

# Henry Fox

"Let it grow."

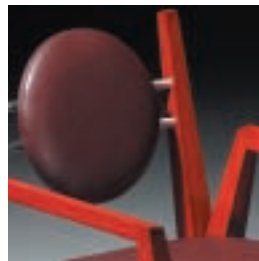
– Eric Clapton



AM Seating



The apparent ease of execution is what Henry Fox hopes to achieve in design. Watching someone skilled in any discipline makes people think, "I could do that." Henry hopes to build work that appears to be fully understandable and effortless at first encounter, yet slowly reveals its complexity over time.



Detail of Red Peach Chair



Detail of Peach Table



## Auction 2005

### Owl Chairs

*Mahogany, imago, stainless steel*

*21" deep x 19" wide x 40" high*

Conceived as a balance between light and structure, the Owl chair is made of imago (frozen linen) and mahogany. Utilizing bent, tapered laminations that create multiple points of triangulation, the chair gets its strength through sheer connections.



**Fox Brothers Furniture Studio**  
39 Liberty Street  
Newburyport, MA 01950  
978-462-7726  
[www.foxbros.com](http://www.foxbros.com)

# Garrett Hack

"Surround yourself with beautiful objects."

– Sam Maloof



Photo by Dean Powell

## Retrospective Exhibition

Side Table, 2001

*Cherry, ebony, holly, satinwood, abalone shell*

*14" deep x 40" wide x 29 1/2" high*

On loan from Kim Williams and Trevor Miller



One of the advantages of making furniture for many years is that a furniture maker finally understands the mechanics of building work that lasts. The new challenges become questions of design – the why – which quickly become why not? That is when Garrett Hack feels the boldness to push asymmetry, exaggerate proportions, or use unusual materials such as glass buttons. He wants to make furniture rich with detail, playful, and fun, that relates to familiar traditions but isn't traditional, and that has an allure that appreciates.

## Auction 2005

### Lil' Shaker

*Quilted yellow birch, bleached Cuban mahogany, satinwood,  
blackwood pulls, glass buttons, copper*  
16" deep x 34" wide x 30" high

A little Shaker, a lot of shimmer, slight asymmetry, several drawers to store a special collection, and something small of satinwood to stash some secrets.



Garrett Hack  
Jackson Brook Road  
Thetford Center, VT 05075  
802-785-4329  
[abundance.farm@valley.net](mailto:abundance.farm@valley.net)

# Howard Hatch



Howard Hatch's new piece and retrospective piece nicely represent two strands of his work through the years that he has enjoyed exploring. He has been excited by flowing, curvaceous and organic forms, as in the Barrel Back Chair. He has also found inspiration in the tighter, geometric forms, as shown in the set of nesting tables. It has been a joy to move from one "side" to the other.

"Furniture has been becoming history faster than historians can write it."

— Edward Lucie-Smith



## Retrospective Exhibition

Barrel Back Chair, 1999

*Walnut and leather*

24" deep x 32 1/2" wide x 36" high

On loan from the craftsman

## Auction 2005

Nesting Tables

*Curly rock maple*

*15" deep x 26" wide x 29" high (largest table)*

The high sheen of polished curly rock maple contrasts with the hand-carved texture.



Howard Hatch  
PO Box 1467  
Conway, NH 03818  
603-447-8486  
hhatch@ncia.net  
www.hatchstudio.com

# David Lamb



This year is very special based solely on the commissions completed, but David Lamb's turn to pass on the trade and the art of furniture making has come. He is very pleased to be fully involved with the Masters Studio-Based Learning Program and found the experience working with an eager student over the past year to be both challenging and rewarding. He has found himself recalling the many frustrations and rewards of when he was an apprentice and the lessons learned. The philosophical discussions prove that all things are relevant and the meaning of craftsmanship does not change.

"The vision of your brain and work of your hands will interpret the thought of your heart."

– David Grayson



Photo by Dean Powell

## Retrospective Exhibition

Settee, 2002

Cherry

20" deep x 43" wide x 33" high

On loan from John H. and Nancy Sununu



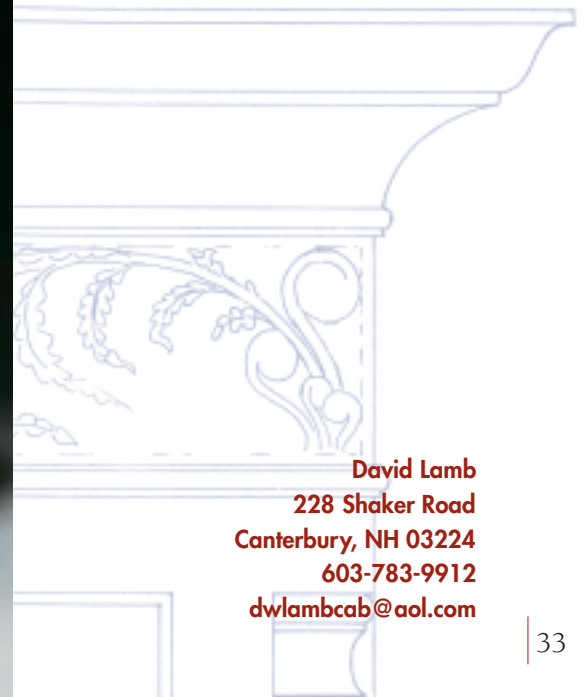
## Auction 2005

### Southpoint Collections Chest

*Cherry, walnut, white oak, leather*

*18" deep x 25" wide x 57" high*

This diminutive piece could fit in many locations and serve various functions. The details of this chest and presentation of its form begs inspection of itself and what may lie within.



David Lamb  
228 Shaker Road  
Canterbury, NH 03224  
603-783-9912  
dwlambcab@aol.com

# Wayne Marcoux



Wayne Marcoux likes building desks. He claims he had no idea what to make for the tenth exhibition/auction until the Furniture Masters were invited to the Currier for a meeting and tour of their collection.

He was inspired by the French Secretary Fall Front Desk, not for its French style and detail, but for its height and the mechanics of its lid system.

His contemporary version is a smaller, lighter look. The American Stand-Up Secretary appears to have two hinged doors, but is a fall front at stand-up height, or used with a stool.

"In over 20 years of making furniture, the one thing I make the most is dust."



Photo by Dean Powell

## Retrospective Exhibition

Sideboard, 1998

*Curly maple*

*18 1/2" deep x 72" wide x 37" high*

On loan from Honey Weiss and Dr. David Lewis

## Auction 2005

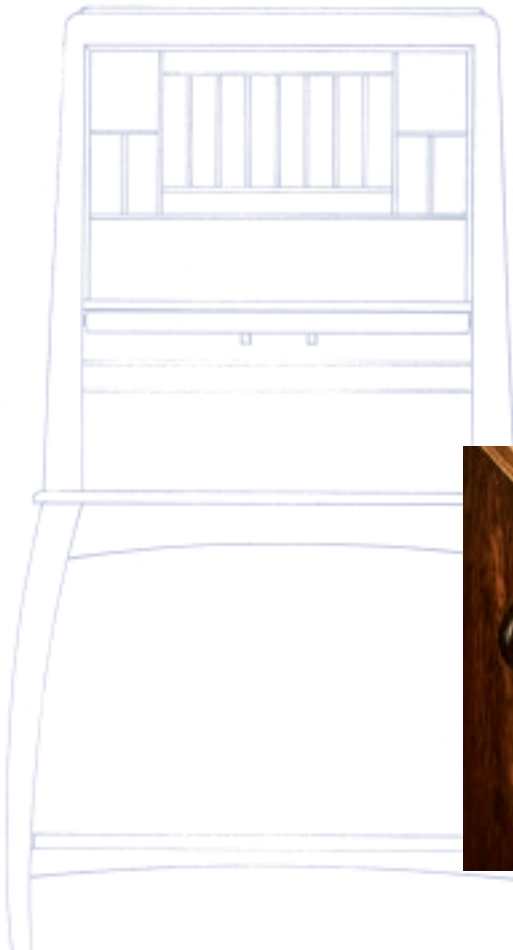
### American Stand-Up Secretary

*Dyed curly maple, bocote, zebra, wenge, lacquer*

*17" deep x 27" wide x 59" high*

*Writing surface opens to 33" deep x 39" high (standing height)*

The Secretary features a soft open/close and an extreme secret compartment. Inspiration comes from a French Secretary, Boston, circa 1825, at the Currier Museum of Art, maker unknown.



**Wayne Marcoux**  
109 Wolcott Street  
Manchester, NH 03103  
603-624-4230

# Tom McLaughlin

"I can do no great things, only small things...with great love."

— Mother Theresa



## Retrospective Exhibition

Occasional Game Table, 2001

*San Domingan mahogany veneer,  
mahogany, ebony, maple, wenge, poplar  
17 1/2" deep (34 1/2" deep when open)  
x 38" wide x 30" high*

On loan from David Dubois

Photo by Dean Powell

A few years ago, Tom McLaughlin decided to officially name his business McLaughlin Woods, because at the heart of the work he does is a love and reverence for wood. As furniture makers, we carefully select, saw, join, carve, shape, sand, and polish wood until we can feel the music of its beauty.

Along the way we have received awards and gained notoriety in publications. But most satisfying are the little things we experience, the day-to-day discoveries and surprises of grace, immersed in this craft we love.



## Auction 2005

### Signature Side Chairs

*Mahogany, San Domingan mahogany veneer, ebony*

*17 1/2" deep x 19 1/2" wide x 40" high*

Tom has been developing this side chair design over the past few years. His aim was to create a chair that exuded stylish restraint, grace, and comfort. A limited production version will be offered, but this pair, in fine mahogany appointed with ebony accents, is part of a one-of-a-kind "signature" series specially designed for this exhibit.



Original fabric designed and hand-painted by textile artist Jane Balshaw, Canterbury, N.H.

**Tom McLaughlin**  
**336 Baptist Road**  
**Canterbury, NH 03224**  
**603-783-9700**  
[www.mclaughlinwoods.com](http://www.mclaughlinwoods.com)



# Terry Moore

"With no real qualifications in the craft, I sometimes feel like I've crashed an exclusive party. Any minute now they will find that my name is not on the official list and I'll be exposed as an imposter. Please don't tell anyone that I actually get paid for doing this."



Terry Moore constantly tries to develop new directions for his work. Sometimes inspiration comes from the beauty of a particular batch of veneers, or the elegance of an architectural detail. This inspiration percolates in his system, and if he is fortunate, it will send him in some new design direction. He has long been fascinated by the support structure of bridges and how they resemble tables. This new console table, like a bridge, experiments with the interplay of structure and space.



## Retrospective Exhibition

Harlequin Desk, 2000

*Curly maple*

*15" deep x 36" wide x 48" high*

On loan from Cathy L. Berry-Dobens

Photo by Dean Powell

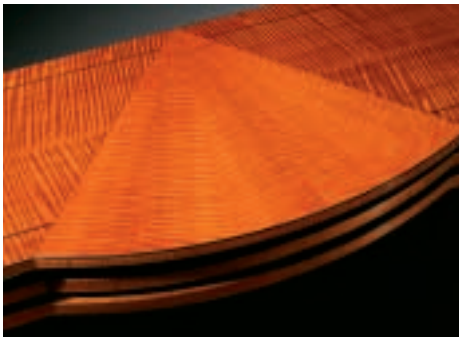


## Auction 2005

### Console Table

*Fiddleback, mahogany, ebony*  
22" deep x 61" wide x 32" high

A table usually consists of four legs and an apron, which supports the top. The size and shape of these members, and how they are constructed, can radically change the piece. The intent of this design was about paring away all non-essential bulk, leaving a light but structurally sound and elegant design.

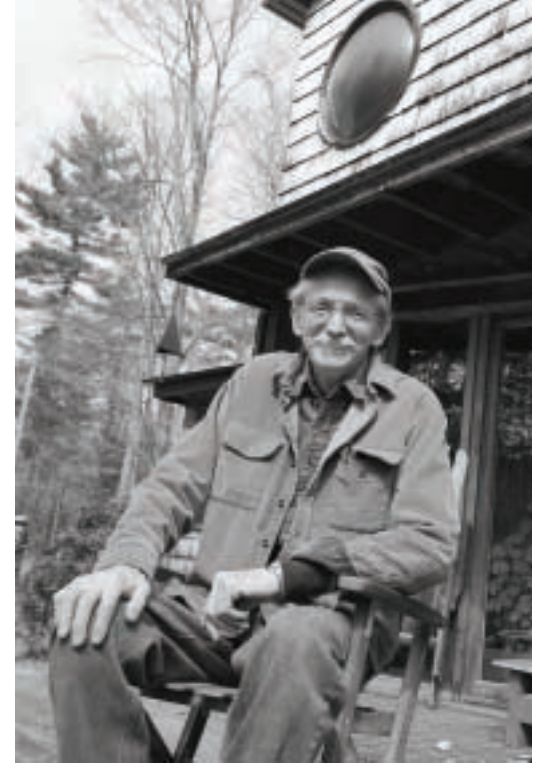


**Terry Moore**  
11 Summer Street  
Newport, NH 03773  
603-863-4795  
terrykmoore@tds.net

# Jere Osgood

"Always follow the natural paths of creation, the growth of forms and their functions. That is the best way to learn. Perhaps you may through nature arrive at the point where you can create on your own. Then one day you yourself will be part of nature; you will be able to create as she does."

– Paul Klee



Designing furniture is a special state where one is searching for a form, a chance to look around corners, to see new patterns, shapes, and movements. Jere Osgood's ideas are developed through sketches, scale drawings, full-size drawings, and mock-ups. He feels it is important not to be constrained by existing technique, but to look for the appropriate technical means to carry ideas out. It is very important to give furniture a more organic form because it is such an important part of our lives.

## Retrospective Exhibition

Spring Desk, 1996

*Bubinga shell carcass, wenge legs, ash and cherry interior with black leather writing area*  
31 1/2" deep x 51" wide x 49" high

Currier Museum of Art

Photo by Dean Powell



## Auction 2005

Spring Desk, 2005

*Walnut top, laminated ash legs*  
27" deep x 54" wide x 30" high

The legs on this desk use a lamination process that Jere has developed. The back legs have a slight taper to each layer and the front legs have a double taper to each layer. The laminates are thin at the ends and slightly thicker towards the middle.



**Jere Osgood**  
626 Abbot Hill Road  
Wilton, NH 03086  
603-654-2960  
[jere.osgood@bigfoot.com](mailto:jere.osgood@bigfoot.com)

# Geoffrey Ouellette



"Ripple effect – a set of related consequences started by one event."

In 2003, Geoffrey Ouellette developed a table design using a wave, or ripple motif. Since then, he has wanted to incorporate some of those ideas into another piece and took this opportunity to do so.



Ripple Table  
Photos by Charley Frieberg



Detail of Desk



Detail of Settee

## Auction 2005

### Ripple Effect

*Figured cherry, curly sugar maple*  
20" deep x 42" wide x 32" high

The design of this piece explores the curve, in particular the wave, an arrangement of curves.



**Geoffrey Ouellette**  
29 Pineway  
Gilford, NH 03249  
603-366-4449



# Brian Sargent

“Wood is universally beautiful to man.”

– Frank Lloyd Wright



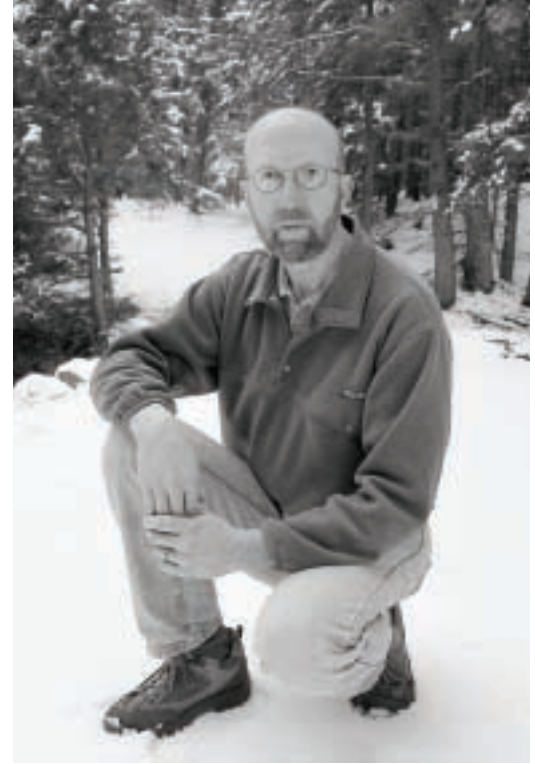
Turtle Table  
Photo by Dean Powell



Detail of Turtle Table  
Photo by Charley Frieberg



Detail of Linen Chest  
Photo by Charley Frieberg



Creativity to design is a process that takes place in the mine's eye for Brian Sargent. It's taking the elements of a creative thought and playing with those pieces of creativity to create a new design. The premise of that design may come quickly or it may not. It's developing a harmony between all of the creative pieces that refines the final design. In the case of these nightstands, a second element was added: the patron's living environment, which only adds to the creative pallet.

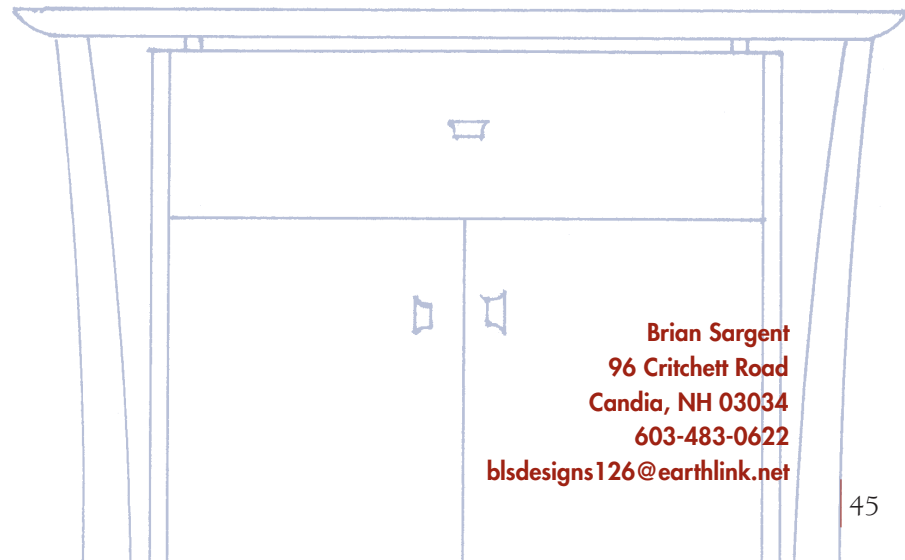


## Auction 2005

### Nightstands

*Bird's-eye maple, morado, brushed stainless steel; lacquer hand-rubbed to a satin finish*  
20" deep x 22" wide x 28" high

Three of Brian's favorite design elements were woven together to create this new design.



Brian Sargent  
96 Critchett Road  
Candia, NH 03034  
603-483-0622  
blsdesigns126@earthlink.net

# Jon Siegel



Jon Siegel has over 40 years experience in woodturning. The furniture he makes is mainly or entirely produced on the lathe. After many years specializing in Early Colonial archetypes, such as gateleg tables and banister back chairs, he now creates contemporary styles with large diameter turnings.

"Accomplished turners such as Jon Siegel have begun to explore the possibilities of turned furniture, updating traditional forms they have mastered and striking out in new directions."

– Edward S. Cooke Jr., Professor of American Decorative Arts, Yale University; "Papers From the 1997 World Turning Conference"



Photo by Dean Powell

## Retrospective Exhibition

Elliptori, 2001

Mahogany, glass

26" deep x 56" wide x 16" high

On loan from Ellen Schwartz

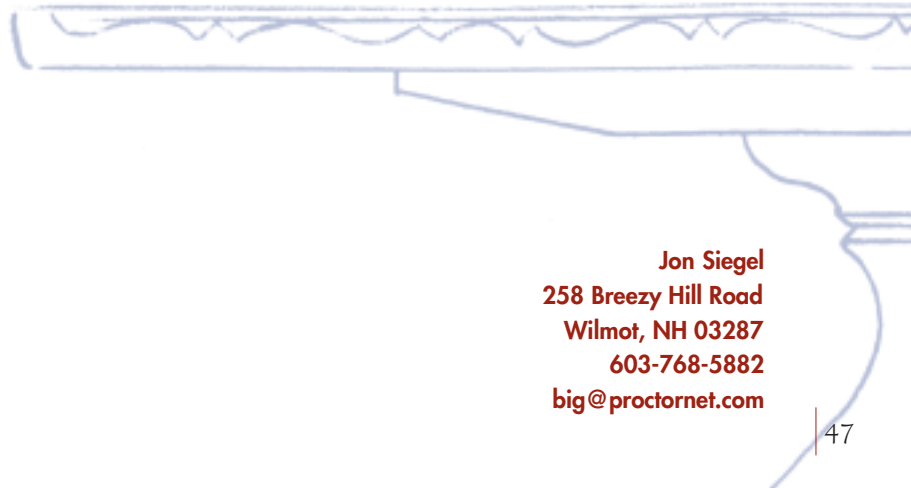
## Auction 2005

### Rosette Table

*Mahogany, glass*

*48" diameter x 30" high*

This solid mahogany table is constructed from three main parts: the top, column (or pedestal), and base. All parts of the table are turned on a lathe. The glass provides a functional surface for the decorative top.



Jon Siegel  
258 Breezy Hill Road  
Wilmot, NH 03287  
603-768-5882  
big@proctornet.com

# Gary Spykman



This past year brought a big change to Gary Spykman's studio. For the first time in 10 years he is working alone. His apprentices and helpers have moved on and he decided that, for now, he would let it be. Gary had been focusing on design work and specialized projects, while allowing his assistants to do much of the basic woodworking. Now, he is back to doing all the work himself and is getting reacquainted with the reason he chose this field in the first place.

"My most successful designs seem always to involve the tightest constraints."



Photo by Dean Powell

## Retrospective Exhibition

Lady's Writing Desk with Chair, 2002

*Cherry, bird's-eye maple, leather*

*Desk: 26" deep x 46 1/2" wide x 30 1/2" high  
(writing surface is 28" high)*

*Chair: 22" deep x 19" wide x 36 1/2" high*

On loan from John H. and Nancy Sununu

## Auction 2005

### Library Table

*Mahogany, bleached ash*

*40" deep x 78" wide x 29" high*

The broadly overhanging top of this table is made from two matched planks of extra-wide mahogany. It is supported by an equally substantial base of neutral-colored bleached white ash.



**Gary Spykman**  
47 Victoria Street  
Keene, NH 03431  
603-352-5656  
mail@gjwspykman.com

# William Thomas

"Touch wood."

– Old Proverb



Photo by Dean Powell

## Retrospective Exhibition

Sheraton Cylinder-Fall Secretary, 1998  
Mahogany, mottled mahogany veneer, satinwood,  
zebrawood, holly veneers, poplar, pine  
Eagle carving by Michael Dow of York, M.E.  
23" deep x 42" wide x 102" high  
Private collection, New Hampshire



Working with wood has been Bill Thomas's goal ever since he was aware of the tools his father had in his cellar shop. His dream became reality when he discovered the North Bennet Street School, and he has been building furniture for 26 years. He believes in providing his clients with the best-made furniture he is capable of making. Bill enjoys building period pieces because he appreciates the historical ties with classical design, going back through time from the 18th century to the ancient Greeks and Romans.



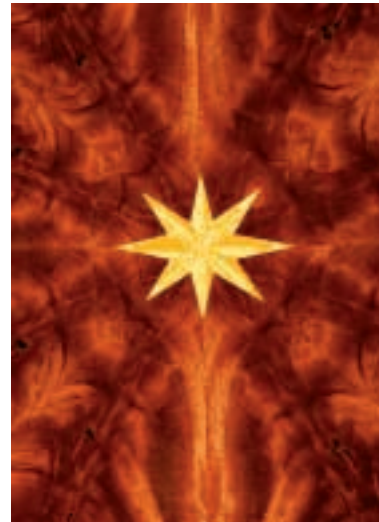
## Auction 2005

### Sheraton Elliptical Tip-Top Breakfast Table

*Mahogany, crotch mahogany and satinwood veneers*

*44" deep x 32" wide x 28" high*

When this table is not in use, the top can be tipped up so the table can be stored in a corner, showing off the rich crotch mahogany veneer.



**William Thomas**  
15 Todd Hill Road  
Rindge, NH 03461  
603-899-3249  
[wmtomascabinet@monad.net](mailto:wmtomascabinet@monad.net)

# Joe Tracy

"Combining elements from historical furniture, art, architecture, nature, and my imaginings, I strive to compose pieces that invite, amuse, challenge, and surprise the viewer while still maintaining an honesty with the use of the materials, a logic of composition, along with a sensitivity to how the piece might be used and lived with."



Photo by Dean Powell

## Retrospective Exhibition

Rock End Tables, 2001

*Wenge, curly redwood veneer, granite beach stone*

*12" deep x 20" long x 22" high*

On loan from Robert and Jill Ammerman



While the primary material in Joe Tracy's work continues to be wood, he has been exploring the use of other materials. Currently, he is working on a series of three coffee/end tables constructed of glass, granite, and patinated brass.

This past spring he traveled to California to purchase some amazing curly sequoia slabs and a large sequoia billet that he was able to get sliced into veneer, some of which is in this year's auction piece.

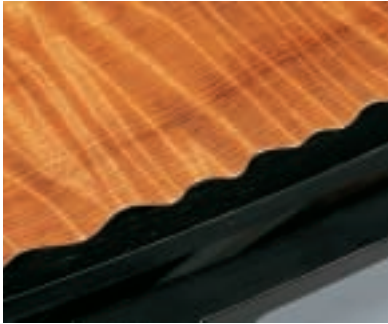
## Auction 2005

### Glass-Top Coffee Table

*Figured sequoia, stained walnut*

*28" deep x 60" wide x 16" high*

After acquiring some large pieces of this very rare and spectacular curly sequoia veneer, which looks more like crushed velvet than wood, Joe decided to simply “drape” it over a graceful dark wood base and just let it speak for itself.



**Joe Tracy**  
**P.O. Box 447**  
**Mount Desert, ME 04660**  
**207-244-0004**  
**[jtracy@acadia.net](mailto:jtracy@acadia.net)**



Sideboard by Tom McLaughlin. Photo of interior by Mike Rixon.  
Interior design by Diana Cress of Divine Designs.

## Education

Recognizing that education plays a vital role in both preserving and furthering the tradition of fine furniture making, the Furniture Masters continue to support the Prison Outreach Program and are pleased to further their involvement with of the New Hampshire Institute of Furniture Making's Studio-Based Learning Program. This unique program offers a customized curriculum tailored to the individual interests of each apprentice, and provides access to a wide range of design and construction techniques in the diverse studios of the masters.

# education

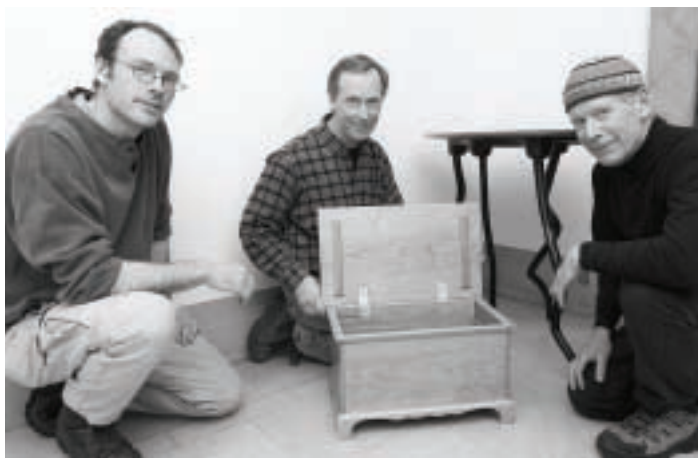
# New Hampshire Furniture Masters Studio-Based Learning Program

## The Maiden Voyage of Studio-Based Instruction

*by Jon Brooks*

This past September, the NHFMA Studio-Based Learning Program set sail on its maiden voyage. Supplied with the Old World values of fostering the highest level of craftsmanship for the next generation of furniture makers, we launched into the uncharted waters of full-time, studio-based instruction, changing our name to the New Hampshire Furniture Masters Association Studio-Based Learning Program (SBLP). On board for this journey are first student, Sean Connin, and master teachers, Jon Brooks, David Lamb, and Jere Osgood.

Sean comes to us from the Saranac Lake region of New York, and he learned of our program through NHFMA's website. What appealed to Sean about the program was the opportunity to work with the distinctive furniture design styles of Jon, David, and Jere in a real-world setting. Unlike other furniture-making programs housed in art schools, special furniture-making institutions, or technical academies, the Studio-Based Learning Program offers its students a customized curriculum based on skill level and personal needs.



Sean not only receives invaluable hours of one-to-one master/learner instruction, he also studies within the intimate and revealing studios of the masters themselves. “SBLP provides a wonderfully intimate learning environment for aspiring furniture makers like me,” says Sean. “Where else could anyone glean the diversity of technique, design, and business sense that these venerable craftspeople proffer?” Technical proficiency, attention to detail, and structural integrity are all imparted to Sean as he takes to the winds with each furniture maker's spirit of inspiration and unique design vision.



The NHFMA Studio-Based Learning Program successfully accomplished its number one goal this year: to preserve and extend over three centuries of fine furniture making in New Hampshire, by providing its first student the unique opportunity to learn a wide range of design techniques with a variety of furniture-making masters, in NHFMA studios all across the state.

We would like to thank The Scott Lawson Group, Ltd., for guidance concerning OSHA and safety-related issues, and to Don Lefebvre of Watson Insurance for risk management advice. To our major financial contributor—Hollis Caswell and the Caswell Family Foundation—we offer gratitude and indebtedness. Most importantly, we would like to thank Mary McLaughlin, chair of the N.H. Institute of Furniture Making, and Janice Kitchen and Heidi Dunn from the SBDC Office of Economic Initiatives at UNH.

Thank you all for your contributions of inquiry, skills, and expertise in navigating our first-year course for this unique and exciting Studio-Based Learning Program. Bon voyage!



## Prison Outreach Program



Thanks to an invitation from Superior Court Judge Kathleen McGuire, NHFMA began its prison Outreach Program six years ago. NHFMA's outreach is a complementary work with the prison Hobby Craft woodworking program, a long-established rehabilitative effort. The prison's woodworking shop is a bright and busy place filled with machinery, workbenches, and talented woodworkers. This creative space fosters inspiration, productivity, and pride among the inmates, as well as many beautiful objects.

NHFMA's Prison Outreach Program offers a series of tutorials designed to teach inmates more advanced techniques and the finer aspects of woodworking. Each month, several NHFMA members go inside the walls to offer instruction to those motivated to further their furniture-making skills. To participate in the Hobby Craft and NHFMA Prison Outreach Programs, an inmate must have a positive attitude and clean disciplinary record. The 60 available workshop positions are so popular, the waiting list has grown to more than 100.

*“Like the flower that sprouts  
up through a crack in the pavement,  
against all odds, these men are  
pushing out beauty from the most  
unexpected place.”*

On a personal note, Tom McLaughlin, NHFMA's Prison Outreach Program organizer, shares his inspiration: “When you step into the inmates' world and share what you love, something catches fire and begins to grow quite apart from you – something good. How can I look at their beautiful exhibit pieces and not have a sense that there is a profound lesson in it all? It is as if God is saying something: no matter who you are, where you are, or even what you have done, you are valuable and capable of inspired, generative acts. Like the flower that sprouts up through a crack in the pavement, against all odds, these men are pushing out beauty from the most unexpected place. These objects are full of vibrancy and light. They reflect the maker's love for the material, respect for the tradition, and newfound esteem for themselves.”

The 2005 NHFMA exhibition/auction features the accomplished works of three inmates. The net proceeds realized from the sale of their auction pieces will be donated to the charity of their choice.

The success of this program is due, in no small part, to the hard work and support of the current prison administration. NHFMA would also like to thank all those who have contributed to this educational effort through their financial gifts, auction piece patronage, and/or time and energy. This meaningful and impacting work could not exist without their generous support.



## Auction 2005

### Eric Grant

Philadelphia Chest of Drawers

*Mahogany, poplar*

20" deep x 42" wide x 24" high

The elegance of this chest of drawers is derived from its simplistic design and brilliant proportions. Quarter columns that flank the right and left sides add to the visually pleasing effect. Two clear boards of mahogany from the same lot were used to achieve flawless coloring. An 18th-century Philadelphia furniture maker would be proud of this chest.



## Retrospective Exhibition

Chippendale Cherry Slant-Top Desk, 2003

*Lightly figured Adirondack cherry, poplar*

21" deep x 42" wide x 43" high

On loan from private collection

Photo by Charley Frieberg

# Prison Outreach Program

## Auction 2005

### Allen Eason

Queen Anne Dressing Table  
with Scalloped Top

*Mahogany, poplar*

*23 1/4" deep x 38" wide x 30 1/4" high*

This piece is a study in symmetry. The contained restless movement of the scalloped top is successfully balanced by a well-formed case with a central fan and beautiful silhouette formed by the hand-shaped cabriole legs and a nicely scrolled apron.

Over the last several years, Allen Eason has been honing his woodworking skills through seminars, books, and other means. As he acquires more knowledge and skill, he tries to build more challenging pieces of furniture. One of the things he enjoys is passing on what he has learned to others. Allen finds it very rewarding to see people start to understand what he is trying to show them. He believes that knowledge should be passed on and never be kept to one's self. In this manner, the art of woodworking will be kept alive.



*"These objects are full of vibrancy and light. They reflect the maker's love for the material,*

*– Tom McLaughlin*



### Auction 2005

#### Jason Carroll

Queen Anne Tea Table

*Mahogany*

*28 3/4" deep x 18 3/4" wide x 26-1/2" high*

This Queen Anne Tea Table reflects the best design elements of the Connecticut style. The table features a top surrounded by a delicate molding, and graceful cabriole legs with pad feet. The wonderfully scrolled knee blocks surround the entire table.

Jason Carroll started woodworking about eight years ago. It has taught him patience and perseverance over difficult tasks. Slowly and surely, he started to gain confidence in his ability to construct different pieces of furniture. Now, given the chance through the Prison Outreach Program, his interest in fine furniture making is evolving into a passion. He would like to express his gratitude to Tom McLaughlin, Terry Moore, and Allen Eason for many helpful hints and insights into fine furniture construction.

*respect for the tradition, and newfound esteem for themselves.”*

# Acknowledgments

The New Hampshire Furniture Masters Association would like to express its gratitude to all those who have contributed to our 2005 exhibitions and auction.

Since our beginning, the New Hampshire Historical Society has nurtured and supported our organization, as well as provided us a place for exhibitions and monthly meetings. This tenth year we are particularly appreciative of the Currier Museum of Art for mounting the exhibition, *New Hampshire Furniture Masters: Tenth Anniversary Exhibition*, and of curator Andrew Spahr. For our auction, we are returning to the grand ballroom and dramatic coastal setting of the Wentworth by the Sea Hotel in New Castle, New Hampshire. Leigh Keno of Leigh Keno Antiques will once again serve as our auctioneer.

We appreciate the extraordinary commitment of the artisans who are participating in this year's program: NHFMA masters Ted Blachly, Jon Brooks, Sam Chase, Timothy Coleman, Jeffrey Cooper, Henry Fox, Garrett Hack, Howard Hatch, David Lamb, Wayne Marcoux, Tom McLaughlin, Terry Moore, Jere Osgood, Geoffrey Ouellette, Brian Sargent, Jon Siegel, Gary Spykman, William Thomas and Joe Tracy. Their commitment to fine work shows in every detail. Special thanks go to NHFMA Chairman Garrett Hack, Vice Chairman Jeff Cooper, Treasurer Wayne Marcoux, Secretary Ted Blachly, Communications Director Lori Mirazita, and Webmaster Laurel McEwen for their hard work. We also acknowledge the members who volunteer their time to serve on our committees. From fundraising to moving furniture, planning exhibitions and the catalogue, they have done it all. Tom McLaughlin and Terry Moore direct NHFMA's Prison Outreach Program for the Hobby Craft Program at the New Hampshire State Prison. Through seminars, lectures, and demonstrations by masters, as well as individual instruction, this program has become a great success. This year we are featuring three pieces built by inmates.

Many individuals and organizations have collaborated to make our program successful.

Special thanks are due to Mary McLaughlin of TD Banknorth. Mary has contributed immense amounts of time and energy towards budgetary matters and fundraising. In addition, she serves as board chair of the New Hampshire Institute of Furniture Making (NHIFM), our partner organization. NHIFM board members—Jon Brooks, F. Colin Cabot, Jack Grube, Garrett Hack, Janice Kitchen, David Lamb, Scott Lawson, Kathleen McGuire, Mary McLaughlin, Tom McLaughlin, Terry Moore, Roger Myers, Jere Osgood, Eric Rowley, Jon Siegel, Maura Weston, and Christopher Williams—have continued working towards implementing our studio-based learning program. We appreciate the time they all have spent working on this involved project.

We would like to acknowledge other members of our advisory board for their continuing support, and to thank our Friends of NHFMA for their contributions.

Catalogue design is by Jacqueline Kfoury of Think Design. We have come to rely on Jacqueline's excellent eye and advice. Her work is always exceptional. The studio portraits are the work of Gary Samson, and the furniture was photographed by Bill Truslow. Joan Bennett of The Write Connection is our copyeditor. Catalogue printing is by Graphic Brokerage and RAM Printing.

Our internal jury members are David Lamb, Terry Moore, and Jere Osgood. Our outside juror is Andrew Spahr of the Currier Museum of Art in Manchester.

JHS Associates have made in-kind contributions of database management, events coordination, and mailing services. We are particularly grateful to Nancy Sununu, who has been with us since the beginning, for her encouragement and endless energy.

Finally, to all the many other people who have helped us in untold ways over the years, the members of NHFMA humbly extend our gratitude.

## Retrospective Exhibition Lenders

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Crosier with Coat of Arms by Jeffrey Cooper.  
Presented to Bishop Sullivan upon his ordination.

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Alison Banks and Ian Wilson



Oval Coffee Table by Wayne Marcoux  
Photo by Dean Powell





Detail of Jewelry Box by Brian Sargent  
Photo by Charley Frieberg

At the root of our organization is a talented group of furniture artisans committed to promoting the growth of fine furniture making by upholding the highest standards of quality craftsmanship through a juried system, by hosting exhibitions and collaborative marketing opportunities for members, and by sponsoring public education and apprenticeship programs.

**NHFMA Auction: October 23, 2005**



P O Box 5733  
Manchester, NH 03108  
603-898-0242  
[www.furnituremasters.org](http://www.furnituremasters.org)



Demilune Console Table by Terry Moore