



Art for Living

New Hampshire
Furniture Masters

2008

New Hampshire
Furniture Masters
Association

Art for Living

Throughout this catalogue you will see examples of fine furniture by New Hampshire Furniture Masters incorporated into the owners' homes and lives. These pieces were conceived and executed with the passion and precision that characterize all that these artists do, and each is a work of art. Yet, this furniture was built not just for show, but to be touched, loved, and enjoyed.

Consider your delight in placing a perfectly proportioned table in the spot that it was made to occupy and crowning it with a reading lamp or treasured keepsake. Imagine walking through your garden and stopping to relax on a handmade bench of teak and bluestone that seems to have sprung from the earth around you. While the exquisite woods, fine joinery, and beautiful lines immediately mark these works as fine art, remember that they are art for living. Interact with these works on a daily basis and you will discover that their beauty is only enhanced.

We invite you to enjoy the masters' newest creations and as you leaf through this catalogue, perhaps you will find a piece of art that you can not live without!

*“Interact with
these works on a
daily basis and
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that their beauty
is only enhanced.”*

Joy of a Journey

“When we first *experienced*

the works of the Furniture Masters, we knew immediately that they were something special,” assert Dan and Denise Roberts. “Then we learned about what goes into each piece...the thought, the planning, the design, what materials are selected and why, how it is constructed... and that every little detail is labored over and every piece of wood is touched a hundred times until it all comes together as an amazing piece of furniture that will continue to delight others long after we’re gone.”

Since that fateful encounter last June, the Roberts have embraced the Furniture Masters and their ethos with gusto. They purchased pieces by Garrett Hack and David Lamb at the 2007 auction and then commissioned Lamb to create a piece this year. “The excitement we felt after discovering the Furniture Masters was visceral,” recalls Denise. “We literally found ourselves thinking about the pieces all the time, hearts pounding and excitement brewing. The initial thrill we felt upon seeing these beautiful creations just stayed with us. We wanted more!”

Dan quickly concurs, noting that he has lived in New Hampshire his entire life, yet had no idea that the Furniture Masters existed. “This group can’t be a secret anymore,” he says. “These are amazing people who are creating world-class furniture. We need to support artists like the Furniture Masters, otherwise we’re going to succumb to a world where everything is a mass-produced commodity that we just discard after it loses its luster.”

What was the spark that kindled the Roberts’ enthusiasm for adding the Furniture Masters’ creations to their home? It’s not one specific thing, they claim, but rather the “whole package” that comprises any work by the masters. “These pieces are timeless, one-of-a-kind, heirloom-quality works,” Denise explains. There is also



the relationship component. “You get to know the masters and you quickly realize that they’re good people,” says the couple. “We look at our pieces and see the master behind them. Each artist puts a great deal of himself into the work and it shows.”

This year, the Roberts commissioned a “Lambovich,” the product of a dynamic collaboration between Furniture Master David Lamb and New Hampshire’s Artist Laureate James Aponovich. For Dan, the allure of working with two fellow New Hampshire natives to conceive and create a distinctly New Hampshire piece is irresistible. For Denise, the chance to guide the design of a piece that will be unique to their home, and their personal interactions with the artists, is irreplaceable.

The patronage process is a treasured aspect of creating a piece for the artists as well. “The process for designing this piece was layered,” observes Lamb. “James and I shared ideas and integrated common themes into my woodworking and his paintings, and Dan and Denise contributed their ideas. It was fun to put all the pieces together.”

Aponovich is similarly enthusiastic about the creative journey this commission has initiated. “It’s rewarding to work with two young, enthusiastic collectors, and with David Lamb, a furniture maker that I believe is one of the best in the world,” says Aponovich. “We’re each established artists in our own right, but this commission gave us the opportunity to create something distinctly different, a work that is greater than the sum of its parts and that will hopefully strike an emotional chord with the viewer.”

It is the joy of the journey and the delight in the process that makes patroning a work by any of the Furniture Masters a wonderful adventure. All one needs is an idea and the enthusiasm to see it through. “Dan and I would rather have a few handmade heirlooms with a story to tell than a houseful of mass-produced furniture that will be worthless and worn out in a few years’ time,” concludes Denise. “Our New Hampshire Furniture Master pieces will undoubtedly stand the test of time.”

– Please visit www.furnituremasters.org for the complete interview.

“We look at our pieces and see the master behind them.”

This iris is a carving on the column of the interior of Secrétaire à Abattant by David Lamb and James Aponovich.



Furniture Master Jeffrey Cooper’s striking “Affinity” garden bench is among the pieces available in the 2008 auction collection. This delightful work would be a wonderful addition to any solarium or outdoor living space.



This extraordinary demi-lune table, “Rhapsody in Red” by Furniture Master Tom McLaughlin, is part of the 2008 auction collection. The rich woods and elegant lines of this piece would make it a stunning addition to any space.

New Hampshire Furniture Masters 2008

In 2008 the New Hampshire Furniture Masters Association marks its thirteenth consecutive season of promoting the best in fine furniture making through its annual exhibitions and auction. This year's auction takes place on Sunday, October 26 at one of the state's spectacular landmark hotels, Wentworth by the Sea. Offerings will include works by ten masters and eight guest artists, as well as two participants in the Prison Outreach Program. As in years past, the featured works will span a variety of styles and woods. The Furniture Masters are committed to perpetuating the art of fine furniture making through continued refinement of their own craft, as well as through instruction of emerging craftsmen, and are dedicated to preserving this legacy for the appreciation of future generations.



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Cover photo by Gary Samson.

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Fall-Front Secretary by Timothy Coleman.

New Hampshire Furniture Masters

About the Masters

The New Hampshire Furniture Masters are dedicated to continuing the legacy of fine furniture making inspired by 18th- and 19th-century local cabinetmakers such as Samuel Dunlap, Langley Boardman, and Judkins and Senter. The masters are committed to maintaining their craft as a full-time profession by generating public awareness of their works and cultivating an audience for their creations. They create studio furniture in an array of styles, including period, early American, Shaker, neoclassical, traditional, contemporary, and art furniture. The masters share knowledge and experiences with one another, teach at woodworking schools in the U.S. and Canada, host educational initiatives that engage local citizens in the tradition of fine furniture making, and participate in exhibits and an annual auction that generate a market for their works.

The Exhibitions

Each year the Furniture Masters showcase their newest creations in exhibitions ranging from a few days to a month or more. Past venues include the New Hampshire Historical Society in Concord; the Currier Museum of Art in Manchester; 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 Montshire Museum of Science in Norwich, Vermont; and the Boston Architectural Center and Skinner Gallery in Boston. These exhibitions afford the public a wonderful opportunity to meet the masters and view handmade furniture of the highest quality.

The Standards

All work supported by the New Hampshire Furniture Masters is evaluated by a jury of masters who apply established standards of design, structural integrity, and workmanship. Through mutual regard and collegial competition, the Furniture Masters inspire one another to do the best work possible.

A Tradition of Patronage

The masters create the majority of their handcrafted furniture on commission, collaborating with an individual or corporate patron to determine the materials, style, functionality, and budget for a given piece. In this process, they create fine, one-of-a-kind pieces that they anticipate will be cherished heirlooms of future generations.

The Auction

Each year, the masters' exhibition season culminates in a gala celebration and annual live auction. 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 live auction, which is preceded by a spirited silent auction featuring a number of smaller, more modestly priced works.

Education

At the core of the Furniture Masters' commitment to continuing the tradition of fine furniture making is the education of the next generation of makers, as well as collectors and connoisseurs. The masters' educational initiatives blend inspiration, experimentation, and tradition in an effort to cultivate and serve a growing community of students, apprentices, and professionals. The masters' educational offerings include the following programs:

- **Studio-Based Learning Program:** This apprenticeship program is administered under the tutelage of Jon Brooks, David Lamb, and Jere Osgood.
- **Prison Outreach Program:** Under the direction of Tom McLaughlin and Terry Moore, the New Hampshire Furniture Masters go inside the N.H. State Prisons to instruct inmates on furniture-making techniques. Those inmates who have been involved with the program for the longest time now teach fellow inmates.

2008 Exhibitions and Auction

July 30–August 28

New Hampshire Historical Society

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

Reception and Silent Auction: July 31, 5:30–8:00 p.m.

The Furniture Masters showcase their newest creations in “Art for Living,” the preview exhibition for the 2008 auction. This is an outstanding opportunity to get an intimate first look at the new works. The exhibition opens with a reception and silent auction of special, more modestly priced pieces.

Educational Lecture Series

Historic Finishes: Thursday, August 14, 7:00 p.m.

Conservator John D. Childs of Historic New England will discuss the varied techniques of historic wood finishes.

Mosaics in Wool: Thursday, August 21, 7:00 p.m.

Sy Mahfuz of Persian Rug Galleries will explore the art of handcrafted rugs.

August 2–10

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 is one of the oldest and most prestigious craft organizations in the country. This year the fair marks its 75th anniversary with its annual offering of traditional and contemporary fine craftwork by juried members of the League of New Hampshire Craftsmen.

October 26

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.

The lovingly restored Wentworth by the Sea Hotel provides a grand backdrop for the Furniture Masters’ annual auction. What better venue for celebrating the vitality of the traditions that the Furniture Masters continue than in the picture-perfect surroundings of this landmark hotel?

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

In any *artistic* endeavor,

there are always a few gifted souls who take a leap in creativity and push the limits of their craft. Their exceptional workmanship, simply by virtue of its rarity, becomes a worthy investment opportunity. But is that all there is to it, another vehicle to build equity? While most clients of the New Hampshire Furniture Masters appreciate the investment value, the reason for commissioning fine furniture is a deeper, more personal one.

Whether you choose to use an interior designer or work directly with the craftsman, creating a custom piece for your home is a rare experience in these modern times. The process often involves a visit to your home, and sometimes a field trip to the craftsman's workshop studio. Along the way, you collaborate with the maker to develop something that aligns beautifully with your particular tastes.

In the end, you are not left with the standard “what everyone else has” production piece of furniture. Instead, you have what no one else could have, a unique piece, shared with an artist whose style resonates with yours, birthed from an inspired place inside you. When filled with these kinds of thoughtful objects, home is more than a place to catch up on your sleep; it becomes a place that refreshes, inspires, and reminds you what makes life worth living.

Another New Hampshire artist, poet Robert Frost, spoke to this idea in his renowned poem, “Stopping by Woods on a Snowy Evening.” He writes of the weary, late-night traveler, unexpectedly overcome by the natural spectacle of watching

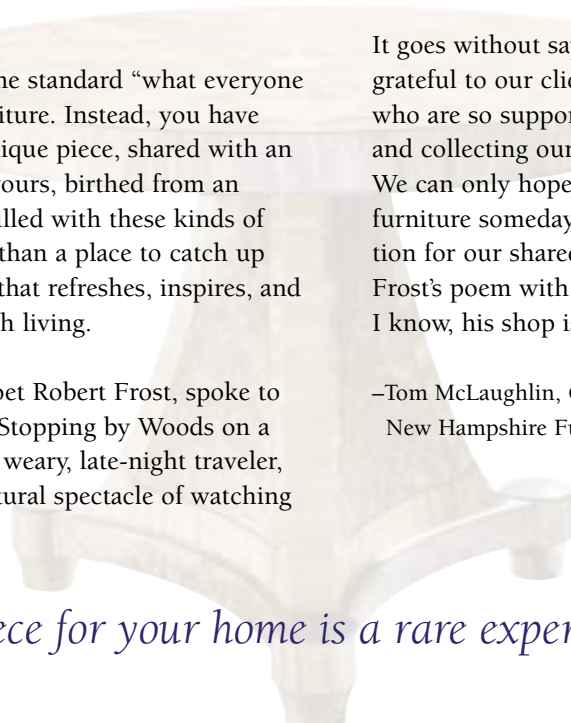


the woods “fill up with snow.” Life is far too busy to not make room for moments like that. I like to think it is possible to know a similar kind of refreshment when confronted again and again with the surprising beauty and art of personalized furniture in your home.

It goes without saying that we Furniture Masters are deeply grateful to our clients, many who have become friends, who are so supportive of this art form. Without you acquiring and collecting our work, none of this would be possible. We can only hope to imagine that you will be enjoying your furniture someday, perhaps even with a reciprocal appreciation for our shared experience, and find yourself rephrasing Frost's poem with a smile, “Whose woods these are I think I know, his shop is in New Hampshire though....”

—Tom McLaughlin, Chairman
New Hampshire Furniture Masters

“Creating a custom piece for your home is a rare experience in these modern times.”





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 2008 Furniture Masters' auction.

Foyer: Settee by David Lamb; Sheraton Elliptical Pedestal Breakfast Table, New York-Style Federal Side Chair and Federal Candlestand Table by William Thomas.
Office: Executive Kneehole Desk by Wayne Marcoux, Barrel Back Chair by Howard Hatch. Photo by John W. Hession, courtesy of *New Hampshire Home* magazine.

masters

Ted Blachly

"This piece takes the customary coffee table idea and literally elevates it."



New Table

Claro walnut, black walnut, satinwood

27" deep x 46" wide x 25" high

The clear form and exceptional single-board Claro walnut top make this piece particularly satisfying. Higher than a coffee table and lower than a tea table, it was designed to facilitate TV trays in the den, board games in front of the fireplace, jigsaw puzzles in the parlor, and convivial togetherness in any home.



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Jeffrey Cooper



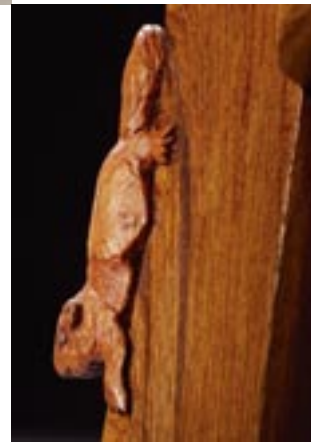
"On a recent visit to Barcelona, I felt an affinity for the works of architect Antonio Gaudi. His fascinating designs were inspired by things he saw in nature, as are mine."

Affinity

Teak, bluestone, acrylic paints

22" deep x 56" wide x 56" high, 21" seat height

This garden seat — with the intriguing stone used just as it was found, the seat back inspired by tree branches, and the hidden wildlife carvings — is meant to inspire a love of outdoors. The challenge in making it was to recognize the potential in the material, to envision the result before it existed, to build it without the benefit of right angles, and then to carve it.



Jeffrey Cooper

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Garrett Hack

Wekiwa Shimmering

*Macassar and Laos ebony, flame birch,
rosewood, gold, copper, ivory,
abalone shell, brass, secondary woods
15-1/2" deep x 28" wide x 30" high*

Powerful and pure, Wekiwa Spring boils to the surface with water so blue it shimmers in the golden sunlight against the rippled pattern of sand upon the bottom. A daring design inspired by a natural treasure, this jewel of a table balances on the balls of its golden toes, with wavy, watery details and a few special places to store some treasures.



"It took 35 years to build this piece."

X-Ray

*Curly birch, cherry crotch,
Brazilian rosewood, abalone,
inlays of ebony and holly
13-1/2" deep x 33" wide x 30" high*



Garrett Hack
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"This piece is a direct offspring of Lambovich I, the Griffith Commission, the unique first collaboration with New Hampshire Artist Laureate James Aponovich of Hancock, N.H."

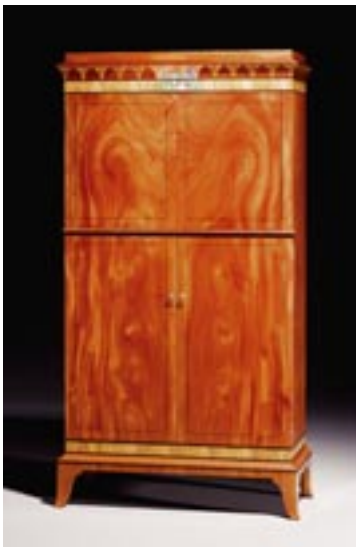


Secrétaire à Abattant

*Cuban mahogany, mahogany, ebony, birch,
artist oil paints
13" deep x 34" wide x 65" high*

Working closely with our patrons, using rich materials, and sharing a fondness for natural beauty, James Aponovich and I have developed a unique approach to the Secrétaire à Abattant. Using the effective conceal-reveal technique for the presentation, the full effect of this work is apparent when opened. By combining a White Mountains landscape painting and common details in painted imagery with wood carvings of irises, the artistic collaboration comes to the fore.

Note: This piece will not be auctioned, but a Lambovich commission of similar size and details will be put up to bid, a unique and very limited opportunity to customize your own piece.



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David Leach



Lolling Chair

Black walnut and leather

28" deep x 24" wide x 38" high

This design comes from my desire for a chair that is visually light and comfortable.



"I seek functional form, clean and evident."

Rosy's Table

*New Hampshire black walnut with
miscellaneous inlay*

28" deep x 24" wide x 26" high

This table evolved from sketches of objects unrelated to furniture. The design offers itself to be made into occasional tables and dining tables.



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Tom McLaughlin

"My recent work reveals a growing fascination with the dynamic relationships created when interesting materials meet curved geometric forms."

Rhapsody in Red

Ebonized Honduran mahogany, Macassar ebony, red Amboyna burl, nickel-plated cast brass feet
17-3/4" deep x 37-3/4" wide x 29-1/2" high

Inspiration can come from the most unexpected and sometimes distant places. Some years ago while in Indonesia, I was struck by the simple yet stunning beauty of the terraced gardens dug into the hilly countryside. I suppose those deep visual impressions are stored away somewhere to surface at just the right moment.

The upswept curves of the ebonized legs converge into the shadowy classical column, appearing to rise up and explode through the top, cascading like fireworks streamers into glittering Art Deco-like fields of rare red Amboyna burl.



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Jere Osgood



"The inspiration for this desk came from the unique wood, a tree table trying to show off the boards for themselves."



Spring 2008 Desk

*Popcorn ash top, wenge legs
28" deep x 64" wide x 29" high*

This desk or table is a departure for me as I usually look for wood to carry out my ideas. The top is left square, just as the boards came to me. The legs, however, are the shadows of ash tree branches on the snow.

Water Tables

*Brazilian tulipwood top (Dalbergia), wenge legs
15" deep x 15" wide x 25" high*

A place for a cell phone or drink, these tables are called Water Tables because in the design stage I envisioned the leg forms in motion, moving through water. I am intrigued by movement or implied movement in nature.



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Brian Sargent



Lingerie Chest

*Mottled anigre, Swiss pear, hard maple,
stainless steel*

18" deep x 22" wide x 44" high

The design of this lingerie chest started with a patron's vision of a piece of bedroom furniture that would be functional yet light and open-feeling. The energy in this piece is tremendous, with the legs free to flow upward with no top to stop their upward movement, and the case sitting as though suspended in air by the energy of the legs. The chest displays a simple beauty and sensuality.



"The opportunity to revisit a past design and take it to a new level is nothing less than exhilarating."



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Gary Spykman



"Design is an evolutionary process, with every new project being influenced and shaped by all those that came before it."

Keyhole Counter Stools

Black walnut, curly birch
20" deep x 19" wide x 36-1/2" high,
24" seat height

This pair of stools is designed for sitting at a 36-inch high counter.



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William Thomas

Two Kettle Stands in the Style of Samuel McIntire

Mahogany

28-3/4" high x 11-1/2" diameter

These kettle stands are based on an original carved by Samuel McIntire ca.1800. They were commissioned to accompany a pair of antique sofas believed to be carved by McIntire's son, Samuel Field McIntire.




"Samuel McIntire was one of the finest wood carvers who ever lived. The challenge involved in replicating his work is breathtaking."



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Guest Artists

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

Makore Sunrise Bed by Tom McLaughlin. Photo by John W. Hession, courtesy of *New Hampshire Home* magazine.

artists

Leonard Bellanca

Guest Artist



Pair of End Tables

Walnut, bird's-eye maple, ebony, holly, poplar
15" deep x 19-1/4" wide x 29" high

These bow-front tables are made from a century-old walnut tree felled by a windstorm at Clermont State Historic Site in Germantown, New York. Clermont is the oldest of the mid-Hudson River Valley's great estates, with a rich and varied history dating to 1728. The tables — elegantly proportioned, with fine details to provide interest, definition, and contrast — are intended to pay modest homage to the tree from which they were made.



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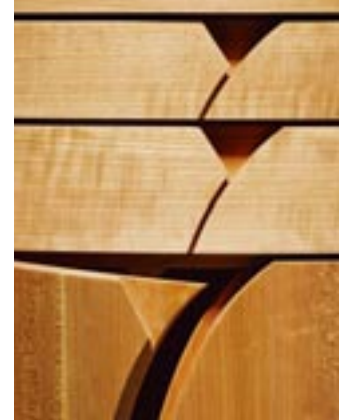
Aurelio Bognesi

Guest Artist



‘Because Why’
Bow-Front Floor Cabinet
Quarter-sawn cherry, French polish
16" deep x 24" wide x 45" high

The design process started as a telephone doodle that I felt compelled to repeat and repeat, which evolved into this floor cabinet. A great deal of care has been put into selecting each piece of wood, which came from the same log, harvested in western Massachusetts and air-dried for about 10 years. The mélange of perfectly quartered and rift-sawn wood gives it a silky appearance. Each part has been carefully hand-rubbed before assembly.



“If you limit yourself with what the machine can do, you miss many design opportunities.”



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John Cameron

Guest Artist

"The rich woods, the complex arrangement of shapes—this screen was a joy to create, a fantastic experience composing on a 6-foot by 5-foot canvas."



Folding Landscape

European, Circassian, and American walnut veneer; rosewood veneer; wenge
1-3/8" deep x 68-1/2" wide x 73-1/2" high

Working with highly figured walnut veneers that I'd been saving for over 20 years, I explored many potential layouts before arriving at the right balance of form and pattern.



Ming Hall Table

Padouk, finished with tung oil, varnish, wax
13-3/4" deep x 28" wide x 31" high

The restoration of a Ming Dynasty table became a master class in the design and construction of classical Chinese furniture, which I have long admired for its clean lines and perfect proportions. This reproduction features the same complex joinery as the 300-year-old original, so secure and strong that glue is unnecessary.



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Sam Norris

Guest Artist

"I find some design concepts so compelling that they demand to be built; this is just such a design."



Flow Writing Desk

*Cherry, sycamore, Alaskan yellow cedar,
hand-wrought steel, oil varnish
25" deep x 51-1/2" wide x 30" high*

I usually look to sculpture and architecture for design inspiration. For this desk, however, I borrowed elements of a classic Chinese table and added a modern flair. If you see harmony in proportion, color, and detail, you may find the finished piece as intriguing as I found the first sketch.



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Brian Reid

Guest Artist

"I was born in the 1950s. For me, Mid-Century Modern is like comfort food. It's lodged deep within my childhood memories. With this Tartan desk, I have returned home."

Tartan

*Bog oak, padouk solids and veneer,
rosewood veneer, oak
30" deep x 71" wide x 29" high*

The office is a place where you want a sleek, organized, clean, and efficient appearance. Mid-Century Modern office furniture did this oh so well.

But one problem was it missed a necessary component, a place for the mind to rest. I provide that place to rest, that place to contemplate, by the addition of a simple marquetry pattern in rosewood.



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Peter Turner

Guest Artist

"Like my musical preferences, the forms and proportions that I favor often float in from my past. My folks had a couple of wooden chests in our living room when I was a kid."



Blanket Chest with Tray

Ash, shagbark hickory

17-1/2" deep x 46-1/2" wide x 18" high

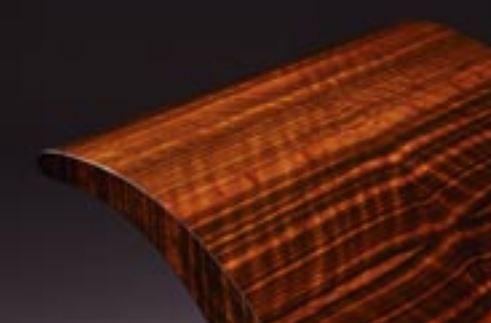
This chest grew from a memory of an old wooden tool chest — a six-plank chest, nailed together, with a sloping front — that sat in front of the couch in my parents' living room. I remember lifting one end as a kid and being amazed by the weight. The angle and heft remain. I chose hickory because I really want to get to know this wood.



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A. Thomas Walsh

Guest Artist



'Sleigh Endings' Bench

*Figured Macassar ebony veneer with
solid wood ends, ebonized walnut base,
pitch-brown calfskin upholstery
16" deep x 66" wide x 22" high,
17" seat height*

I consider this design my signature piece. The graceful "sleigh end" top and bottom curves are formed in a vacuum press. The special figured-ebony veneer of the top seamlessly waterfalls into the vertical surface, creating a unique, solid-appearing piece. The elegance and timeless design of the bench would grace any residence.



"The artistic potential that veneer holds is creatively stimulating, making it the ultimate material. Like a painter's palette, it offers endless possibilities."



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Leah Woods

Guest Artist

"‘A Perfect Pair’ is a cabinet intended to hold and display shoes and matching handbags, presenting them as beloved objects."



‘A Perfect Pair’

Maple, white oak
10" deep x 17" wide x 71" high

For many people, shoes transcend their practical purpose and express an image of personal identity. Whether in the form of a sneaker, sandal, or high-heel, shoes can express attitude, convey a sense of power, or show a sensibility of style. Whatever the intended message, many shoes are beloved as prized possessions even when not being worn. "A Perfect Pair" is a cabinet that recognizes the value of organizing and arranging shoes in a way that protects their material, displays their form, and provides room beneath each pair of shoes for the perfect corresponding handbag.



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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.

Coffee Table by Howard Hatch. Photo by Brian Vanden Brink.

education

Education

Studio-Based Learning Program

by David Lamb

Students *taking* part

in the Studio-Based Learning Program (SBLP) have an opportunity to learn the art of fine furniture making by working in the studios of a wide range of New Hampshire Furniture Masters. This “apprenticeship” program allows students to work side-by-side with the masters to learn the requisite design and technical skills needed to be a professional furniture maker.

The program is overseen by the New Hampshire Institute of Furniture Making (NHIFM), which has formed a partnership with the New Hampshire Institute of Art (NHIA) to establish a Certificate in Furniture Making. Students in the certificate program take a series of NHIA studio and lecture courses designed to facilitate work performed in the Studio-Based Learning Program. Courses range from drawing to visual studies and technical drawing to historical styles, as well as electives that complement the student’s area of interest and studio-based learning.

“A creative outlook instilled at the correct time forms the nucleus of an individual’s thinking for the rest of his or her life,” notes Patrick McCay, academic dean at NHIA. “The unique collaboration between NHIA and NHIFM manifests a vital catalyst for individuals to focus on the creative and fruitful realization of high quality aesthetic understanding, knowledge, and production.”

Both the NHIFM and NHIA are pleased to play a significant role in nurturing the skills of the next generation of fine furniture makers, and many thanks are extended to these groups for the development of the program. In addition, special thanks to Mary McLaughlin, chair of NHIFM, for her tireless and enthusiastic leadership.

Prison Outreach Program

by Garrett Hack

I had *never* been in prison,

except in my imagination. It was surprisingly easy getting in, considering I was carrying enough tools for a minor breakout — files, all sorts of sharp chisels, and a sword length of bandsaw blade. You see, I was headed into the New Hampshire State Prison in Concord for my first time, to teach a class to some of the inmates on making and using hand tools. And did I mention scared? By the time the second set of massive steel doors clanked behind me, I was just carefully following directions.

I made it out and have since been in several more times, and to the Berlin facility as well. Sure, it’s not the same as teaching a class elsewhere. Imagine 20 powerful body-builders crowding in to see what I’m doing, and our wearing special badges with panic buttons as we do in Berlin — just in case. Obviously, these are not typical students. But no different from that of other students is the inmate’s appetite for new skills and techniques. They want to be creative, to improve their abilities, and for some, just to be able to talk woodworking and get some useful feedback or design advice.

The results of these collaborative efforts between the Furniture Masters and the inmates clearly show in the quality of the prisoner auction pieces. Each year I see more complex pieces attempted, more sophisticated in their shaping or details. And while I still feel some of the same apprehension as I head into the prison, I’ll be back.

“Each year I see more complex pieces attempted....”

Prison Outreach Program



Robert Demeritt, Jr. Shaker-Style Desk-on-Frame

Cherry, solid brass hardware

Top: 22" deep x 35-3/4" wide x 15" high

Base: 22-1/2" deep x 36-3/4" wide x 24" high

Built with functionality and simplicity reminiscent of the Shakers, this desk has been handcrafted to honor the style and tradition of the Shaker community. Incorporating the best elements of the slant-top desk, this desk-on-frame has four drawers inside and one drawer under the slant top. A brass lock ensures security for the most private of papers and valuables. The tapered legs are square and provide aesthetic beauty to this piece.



Eric Grant

Queen Anne Coffee Table

Cherry, lightly figured cherry veneer, poplar
38" deep x 38" wide x 19" high



Carved three-toed feet gracefully rise upward to carved knee shells on a well-sculpted cabriole leg. Two functional drawers add to the usefulness of this coffee table while holding on to traditional elements. A highly polished, lightly figured cherry top is surrounded by a shapely molding that caps this table perfectly.



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 present 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 catalogue; Lori Mirazita who does an exceptional job with our marketing efforts and never ceases to put us in the best light; Trish Soule for offering her artistic expertise and skilled marketing support; 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; Tony Hartigan for his inspirational leadership in launching and guiding the Furniture Masters through the early years, and for his continued wise counsel; trusted photographers Bill Truslow and Gary Samson; copyeditor Joan Bennett of The Write Connection; and Graphic Brokerage and Ram Printing for catalogue printing.

We are also grateful to the New Hampshire Historical Society for their consistent 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.

We are truly grateful for the generosity of our patrons and many corporate and individual supporters who play a vital role in our ongoing success.



Sideboard with Gaming by Wayne Marcoux.
Photo by Bill Martz.

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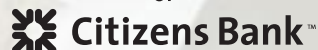
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Ebony Harlequin Cabinet on Stand by Terry Moore.