



Beyond Tradition: New Works by
New Hampshire Furniture Masters

2006

New Hampshire
Furniture
Masters
Association



Detail of Chest on Stand
by Ted Blachly

NHFMA 2006

The New Hampshire Furniture Masters Association (NHFMA) is entering its second decade as an organization of highly skilled artisans committed to promoting the making of finely crafted furniture. Displaying their extraordinary level of craftsmanship this year are 17 masters, a guest artist, an emerging artist, and four Prison Outreach Program participants. Their exceptional array of fine furniture will be on display at two exhibitions, followed by the NHFMA's annual live auction at the grand Wentworth by the Sea Hotel on October 22, an event that attracts fine furniture lovers from across the country.



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Cover: Detail of Gaming Table by Howard Hatch

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

Sideboard by Terry Moore. Photo by Charley Frieberg.

About the Masters

Eleven 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. Inspired by the rich furniture-making legacy of 18th- and 19th-century New Hampshire cabinetmakers such as Samuel Dunlap, Langley Boardman, and Judkins and Senter, as well as contemporary makers, 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. 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 Tradition 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. 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 NHFMA's commitment to continue the tradition 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 (NHIFM) as a 501(c)(3) corporation to oversee the following programs:

- Studio-Based Learning Program: This apprenticeship program is under the tutelage of Jon Brooks, David Lamb, and Jere Osgood.
- Lecture Series: As part of the N.H. Historical Society exhibition, five masters will talk on various aspects of furniture making and give a walk-through of the exhibit.
- Prison Outreach Program: NHFMA members go inside the N.H. State Prisons 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 and are closely involved with the Guild of N.H. Woodworkers.

2006 Exhibitions and Auction

July 13–July 26

New Hampshire Historical Society, Tuck Library
30 Park Street, Concord, N.H.
603-228-6688
Reception and Silent Auction: July 13, 5:30 p.m.

Home of the New Hampshire Furniture Masters Association's first annual auction, the Historical Society is hosting a special exhibition that features a silent auction of smaller pieces by the masters, and items that reflect their personal interests and hobbies.

July 28–August 26

New Hampshire Institute of Art, 77 Amherst Street Gallery
77 Amherst Street, Manchester, N.H.
603-623-0313, extension 572
Reception: July 28, 5:30 p.m.

The New Hampshire Institute of Art has been a longtime supporter of the New Hampshire Furniture Masters Association and this year is offering its newest gallery for an exhibition of the masters' auction pieces.

October 22

Live Auction and Silent Auction
Wentworth by the Sea Hotel, Main Ballroom
588 Wentworth Road, New Castle, N.H.
603-422-7322
Reception and Silent Auction: 4:30–6:00 p.m.
Live Auction: 6:30 p.m.

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 two to three hundred years ago. The 120-year-old hotel, located just south of Portsmouth, is an spectacular venue to host an exhibit and auction.

For more information, to purchase catalogues and auction tickets, or to view commissioned work, visit www.furnituremasters.org or call 603-898-0242.

A Message from the Chairman

Valuing Detail and Personal Meaning

The New Hampshire Furniture Masters are thriving. Our fame continues to spread throughout the woodworking community as a unique group producing the highest quality work. Our annual auction party — which is quite a social event — gives us a chance to mingle with our supporters, whom we so appreciate. Be sure to save October 22 and come prepared for a great time, some new surprises with our silent auction, and special new works.

The heart of our mission is education. The Studio-Based Learning Program — our version of an apprenticeship — attracts far more students than we have space for. The Prison Outreach Program has spread beyond the State Prison in Concord to the Berlin facility as well. Some Furniture Masters teach at schools throughout the U.S. and Canada, provide workshops to our N.H. guild, and give talks at our exhibitions. In so many ways, we work to keep traditional furniture-making skills alive.



The hardest message to convey to someone interested in our unique handmade furniture is what they are really buying. Certainly, highly skilled craftsmanship and the highest quality materials are part of it. Leigh Keno has described us as the Townsends and Goddards of the present, linking us to perhaps the most inventive, skilled, and currently sought-after early American furniture makers. You could think of our works as future Sotheby's pieces on their maiden voyage.

We are a link to that long tradition where everything in a home would have been made by someone, by hand. Perhaps the true value of our furniture is that it is a delight to live with and use day after day, that you have a relationship with the craftsman who made it and maybe were involved with the design. How do you value something rich with detail and personal meaning that is built to survive many generations?

— *Garrett Hack, NHFMA Chairman*



Box of Blue by Garrett Hack. Photo by Dean Powell.



Diego Table by Gary Spykman. Photo by Robert Schellhammer.

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 and their current pieces for the 2006 Furniture Masters auction.

masters

Ted Blachly

"I have a great reverence for wood as a material, and try to pass this on in my furniture designs."



Low Table

Claro walnut, ebonized cherry
20" deep x 45" wide x 17 1/4" high

Claro walnut from northern California exhibits reds and golds mixed with tans, grays, black, and brown in beautiful naturally formed figure. It is a piece that you just want to look at, but also a table that is meant to be lived with.



Ted Blachly
PO Box 216
Warner, NH 03278
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Jon Brooks

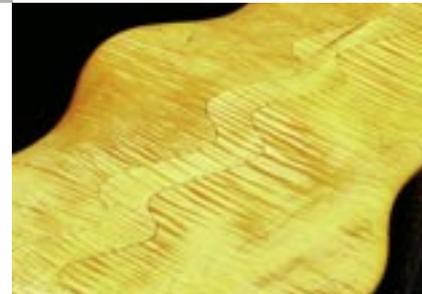


Running on the Edge of Paradox

Maple, acrylic, pastel, colored pencil,
varnish, lacquer

21" deep x 50" wide x 20" high

The found tree forms are inspiration
that nature gives.



"Poetry is an orphan of silence.
The words never quite equal the
experience behind them."

– Charles Simic

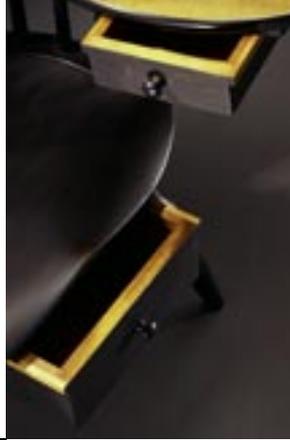
Jon Brooks
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Omar Clairmont

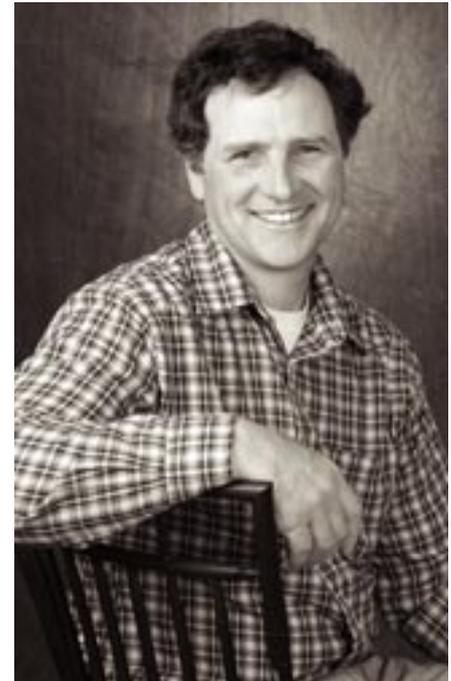
Windsor Writing Arm Chair

Pine, rock maple, ash, black milk paint

33" deep x 36 1/2" wide x 46" high

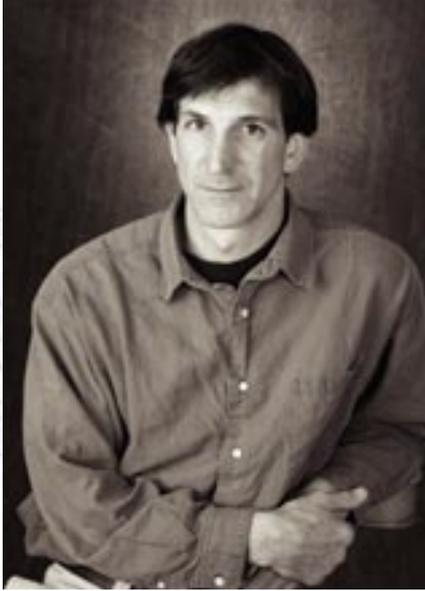


"Yes, early America did have that one special place for the intellect or writer in the family to turn their thoughts to words."



Omar Clairmont
PO Box 194
Gilmanton, NH 03237
603-267-6685

Timothy Coleman



"After 20 years of working by eye and by touch, I've come to rely on my intuitive sense of when something feels right."



Fall-Front Secretary

Curly English sycamore, walnut, morado
15" deep x 26" wide x 57" high

This elegant piece is a delightful blend of artistry and function.

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

Jeffrey Cooper

Demi-Lune Table with a Drawer:
“Reading in Autumn”

Lacewood, cherry

14" deep x 35" wide x 30" high

A demi-lune table with relief sculpture and poem set below glass, with an internal light and a drawer.



“The big trees exposed to the west
wind are losing their leaves.
I’ve turned my back on encroaching autumn...
My spirit has gone wandering in the sky...
Who can fathom it?”

– Shen Chou



Jeffrey Cooper
135 McDonough Street
Portsmouth, NH 03801
603-436-7945
www.cooperwoodsculptor.com



Palindrome

*Natural cleft slate, Swiss pear, sandblasted aluminum
48" diameter x 17" high*

Palindrome is two pieces of natural cleft slate restrained by a curved Swiss pear divider opposed by notched leg tops. The substantial weight of the stone tops is supported by Swiss pear reinforced with sandblasted aluminum interlocking rods.



"Once divided nothing is left to subtract."

– E. Vedder

Fox Brothers Furniture Studio
39 Liberty Street
Newburyport, MA 01950
978-462-7726
www.foxbros.com

Garrett Hack

"Working in my forest with my workhorse Jazz, I love to dream about what I could make with each tree."



Huntboard

Cherry, flame yellow birch, white pine, maple, ebony, holly, African blackwood, brass wire
18 1/4" deep x 52 1/2" wide x 40" high

A genteel southern form, a sideboard or high table with storage, with Vermont details, an exceptional wide-board top, and plenty of sparkle and spirals.



Garrett Hack
Jackson Brook Road
Theftford Center, VT 05075
802-785-4329
abundance.farm@valley.net



Howard Hatch



"Most people change careers when they need a new challenge. This career of designing and building furniture has offered me a new and invigorating challenge for every phase of my life."



Gaming Table

Cherry, rosewood, leather
54" diameter x 30" high

This gaming table is a companion piece to a pool table design that I now offer in my line of custom pool tables and accessories. The unusual elements are the two drawers, which pivot from wooden knuckle joints cut in the drawer and apron.

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

David Lamb

Pair of End Tables

Mahogany, tulip poplar

17 1/2" deep x 19" wide x 26 1/2" high



"I am a craftsman. I do not call myself an artist. I do, however, design, sculpt, and detail my material with artistic intent."

David Lamb
228 Shaker Road
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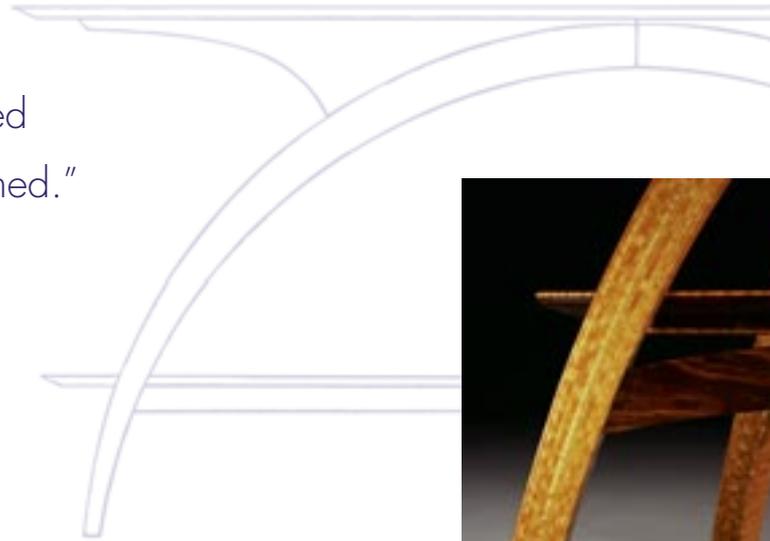




Wayne Marcoux

"No good deed
goes unpunished."

– Howie Carr



Sofa Hall Table

Dyed curly maple, bocote, lacquer
17 1/2" deep x 58" wide x 27 1/2" high

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

Tom McLaughlin

"I want to make furniture that is functional, and yet, like fine art, stirs the soul."



Pier Table in G Major

*San Domingan, Honduran, and crotch mahogany;
ebony accents; cast brass feet
17 3/4" deep x 37 3/4" wide x 29 1/2" high*

Like a great symphony, fine art emerges when inspiration strikes and complementary elements converge. By combining classical design influence, the artistry of master carver Clive Hamilton, and spectacular mahogany, this pier table becomes a memorable composition.



Tom McLaughlin
336 Baptist Road
Canterbury, NH 03224
603-783-9700
www.mclaughlinwoods.com

Terry Moore

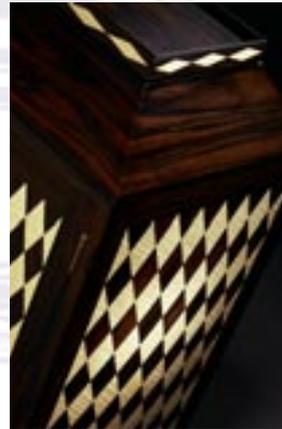


Ebony Harlequin Cabinet on Stand

Macassar ebony, curly maple

15" deep x 24 1/2" wide x 63" high

This two-door cabinet on stand returns to the Harlequin theme that I used in a desk in 2000, which was inspired by Picasso's Harlequin series. The stark contrast between the Macassar ebony and curly maple accentuates the diamond pattern, and the sides of the cabinet and doors are actually hand-shaped bulges that protrude from the flat plane of the profile, much like a violin top or back. The inside is fitted with an arrangement of drawers and shelves, with a hidden velvet-lined compartment.



"I am always doing that
which I cannot do,
in order that I may learn
how to do it."

– Pablo Picasso



Terry Moore
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terrymoore7@verizon.net

Jere Osgood

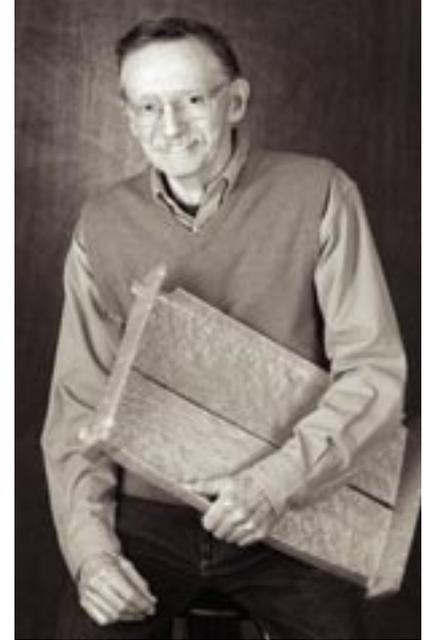


Dining or Desk Chair

Cherry, red leather upholstery

19" deep x 17" wide x 35 1/2" high

This chair is the result of many years of making chairs. Above all, a chair needs to be comfortable. The structure or support system is very important, as it needs to support our weight and the vagaries of movement everyday.



"Design, structure, and function should all be considered equally when making a chair."

Jere Osgood
626 Abbot Hill Road
Wilton, NH 03086
603-654-2960
jere.osgood@bigfoot.com

Brian Sargent



Lacewood Bed

*Morado, lacewood, brushed stainless steel,
varnished and hand-rubbed to a satin finish
88" deep x 66" wide x 42" high*

This bed was inspired by seven lacewood boards that I could not pass up, even though I had nothing in mind for them at the time. My new leg design brought the whole picture together.

"Listening to a client is as important as seeing the environment the client lives in."



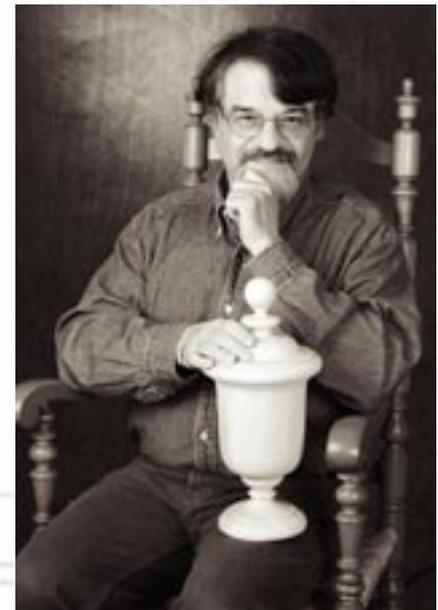
Brian Sargent
96 Critchett Road
Candia, NH 03034
603-483-0622
blsdesigns126@earthlink.net

Jon Siegel



"This is a departure from my earlier work in three ways: it is neither furniture nor functional, and there is a surface treatment covering the wood."

Interior Architectural Décor Piece
Poplar, imitation silver leaf, 23 karat gold leaf
27" diameter x 63" high



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

Gary Spykman



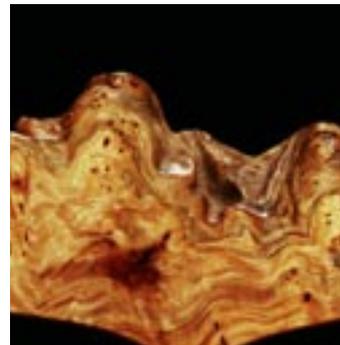
Bow-Front Hutch Cabinet

Butternut and European elm burl
18" deep x 37" wide x 77" high

Considering the organic look of this piece — with its subtle curves and twists, and the warmth of its shimmery, golden wood — I think that it would surprise many people to learn that I do all my design work on my computer.



"My work is not based on trends or fads. I aspire toward designs that, while reflective of their time, bespeak a timelessness."



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

William Thomas



"The look in a patron's eyes when I deliver their finished piece – that's my greatest joy."

Newport-Style Queen Anne
Two-Roll Wing Chair Frame
Walnut, ash, poplar
30" deep x 34" wide x 48" high

This chair frame is based on measurements I took from an original wing chair from the mid-18th century. The dramatic sculptural curves give it a grace and beauty that continue to make this a desirable design after 250 years. Upholstery is the responsibility of the buyer.



Photo by Dean Powell

William Thomas
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Coffee Table by Brian Sargent. Photo by Brian Sargent. Interior design by LRD Interiors.

Guest and Emerging Artists

Each year, guest artists held in high esteem as designers and makers of fine furniture are invited to participate in the NHFMA exhibition season and auction. In addition, NHFMA features emerging artists whose special talents and commitment position them as the next generation of fine furniture makers.

artists

David Uphill-Brown

Guest Artist

Amatory Chair

Laminated cherry with leather upholstery

19" deep x 28" wide x 30" high



After 35 years cumulative experience as a sculptor in Southern Africa, a student at Parnham in England, a bespoke furniture designer/maker and educator in Australia, and now teaching in Maine, David is returning to furniture that integrates organic form and structure.

"This is an exploration of tying together fluid sculptural forms with the ergonomic and structural constraints of a chair."



David Uphill-Brown
Center for Furniture Craftsmanship
25 Mill Street
Rockport, ME 04856
207-594-5611
david@woodschoool.org



Queen-Size Pencil Post Bed

*Bird's-eye maple and cherry posts,
curly maple headboard, cherry bed rails
86" deep x 66" wide x 84" high with canopy*

This bed is a classic example of listening to the wood: as soon as I saw this wood I knew what it wanted to be. Sometimes we need to put ourselves on the back burner and listen to the wood, otherwise it will fight us every step of the way.

“Form should follow function in a clean, pure, and simply elegant way, uncluttered by unnecessary ornamentation, as it expresses the personality of its owner.”



Marty is primarily a self-taught craftsman who has turned a lifelong hobby into a profession. He strives to build furniture that will last for generations, and his designs follow a traditional approach, somewhat Shaker but with a bit more flair, relying on proportion, balance, and just the right wood to carry the piece.

Martin Milkovits Emerging Artist



Martin Milkovits
M. J. Milkovits Cabinetmaking
165-167 Brookline Road
Mason, NH 03048
603-878-3591
www.mjfurniture.com
marty@mjfurniture.com

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 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.



Bar and Sculpture Shelf by Tom McLaughlin. Photo of interior by Mike Rixon.

education

Studio-Based Learning Program

by Jon Brooks

Now in its second year, the Studio-Based Learning Program (SBLP) continues to employ Old World values, fostering the highest level of craftsmanship for the Furniture Masters of the coming generations. An offspring of the New Hampshire Institute of Furniture Making, the SBLP this year enrolled first-year student Andrea Young of Amherst to work with Furniture Master Jon Brooks in his New Boston studio. Second-year student Sean Connin, of Rainbow Lake, N.Y., worked with masters David Lamb of Canterbury and Jon Siegel of Wilmot.

Working with the distinctive styles of New Hampshire Furniture Masters in a real-world setting is what appeals to Andy and Sean, who discovered SBLP through the NHFMA website. Unlike other furniture-making programs housed in art schools, special furniture-making institutions, or technical academies, the SBLP offers its students a customized curriculum based on skill level and personal needs. Andy and Sean not only receive invaluable hours of one-to-one master-learner instruction, they also study within the intimate and revealing studios of the masters themselves.

“Learning how to make furniture in a classroom setting cannot hold a candle to studio-based learning,” says Andy about working with mentor Jon Brooks. “Being with Jon in his studio as he goes through the different phases of his creative process, along with all the business decisions that accompany finished pieces of work, offers students like me a deeper, broader learning experience when it comes to the reality of being a furniture maker.

“Unlike a classroom setting where the instructor has a pre-planned agenda, accompanied by a finished example of his or her work, we get to see what happens when something isn’t necessarily working out. I’ve seen Jon put one piece aside and begin to work on another until inspiration comes

to make a design change, an evolution of creativity. What inspires me the most, however, is the rhythm of Jon’s creating, his steadfastness and continual determination to show up in his studio every day to work on yet another piece...the kind of instruction that says it is possible to create something worthwhile, to create something beautiful.”



The SBLP would like to thank Scott Lawson from the Scott Lawson Group, Ltd. and Andrea O’Brien from the N.H. Small Business Development Center (SBDC) at UNH for guidance on OSHA and workplace safety-related issues. We also thank all our patrons who gave so generously to the SBLP at last year’s auction, particularly Cathy and David Berry-Dobens. Most importantly, we would like to thank Mary McLaughlin, chair of NHIFM, and Janice Kitchen and Heidi Dunn from the N.H. SBDC at UNH for their strategic planning and administrative assistance. Thank you all for your contributions of inquiry, skills, and expertise for this unique and exciting Studio-Based Learning Program.

Prison Outreach Program



Jason Carroll

Tuck-Away Table

Mahogany, custom brass hinges

25" diameter x 26" high (5" deep x 40" high when closed)

The tuck-away table, made for the growing preference for portable furniture, is one of the few tables that was developed and made exclusively during the Queen Anne period.

Robert DeMerritt, Jr.

Two-Drawer Shaker Sewing Stand

Cherry

19" deep x 20 1/4" wide x 26" high

This two-drawer sewing stand features through-dovetails, with the drawers opening from both directions, allowing easy access. The legs are of Sheraton influence, giving this piece a graceful appearance.



Allen Eason

Chippendale Oxbow Bureau

Mahogany, poplar, brass

21 1/4" deep x 36 1/2" wide x 32" high

This oxbow-front bureau displays sweeping curves enhanced by figured grain and deeply defined blocked ends. The claw and ball feet are finely carved and the overhang of the top is in perfect balance.



Eric Grant

Queen Anne-Inspired Chess Table

Table: ebony, holly, figured cherry veneers, figured cherry, poplar

Chess pieces: ebony and holly with 24 karat gold-plated bases and top (hand-turned by Donald Briere)

28" deep x 28" wide x 31" high

Elegant in its simplicity, this chess table was inspired by the tea tables of the Queen Anne era. The slender cabriole legs gracefully rise from the sculpted spoon feet up to the full-length knee blocks.

Acknowledgments

The New Hampshire Furniture Masters Association is thankful for the many people and organizations that support the work of our masters in so many ways. Your contributions are what make our extended community strong, productive, and so fulfilling to be a part of.

We rely on the help of many — experts in their fields — to help make our association successful. A special thank-you to Mary McLaughlin of TD Banknorth, who brings her banker's savvy and insights to both the New Hampshire Institute of Furniture Making and the New Hampshire Furniture Masters Association; Jacqueline Kfoury of Think Design for her excellent eye and stunning catalogue and print designs; Lori Mirazita for keeping us in the public eye; Nancy Sununu, our “hostess with the mostess” and then some; photographers Bill Truslow and Gary Samson; our copyeditor Joan Bennett of The Write Connection; catalogue printing by Graphic Brokerage and RAM Printing; and Tony Hartigan, a guiding hand from the beginning.

Thank you as well to the New Hampshire Historical Society, which has nurtured us all these many years; the New Hampshire Institute of Art; the Guild of New Hampshire Woodworkers; the board members of the New Hampshire Institute of Furniture Making; the Wentworth by the Sea Hotel in New Castle, New Hampshire; and our many patrons, and corporate and individual supporters, of which there are many.

Sponsors

The New Hampshire Furniture Masters Association and the New Hampshire Institute of Furniture Making are grateful to our 2006 sponsors for their generous support:

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To all of you, many thanks for your support!



Sommer Chair by Henry Fox

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Detail of Oval Coffee Table
by Wayne Marcoux

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 22, 2006



PO Box 5733
Manchester, NH 03108
603-898-0242
www.furnituremasters.org



Spring Chest 2004 by Jere Osgood