

A photograph of a wood workshop. In the foreground, a wooden cabinet with a glass door stands on curved legs. To its right is a large wooden workbench with drawers and a vise. The floor is covered in wood shavings. The background shows more workshop equipment and wood pieces hanging on the wall.

Art Unfolding

New Works by
New Hampshire
Furniture Masters

2007

New Hampshire
Furniture
Masters
Association

Evolution of an Idea: *L'Art Pour L'Art* Tridimensional

by William Thomas

One morning last fall, I awoke from a dream with a striking image of a small cabinet that had a vertical strip of inlaid glass beside its door. The cabinet was not a piece I had seen before and was nothing like any piece I had built previously. The glass reminded me of the work of Louis Tiffany and Maxfield Parrish.

The image *intrigued* me,

and I made a quick sketch of it in my shop that morning. I wondered if I should explore creating this piece, which was a distinct departure from my usual style of 18th-century American period furniture.

As a member of the New Hampshire Furniture Masters Association, I am afforded an excellent opportunity to explore new ideas in furniture making—the yearly NHFMA auction. The strong element in this design idea was the glass inlay, and I knew just the person to make it: Tom Meyers, who creates glass mosaics. While wrestling with the idea of building this cabinet, I encountered Tom and told him about my crazy dream. He said it didn't seem crazy to him at all.

Following that serendipitous meeting, I set out to build the cabinet for the auction. The piece struck me as something Art Nouveau, and I reviewed every book I could find on the period. This process was not particularly enlightening, except I did come away with a key thought: *l'art pour l'art*, namely, art for art's sake, a major tenet of the Art Nouveau period. With this in mind, I decided to construct a cabinet that is functional,



but also beautiful from every angle. I knew immediately that I wanted to make the cabinet from satinwood, which is rare and striking, and would lend itself to my vision of a light-colored cabinet with fiery iridescent glass and long graceful legs. Locating satinwood veneer for the cabinet itself would be easy, but finding solid planks of satinwood for the legs

would be more difficult. By chance, an exotic wood distributor in Vermont had planks of rare, and expensive, solid satinwood that would work for the long legs with turned-out feet that I envisioned. By the time I had completed a scale model and a full-size drawing, the basic design was set. Still, I needed to work out some of the finer details.

a light-colored cabinet with fiery iridescent glass



The mosaic glass *acts* as a *focal point*

Creating sample legs was necessary to study them from all angles and ensure the lines were pleasing. Making them involved constructing a series of fixtures and jigs, as well as special tooling. During this design process, I added a raised bead to enhance the curve of the legs. In constructing the cabinet itself, the

narrow satinwood veneer suggested slip-matching. This would create a strong vertical-striped repeat all the way around. Because my intent was for the piece to be able to stand away from a wall or act as a room divider, the cabinet would be veneered on all sides.

and I gave Tom free reign in selecting the right colors and pieces. Using different layers and textures of glass, his work adds vibrancy and depth. From our conversations about the glass inlay, where we shared different ideas, Tom created a finished design that integrates very successfully into the whole cabinet. The finished cabinet reflects the vision of the original idea that appeared to me all those months ago. I am titling it “*L'Art Pour L'Art Tridimensional*,” after the Art Nouveau ideal, although the cabinet is functional as well.

With the cabinet complete, my thoughts are now turned to the NHFMA auction and discovering in whose home or office the cabinet will bring its graceful, iridescent charm. I am hoping that someone will be inspired by the new direction I've taken. Perhaps this can be the start of a collaboration with a patron to design and build other pieces that complement this cabinet. The auction affords the Furniture Masters a welcomed creative opportunity to fine-tune their craft or explore new areas. NHFMA patrons play an invaluable role in this, perpetuating the art of fine furniture making and the creation of furniture to be valued—for both beauty and function—for many generations to come.



People like to surround themselves with beautiful things, whether they are 18th century or contemporary in style, and they value items for both beauty and function. Furniture can have a value far beyond a utilitarian purpose and sometimes function is secondary. Finding a balance between the two can be an exhilarating process.

Building the legs would be technically challenging.



NHFMA 2007

For the twelfth consecutive year, the New Hampshire Furniture Masters Association (NHFMA) is presenting an outstanding collection of finely crafted furniture at special events, in preparation for the annual auction at the majestic Wentworth by the Sea Hotel on October 21. The exceptional craftsmanship of 13 masters, three guest artists and one emerging artist, and one Prison Outreach participant will be on display in fine furniture that encompasses a variety of styles and woods. Continuing the art of fine furniture making through the creation of their own pieces and in the instruction of other craftsmen—as well as through the vital support of patrons—the masters are preserving this time-honored tradition for the appreciation of future generations.

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Cover: Satinwood Cabinet by William Thomas.
Photo by Gary Samson.

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

Love Seat by Ted Blachly.



About the Masters

In 1995, 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

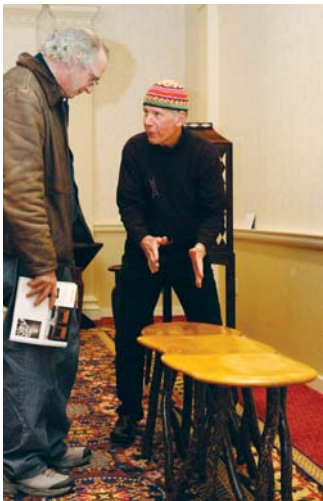
Each exhibition season culminates in an annual auction and gala celebration. The premier works of the members, including patroned pieces, are showcased and presented for bid. Fine furniture in all styles and price ranges is offered at the auction, along with a spirited silent auction of smaller and less expensive 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.
- **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.
- **Collectors' Evening:** As part of the N.H. Historical Society exhibition, the masters will talk on various aspects of furniture making and give a walk-through of the exhibit.

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.



2007 Exhibitions and Auction

August 1–30

New Hampshire Historical Society, Tuck Library

30 Park Street, Concord, NH 603-228-6688

Reception and Silent Auction: August 2, 5:30–8:00 p.m.

The Historical Society is hosting a special exhibition of the masters' 2007 auction pieces, and the opening reception will include a silent auction of smaller pieces by the masters.

Collectors' Evening with the Masters: August 9, 6:00–8:00 p.m.

This evening will give collectors an opportunity to receive an "up close and personal" tour of the furniture on exhibit, offering more tangible access to the pieces and individual discussion with the masters.



August 4–12

Living with Crafts at the Sunapee Fair

Mount Sunapee Resort, Newbury, NH 603-623-0313, extension 572

Reception: July 28, 5:30 p.m.

The League of NH Craftsmen's Fair is one of the finest, most prestigious craft events in the country, featuring traditional and contemporary fine craft work. Some NHFMA members exhibit in the museum-quality Living With Craft Exhibition, where room-like vignettes are filled with handcrafted furniture and decorative home accessories.

October 21

Live Auction and Silent Auction

Wentworth by the Sea Hotel, Main Ballroom

588 Wentworth Road, New Castle, NH 603-422-7322

Meet the Masters Preview: 3:30–4:30 p.m.

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 a 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.



Enduring Pleasures

by Garrett Hack

Living with *beautiful* objects

is not a luxury. For me, it's a necessity. Especially today with the idea of living simply, it is the pleasure of a few and meaningful possessions that excites me. Each has a unique character and holds something of the spirit of the maker — in a hand-knotted rug, a shapely carved mixing spoon, or the handmade chisels and planes I use building my furniture.



Chest on Stand by Ted Blachly. Commissioned in 2005.

This connection with the maker is rare, for where today can you collaborate with a skilled craftsman to create something that becomes a unique and satisfying part of your life?



Display Cabinet by Jeff Cooper. Commissioned in 2007.



Swiss Pear Sofa Table by Brian Sargent. Commissioned in 2005.

Commissioning a piece of furniture

is above all fun. It is always an education. We look at anything from antique pieces to many other sources for inspiration, into different types of woods and other materials for their rich colors and subtle patterns, at appropriate joinery, and at the delightful detail that so enriches the work. Into the mix go ideas from client and maker, practical needs and experienced knowledge, personal tastes, and budget. Collaboration is often the catalyst for the most beautiful and satisfying works.



Weston Desk by Tom McLaughlin. Commissioned in 2006.

The best materials, carefully crafted joints, and polished finishes take time, for sure. But what are these costs really, when measured against something as simple as smoothly sliding drawers, noticing the gradual mellowing of the deep colors and patina of the wood, or the slow discovery of the details that I like to include, which only an intimate connection with the piece reveal?



Bow Front Chest by Timothy Coleman. Commissioned in 2004.

A piece of furniture, I would answer.

What is the value of something you were part of creating, which becomes such a joy to live with and use? And just think of the fun future generations will have living with your handmade piece, when such connections will be even more rare and cherished.



Settee by David Lamb. Commissioned in 2006.

something of the spirit of the maker.

A Message from the Chairman

One of the most *frequently* asked questions

we furniture makers hear goes something like this, “How did you ever come to choose this for your life’s work?” While each of us would answer with our own unique story, there is a common thread to our responses. We are hopeless romantics at the core, seduced by the beauty of wood, and captivated by the creative possibilities each day holds for us in our workshop studios. Why does the singer sing, the writer write, or the painter paint? They, like us, were made for it, and to do anything less would be compromise.

As is true in so many artistic endeavors, excellence is not achieved without sacrifice, dedication, and the discipline of hard work. Each of the 20 members of the New Hampshire Furniture Masters Association and invited artists has paid the price to develop a mastery over essential skills, understanding of materials, and an artistry of style. It is a great honor to be a member of this group. Our association over these 12 years continues to forge close friendships among us, while stimulating and challenging us to offer our best work.

We are pleased to present this, the 2007 NHFMA exhibit/auction collection. The German poet Johann Wolfgang von Goethe called architecture “frozen music.” The same could be said to describe the furniture designs that fill these pages. We hope you will take the opportunity to enjoy these new “compositions” in person at a scheduled exhibit, during a private home viewing, or at the grand finale, our annual auction held at the magnificent Wentworth by the Sea Hotel. Be sure to reserve October 21, the date of this year’s auction.



Why does the singer sing, the writer write, or the painter paint?

Education remains a top priority of our association. The Studio-Based Learning Program, our modern-day version of apprenticeship, continues to grow and develop. And the Prison Outreach Program, now in its eighth year, is thriving in both the Concord and Berlin prisons.

None of what we do would be possible without you, the dedicated patron of our works. There is something sacred to the meaning of home, and deeply personal about the objects we choose to place there. So we are indebted to you, and honored by your interest to collect and acquire our work. Your friendship and patronage contributes a great deal to our lives. And a most satisfying thought would be knowing, in some small way, that we have added a bit of music to yours.

— Tom McLaughlin, NHFMA Chairman





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 crafts-people. This next section showcases the masters and their current pieces for the 2007 Furniture Masters auction.

Miller Table by David Lamb and Mark Adams. Photo by Mark Adams.

masters

Ted Blachly

"Stance or posture in forms is an intriguing part of furniture design for me."



Claro Sideboard

*Claro walnut, ebonized cherry,
curly maple, rosewood
19" deep x 66" wide x 33" high*

This elegant cabinet is a striking and thoughtful composition of richly figured Claro walnut. The shimmering set of curly maple drawers on the interior and fine detailing throughout is an expression of care in making.



Little Maple Table

*Curly sugar maple, rosewood,
quarter-sawn white oak
17 1/2" deep x 34" wide x 33" high*

A lively table with two drawers that has remained true to the original sketch.



Ted Blachly
PO Box 216
Warner, NH 03278
603-456-2385
t_blachly@conknet.com

Jon Brooks



Citron Altar

New Hampshire sugar maple, stain, oil, varnish, acrylic, lacquer
19" deep x 36" wide x 34" high

Both the top and legs are sculpted from local hard maple. The challenge was getting 11 legs to meet the floor in the shape of an oval, but every piece needs a challenge. Note the underside of the top.



"My artwork has evolved to include a spiritual relationship with the forest, harvesting materials and reflecting on environmental and cultural concerns."

Jon Brooks
Pine Road
New Boston, NH 03070
603-487-2780
jon@jonbrooks.org
www.jonbrooks.org

Timothy Coleman

Settee

Jatoba with silk upholstery
19" deep x 43" wide x 33" high

A comfortable and versatile piece, this would go well in a sunroom, bedroom, or entry area.



"As with many of my pieces,
Asian aesthetics greatly
influenced this design."



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

Jeffrey Cooper



"Boy Holds Tiger began with a stone that fascinated me. Beautiful lichens were growing on it, and the surface sloped in two directions, suggesting duality."

White Bears with Black Noses
Maple with white stain and black aniline dye
22" deep x 56" wide x 17" high

This love seat could double as a coffee table. A step-by-step view of its creation will be published in the January 2008 issue of *Woodcarvers Illustrated* magazine. This series also includes hippos, whales, manatees, large cats, and black bears.



Boy Holds Tiger
Teak with stone, acrylic paints
20" deep x 28" wide x 34" high, 20" seat

Because the stone is a found object, Boy Holds Tiger is completely unique. Teak is a weather-resistant wood, so this seat is suitable for use in a garden setting.



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

Henry Fox



"Balance: the ability to maintain
bodily equilibrium."



Pushmepullu Cabinet

*Tiger maple, madrone, ebony,
sandblasted aluminum*

18" deep x 32" wide x 84" high

Pushmepullu is a name taken from Dr. Doolittle that refers to an animal with heads facing in both directions. The Pushmepullu Cabinet can face left or right.



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

Garrett Hack



Takin' a Shine

*Ebony (Macassar, Mun (Laos) and Gabon),
bird's-eye maple, rosewood, amboyna burl,
cherry, aspen, holly, mahogany, fine silver*
Roughly 18" deep x 24" wide x 30" high

Rare woods, rich colors, silver toes (pure silver
that stays bright), and many small drawers
for special treasures.

"There are hacks and
there are HACKS."

– Leonardo DaVinci



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

Howard Hatch

“Gem Stone” Coffee Table

Figured cherry, cocobolo
36" deep x 36" wide x 20" high



“The inspiration for this piece was seeing how a gem was supported in a ring with a Tiffany setting.”



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



David Lamb

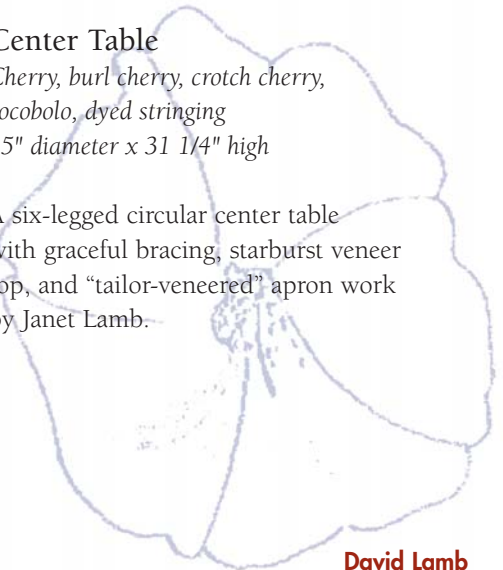
"Wood can seldom bend in two directions at once without buckling. The tailored veneer approach answers this challenge on compound curve work."



Center Table

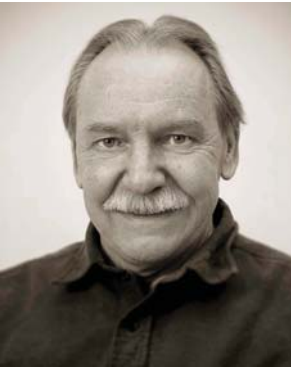
Cherry, burl cherry, crotch cherry, cocobolo, dyed stringing
35" diameter x 31 1/4" high

A six-legged circular center table with graceful bracing, starburst veneer top, and "tailor-veneered" apron work by Janet Lamb.



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

Wayne Marcoux



Full Circle #5

*Dyed and natural curly maple, sapele
16" deep x 58" wide x 31 1/2" high*

The original design of this piece was very successful. Requests brought change: four inches taller, less depth, better saddle shape, and bold contrast.



"The jointer and planer shavings, from a batch of four of these tables, made a great substitute for peat moss, as an additive to some rich black loam."



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



Tom McLaughlin



"I enjoyed the challenge of putting the beauty of creation into this piece: pleasing symmetry, incredible natural material, and no straight lines."



Makore Sunburst Center Table

Figured crotch makore, figured New Hampshire-grown crotch yellow birch, figured crotch walnut, Cuban and Honduran mahogany, ebony
38" diameter x 28" high

Subtle and sweeping curves are beautifully complemented by extraordinary figured makore, bordered with ribbon-cut Cuban mahogany. The locally harvested crotch birch star inlay lends a regional signature.

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

Brian Sargent



"The trick is giving your clients what they want, not necessarily what they tell you."

Lacewood Nightstands

*Morado, lacewood,
1/2-inch brushed stainless steel rod,
lacquer and varnish
hand-rubbed to a satin finish
20" deep x 22" wide x 26" high*

The sculptural nature of the legs of these nightstands will add an artistic element to any bedroom.



Brian Sargent
96 Critchett Road
Candia, NH 03034
603-483-0622

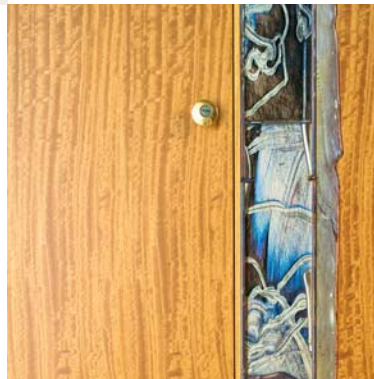
blsdesigns126@earthlink.net

William Thomas

L'Art Pour L'Art Tridimensional Satinwood Cabinet

*Figured satinwood, beeswing satinwood veneer,
sycamore interior veneer, glass mosaic by Tom Meyers
14 1/2" deep x 26 1/2" wide x 57 1/2" high*

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.



"Furniture is three-dimensional
art—sculpture with a purpose."

William Thomas
15 Todd Hill Road
Rindge, NH 03461
603-899-3249

wmthomascabinet@monad.net

David Upfill-Brown



"An Australian's perspective—the excitement and tension of Winter's ice bearing Summer's promise—icicles dripping from an overhang captured in hard rock maple."



Sharps on Ragged Mountain

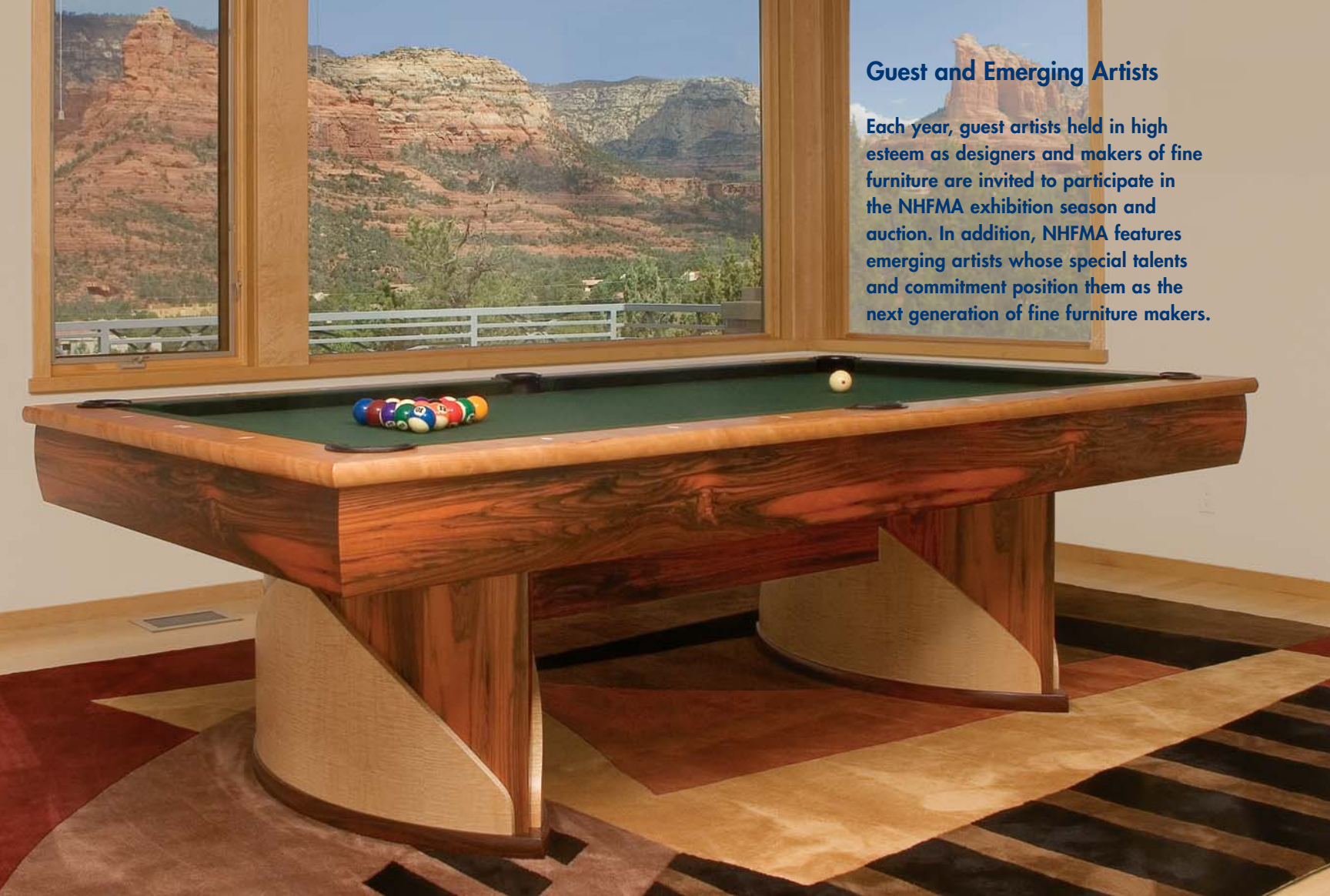
Bleached figured maple

11 1/2" deep x 43 1/2" wide x 33 1/2" high

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

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.



Pool Table by Howard Hatch. Photo by Beach's On Location.

artists

Leonard Bellanca

Guest Artist



Work Table

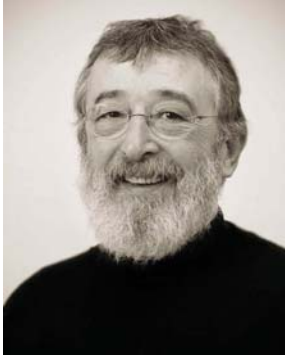
*Cherry, bird's-eye maple, white oak,
white pine, ebony, holly*
15 1/4" deep x 23 3/4" wide x 30" high

Something old, something new...
a familiar form, practical and elegant,
with delicate details.



"I am intrigued by the
process of making furniture,
how limitations influence
the relationship between
the prosaic and the poetic."

Leonard Bellanca
85 Dunham Pond Road
Greenfield Center, NY 12833
518-583-2031



Aurelio Bognesi

Guest Artist

"If you can't resist the temptation to run your hands over my furniture, I am going in the right direction!"



Hall Table

Cherry, French polish

18" deep x 60" wide x 33" high

For contrast in this hall table, which is finished with a French polish, I decided to play with the vertical grain of the quarter-sawn cherry, opposed to the cathedral grain of the flat-sawn, for a more subtle effect.



Aurelio Bognesi
591 Czeski Road - Box 167
Hardwick, MA 01037
413-563-4146
aurbo@earthlink.net
www.aurelio-bognesi.com

Brian Reid

Guest Artist



"What I love about my parquetry patterns is how they stimulate so many different visual memories."



Screen with a View

*Bleached white oak, maple,
quilted maple, curly maple veneer
1 3/8" deep x 56" wide x 56" high*

This screen employs a repeating "soft square" pattern as its dominant design element. The design idea was to evoke memories of 1950s modernism.



Brian Reid Furniture
13 Fulton Street #B
Rockland, ME 04841
207-319-3621 cell
www.brianreidfurniture.com
brian@brianreidfurniture.com

Martin Milkovits

Emerging Artist



Country Hutch

*Stained cherry with painted maple back and painted interior, salvaged antique glass, custom hand-forged hardware
20" deep x 44" wide x 82 1/2" high*

This hutch was inspired by a piece that was done for a customer in Europe, but I was looking for a more traditional antique look, using salvaged antique glass and hand-forged hardware. The building of this piece was the cover and feature article in the February issue of *Fine Woodworking* magazine.



"Reduce, reuse, recycle has become part of my work ethic. The salvaged 19th-century glass helps to keep this timeless design alive."



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.



Dining Table, Chairs and Breakfront by Brian Sargent. Interior design by LRD Interiors. Photo by Charley Frieberg.

education



Studio-Based Learning Program

by David Lamb

The Studio-Based Learning Program (SBLP) of the New Hampshire Institute of Furniture Making (NHIFM) is now in its third year of passing on time-honored, traditional approaches to furniture making. The “in-studio” method is very close to the old apprenticeship system, where the student is in a real-work, real-world environment, observing day-to-day activities. Student Andrea Young is continuing her studies with David Lamb at his shop in Canterbury and with Jon Siegel at his Wilmot shop.

“I enjoy seeing someone succeed

in the creative process by observing the judgments and choices that are made as part of that effort,” says Young. “Seeing someone working out a solution and keeping at it and seeing what comes out at the end is a unique aspect of the Studio-Based Learning Program.”

NHIFM is pleased to announce the formation of a Certificate Program through the New Hampshire Institute of Art. With this program, our students have direct classroom access to the well-established Institute’s art curriculum. So, in addition to the direct studio work with the various participating members of the New Hampshire Furniture Masters Association, students participating in the Certificate Program will take a series of studio and lecture courses designed to facilitate work done in the SBLP. Classes such as visual studies, drawing, technical drawing, and history of furniture, along with

various electives such as color theory and sculpture, address the needs of the student and the program, as well as a student’s particular interest in art.

We are thrilled with this association because it develops a very thorough program. The end result is a student with a broad knowledge of furniture making and aesthetics as it relates to historical context and personal design ideas.

The SBLP would like to thank Scott Lawson of the Scott Lawson Group and Heidi Dunn of the N.H. Small Business Development Center for their work on workplace-related safety issues. Many thanks to Patrick McCay, Academic Dean, and Karen Francis, Director of Continuing Education, both at the N.H. Institute of Art in Manchester, for making the Certificate Program a reality for our SBLP. Thanks, too, to the Guild of N.H. Woodworkers for their development efforts and granting opportunities. We are especially indebted to the non-stop efforts of Mary McLaughlin, chairman of NHIFM, for her endless energy in making this educational effort a reality.

*“Seeing someone working out
a solution and keeping at it and
seeing what comes out at the
end is a unique aspect of the
Studio-Based Learning Program.”*

Prison Outreach Program

by Terry Moore

In *working* with the inmates

who participate in the Prison Outreach Program, it amazes me how hungry they are for the practical knowledge we share with them. The seminars are very well attended, and during subsequent visits to the prison workshops, we can see how the inmates incorporate the new skills they are learning into the pieces they are working on.

The most noticeable change is the increasing use of hand tools to achieve finer details in their work. This has been possible because of the generous donation of very fine hand tools by Lie-Nielsen Toolworks of Warren, Maine. The inmates had been using a basic toolkit better suited for a high-school workshop. I visited after the new Lie-Nielsen tools arrived and asked if they were enjoying using them. They said the tools were so beautiful, everyone was afraid to use them until they were shown how to care for them correctly. Consequently, a class taught by Garrett Hack on the care and use of fine hand tools was an early and much-needed seminar.

Inmate mentoring is another element of growth that is very evident when I visit both prison locations. After I taught a class on dovetailing a drawer at the Berlin facility, inmate Tim Eldridge showed me a beautiful new desk he was working on. He informed me that the drawer had been dovetailed by one of the newer inmates who had been mentored by him and inmate Eric Grant, another whose work has been featured at our auctions. The workmanship in the dovetails was impressive. It was a moment of personal pride for me as a teacher, to see the competence of the student's skill and the student becoming the teacher by passing on the same skills that we taught him.

Tom McLaughlin continues to organize the seminar schedule at the Concord prison, while I do the same at Berlin. The prison program has increased in activity. Next year, expect to see impressive new work by some new faces, and the return of the accomplished regulars involved in our program.

"When I was designing this bureau, I knew the wood would need to be exceptional to bring it alive."



Allen Eason

Chippendale Bureau

Cherry, figured cherry, poplar

21" deep x 33" wide x 33" high

The compact scale and superb proportions make this bureau a real treasure. The fluted columns soften the corners and the lively figured grain adds to the appeal of this little gem.

Acknowledgments

The New Hampshire Furniture Masters

Association owes a deep debt of gratitude to the many people and organizations that support our efforts in so many ways.

It is truly a team effort to make this happen, and we are continually amazed by your generosity of service.

So many offer their *specialized* gifts

and professional abilities to assist us in very effective ways throughout the year. We are especially grateful to Mary McLaughlin of TD Banknorth, who unselfishly lends her effective executive prowess to get things done. As the current chairman of the New Hampshire Institute of Furniture Making, Mary is also central to keeping our educational efforts on track.

Special thanks to Jacqueline Stahle of Think Design for her incredible design skills, organizing efforts, and dedication to producing the art behind the furniture, our catalog; Lori Mirazita who does an exceptional job with our marketing efforts and making us look good; Nancy Sununu for her exceedingly gracious efforts, organizing and hosting many public events with tireless enthusiasm and class, as well as her behind-the-scenes support with JHS Associates; Trish Soule for her artistic expertise and skilled marketing

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We are also grateful to the New Hampshire Historical Society for their persistent support and assistance, causing us to view their prestigious location as a “homebase” of sorts; 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, finally, to our dedicated patrons and many corporate and individual supporters.

It is truly a team effort to make this happen, and we are continually amazed by your generosity of service.



Dining Table and Apex Chair by Gary Spykman.



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 21, 2007



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Dancing with Yellow Chair by Jon Brooks.