

# *Unsurpassed Artistry*

New Hampshire Furniture Masters



2009

New Hampshire  
Furniture  
Masters  
Association



*Unsurpassed artistry...*

is the goal of every Furniture Master and the theme for the New Hampshire Furniture Masters Association's fourteenth consecutive year of promoting the best in fine furniture making. The season begins with a series of exhibitions and house parties and culminates in the popular annual auction. Although working in a variety of styles, the masters are united in their commitment to perpetuating the art of fine furniture making. They continuously refine and expand their own skills, as well as nurture the next generation of craftsmen, with the ultimate goal of preserving the region's rich furniture-making legacy for future generations.

The masters will display selected works at the Portsmouth Museum of Fine Arts in early summer, followed by a showing of all of the masters' auction pieces at the New Hampshire Historical Society's library during August and September. The exhibition season comes to a close on September 20 when the pieces are put up for auction at the renowned Currier Museum of Art in Manchester, N.H. The 2009 offerings include works by eighteen masters, two guest artists, and two participants in the Prison Outreach Program.



Patroned by a couple from Massachusetts in 2008, this "Lingerie Chest" was conceived as a companion piece to a pair of nightstands by Brian Sargent that they had purchased at the NHFMA auction the previous year. "The clients have a great deal of personal energy, and I translated that into the piece," says Sargent. "Their vision and the setting that was identified for the work were the inspirations that drove the design."

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Cover photo by Gary Samson

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# New Hampshire Furniture Masters

## The Masters

The New Hampshire Furniture Masters Association was formed in 1995 to build public awareness of the state's masters and to cultivate an audience for their works closer to home. Today, more than a decade later, the association enjoys a membership of more than two dozen makers creating works in an array of styles, including Period, Early American, Shaker, Neo-Classical, Traditional, Contemporary and Art Furniture. The masters work collaboratively, leveraging their potent collective body of knowledge and experience to stimulate each other's creative output. They also 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.

## Exhibition Season and Annual Auction

Each year, the Furniture Masters showcase a select group of the members' creations in a series of events, beginning with their exhibitions and privately hosted house parties, and concluding with their annual auction. The exhibitions and house parties offer attendees an outstanding opportunity to see the masters' works in a more intimate setting and become familiar with the pieces that will be available for purchase at the annual auction in the fall.

Every work shown at the auction has been evaluated by a jury of masters who judge each piece according to established standards of design, structural integrity, and workmanship. The event begins with a reception and silent auction featuring small, handmade items created by each of the participating masters. Monies raised during this part of the evening go toward the organization's educational initiatives: the Prison Outreach Program and the Studio-Based Learning Program. The evening culminates in a live auction wherein the masters' works are put up to bid.

## Speculative and Commissioned Works

When creating new works, the masters develop pieces under one of two scenarios: as a speculative piece with no committed buyer identified or as a commissioned piece, conceived of in collaboration with an individual or corporate patron/buyer who helps to determine the materials, style, functionality, and budget for the work. When works are commissioned for the annual auction, the patron pays for the piece but allows it to be offered for sale at the auction. If the piece sells to a new buyer at the auction, the maker must build a replacement for the original patron. If the piece does not meet the agreed-upon reserve price at auction, the patron keeps it. The reserve price is the lowest price that the maker will accept for a work and is determined in advance of the auction's start.

## 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.



## 2009 Exhibitions and Auction

**June 27–July 30**

### **Portsmouth Museum of Fine Arts—Grand Opening**

One Harbor Place, Portsmouth, NH 603-436-0332

**Reception:** June 27, 5:00 p.m.

Selected works by the Furniture Masters will be on exhibit at Portsmouth's newest cultural attraction.

**August 18–September 16**

### **New Hampshire Historical Society**

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

**"Art Concord" Evening:** August 20, 4:00–8:00 p.m.

Enjoy the Furniture Masters' exceptional pieces and discover Concord's other wonderful art offerings.

**Reception and Silent Auction:** August 27, 5:30–8:00 p.m.

This reception unveils all of the masters' 2009 auction pieces.

**September 18–20**

### **Annual Auction-Related Special Events**

#### **Currier Museum of Art**

150 Ash Street, Manchester, NH 603-669-6144

Auction items will be on view at the Currier the entire weekend.

#### **Auction Exhibition Gallery Tours**

September 18 and September 20, 1:00 p.m.

Hosted by select Furniture Masters and Currier Chief Curator Andrew Spahr.

#### **Furniture Master Demonstrations in the Gallery**

September 18, 11:00 a.m.–5:00 p.m.; September 19, 10:00 a.m.–5:00 p.m.;

September 20, 11:00 a.m.–5:00 p.m.

#### **Furniture Masters' Presentations, Currier Auditorium**

September 19, 1:00–4:00 p.m.

**September 20**

### **Annual Live Auction and Silent Auction**

#### **Currier Museum of Art**

**Reception and Silent Auction:** 6:00–7:15 p.m.

**Live Auction:** 7:30 p.m.

Manchester's lovely Currier Museum of Art offers a perfect setting for the Furniture Masters' annual auction. What better venue to discover and bid on tomorrow's antiques than this internationally recognized fine art museum?



To purchase catalogs and auction tickets, or to view commissioned work, visit [www.furnituremasters.org](http://www.furnituremasters.org), and call 603-898-0242 for additional information.



Photos by Steve Booth

# A Message from the Chairman

## Inspiration...

is core to what we do. Creativity cannot happen in a vacuum, and each of us has our own individual ways of acquiring inspirational stimulus. It may be from feeling an emotional connection with a musical score, watching the sun set from atop Franconia Ridge in our grand White Mountains, experiencing the grace of casting a fly to a rising trout, or striking a perfect drive off the tee.

All of us furniture makers have studios that are layered with artifacts that are important to us and stimulate our creativity. Layers of patterns from decades of work, most used just once, sit near stacks of exquisite lumber, rough on the outside but ready for us to read what is within. Beautiful hand tools polished from years of use lay alongside machinery, many from bygone years where the patternmakers' art remains in the form of the castings. It is from these created and natural environments that we draw inspiration.



One of our biggest sources of inspiration comes from working with our patrons. For the most part, patrons provide inspiration in two ways. The first is by underwriting a deep-seated, burning desire of an idea that we have been eager to do. Sometimes these designs have been in our heads and sketchbooks for many years, just waiting for the opportunity to express them. The second is when we are pushed to “think outside the box.” This causes us to get beyond our comfort level and explore new avenues of self-expression. More importantly, it allows us to do what we don’t usually do. The consequences can be amazing and very satisfying for all.

I often smile to myself when I hear stories shared by others of this piece or that piece in someone’s home, the history associated with it and why it is important to them: “Great Uncle Harry’s writing desk,” for example, or the tall clock that “came from the old country.” All of our families have these stories, and what is so great about them is that they continue today through craftsmen and artists like the Furniture Masters. The close association developed between client and artist, the interactions and exchanges of ideas and thoughts are what these old stories are made from, today. When encouraged to create via a patron’s musings or by having unrestricted creative freedom, unsurpassed results occur.

David Lamb, *Chairman*  
New Hampshire Furniture Masters



Furniture commissions may be born of necessity or a simple desire to support great art. “Lamovich I” is a stunning example of the latter. Patron Diane Griffith conceived of this piece as a vehicle for combining her love of fine furniture by Furniture Master David Lamb with painter James Aponovich’s formidable creative talents. The results are a stunning tribute to all.

Photo by John W. Hession, courtesy of *New Hampshire Home* magazine





## 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 2009 Furniture Masters' auction.

This table was commissioned by Charleigh Davis, a friend and patron of Furniture Master David Lamb. Davis's vision for the extraordinary cherry slab top required Lamb to think outside the box. Ultimately, the top directed the piece's overall form. "Charleigh was determined to 'have it right' and do the cherry slab justice," notes Lamb. "As the maker, I'm very pleased with the results of this project."

Photo by Samantha Nandez Photography

# masters



# Ted Blachly



## Writing Desk with Chair

*claro walnut, black walnut, curly maple,  
leather upholstery*

*Desk: 26" deep x 50" wide x 29" high*

*Chair: 20" deep x 20" wide x 34" high*

This set expresses my interest in quiet, elegant form, and I'd like to think there is some kinship with Japanese aesthetics in the design. A single plank of figured claro walnut with its curving asymmetrical shape defined the desk's top, and the left-to-right flow in the wood's grain pattern was a pleasant surprise. A small drawer provides minimal storage and suggests uncluttered use. The black walnut chair has seven curly maple back supports that evoke visual harmony with complements of physical comfort.



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# Aurelio Bognesi



"Delivering a piece is like seeing a beloved child off to college."

## Collector's Coffee Table

*cherry, walnut, 23 karat gold,  
Starphire® glass  
34" deep x 48" wide x 18" high*

This piece is the evolution of a sofa table I built last year. First came the idea of building a coffee table that would also be a showcase for collectibles. The carving wants to suggest a dense forest, the walnut ring the water line, and below it the reflection of the trees—a pond surrounded by a golden forest in which to deposit treasures. The legs add an interesting twist!



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# Jon Brooks



"My art is about collaborations with nature, using naturally formed hardwood, which presents itself in an array of shapes and forms, suggesting possibilities for object-making."

## 'Citron Altar'

*New Hampshire sugar maple,  
acrylic, stain, varnish, lacquer  
18" deep x 30" wide x 35" high*

The leg shapes of this piece are naturally formed very hard wood, found surrounding wetlands. My efforts were directed towards maple saplings with wiggly beginnings at the ground, straightening themselves as their height increased, which is difficult to find. What makes this piece unique is the grain pattern on the top, the sculptural quality of its underside, the dance of the nine legs as they meet the floor, and their hieroglyphic carvings.



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# John Cameron

## ‘Hidden Landscapes’

*European and Circassian walnut and  
prima vera veneers, pau ferro, nickel silver  
16" deep x 28" wide x 46" high*

This low cabinet is cloaked in a tapestry of rich exotic walnut. Amazing in figure and pattern, the pieces were discovered in a long-held cache of rare, old veneers. Composing with them was a rewarding process. The stand, of pau ferro, completes the reference to Ming Dynasty forms.

The nickel silver escutcheon plate, the central focus of the piece, is hand-engraved in the style of Italian gunsmithing and Japanese sword artistry. I have been engraving in metal for years; incorporating this element into my furniture allows me to add a further level of detail to my shop-made hardware.

“When engraving, the sense of time is lost, and the most minute detail becomes the sole focus of attention.”



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# Timothy Coleman

"This cabinet was like an intricate puzzle.  
So many pieces had to come together in just  
the right way before it felt complete."



## 'Blonde On Blonde'

17" deep x 46" wide x 34" high  
curly English sycamore, Japanese ash,  
engraved copper

I always enjoy working with this style of low cabinet. The broad surfaces give me an ideal canvas to play with ideas of pattern and texture. Here, I have created a delightful quilted effect by gently curving the edges of the sycamore squares. The soft shadows and subtle pattern make a perfect backdrop for the dynamic, swirling grain patterns of the Japanese ash. The engraved copper pulls are handmade by a metalsmith in Israel.

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# Jeffrey Cooper

"Many artistic chairs disappoint when it comes to comfort. Not these. Comfort is priority number one."



**'Dining with Vivaldi'**  
*mahogany with aniline dyes  
and hand-painted fabric*  
48" high, seat 18" high

The designs of the seat backs portray backyard birds of New England. The chairs shown represent winter and spring with a downy woodpecker, owl, and robin. Summer is represented by a great blue heron, and fall by wild geese flying. The fabrics matching the seasons were created through a collaboration with Jane Balshaw, a well-known New Hampshire textile artist.



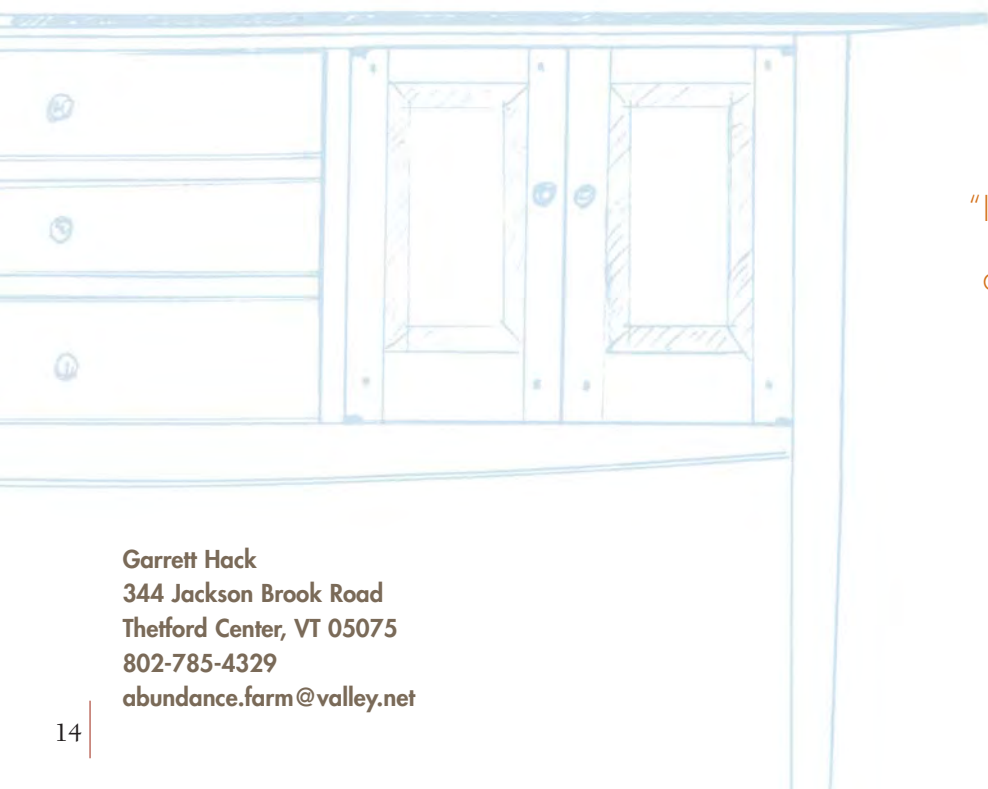
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# Garrett Hack

## ‘Nuts’

*butternut, black walnut, Douglas fir,  
poplar, white pine, rosewood, ebony,  
holly, abalone*  
18" deep x 46" wide x 37-1/2" high

This sideboard was once a gnarly old butternut tree that grew near my shop, until it succumbed to blight and bugs. A wood slow to mellow, butternut warms to a deep amber, lustrous and satiny. My celebration of this vanishing wood combines tactile surfaces shaped with sharp planes, legs and crotch door panels from black walnut—a cousin tree—abalone inlaid knobs, an interior of wonderfully aromatic fir, and practical storage.



"It's all about warmth, detail, shape, usefulness,  
and impeccable craftsmanship."

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"It has been a pleasure to design a feminine piece and to incorporate into that the dynamism of the X construction."

## Lady's Dresser Ensemble

*makore with maple accents*

*Dresser: 18" deep x 34" wide x 31" high*

*Seat: 16" deep x 26" wide x 19" high*

The idea for this piece started with the thought that I should make something for my wife. The design, which began as just the dresser, evolved into an ensemble of pieces. The activity in the grain of this makore is stunning.



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# David Lamb



## Drop-Leaf Table

*curly bird's-eye maple,  
cocobolo details, white oak  
27" deep x 15-3/4" wide (closed) and  
29-1/2" wide (open) x 25-1/2" high*

The simplicity and elegance of this table is emphasized by vibrant maple, graceful lines, and delicate tapers. Refinement in proportion, form and detail always inspires me, whether it's a simple drop-leaf table or a complicated desk. This table looks toward neoclassical design in much the same way the Shakers looked at the designs of their time through reinterpretation of familiar and comfortable elements.

"To me, the sugar maple is one of nature's most magnificent trees: superb in form and proportion, exquisite golden wood and, of course, the exotic maple syrup!"



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# Wayne Marcoux

"The challenge is what makes it fun."

## Jewelry Collector's Cabinet

*zebrawood, wenge, curly maple, maple burl, bird's-eye maple, hard maple*  
18" deep x 28" wide x 60" high

Visiting my patron's home to see her jewelry collection and furnishings provided inspiration for this jewelry cabinet. The various species of woods, together with the colors and shapes, were invigorating. This project would be fun! After I showed her a mock-up of my design and some wood samples, we came up with this combination.



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# Tom McLaughlin



## Easy Chair No. 1

*Cuban mahogany, mahogany, amboyna burl, ebonized lines, hard maple, poplar*

*Assisted by Levi Lucks,*

*upholstery by Joseph Portinari*

*29" deep x 35-1/2" wide x 46" high*

Using compound curves and extraordinary materials, I aimed to create a stylish and contemporary alternative to the easy chairs of the 18th century. The idea for this chair was born on April 10, 1997, just hours before the arrival of my youngest son Quinn. It began with a simple sketch, drawn while sitting expectantly beside a hospital labor bed...between contractions of course.



"I like the way this chair invites you to come closer and have a seat."

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# Martin Milkovits

"I believe that the best designs not only harmonize material, form, and function, but are also resilient and encourage creative thought."

**'My Personal Space'**  
Bedroom Desk or Vanity  
*cocobolo, mahogany, ebony*  
22" deep x 53" wide x 30" high

This design is a departure from more traditional lines of my pieces; I felt the need to step outside of my box and do something different. After helping my daughter move, I saw a need for a light writing desk/vanity, a piece of furniture for one's own personal space. When I noticed a jewelry box that I made several years ago, this design began to fall into place. The rich luster of the cocobolo enchants and invites one to come closer and get lost in its beauty. The mahogany is a natural complement for its durability and tone, and echoes the figuring of both the cocobolo top and the mahogany legs.



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# Terry Moore



"From the coal mine to the Currier...I grew up in Wales and worked in a coal mine with my Dad and now 30 years later, with no formal education or training, I feel very privileged that one of my desks resides in the Currier Museum...and in the next room hangs a painting by Pablo Picasso."

## Harlequin Curio Cabinet

*mahogany, fiddleback mahogany, fiddleback maple*  
16" deep x 27" wide x 65" high

This cabinet is another in my harlequin series. The first of this series was a desk inspired by Picasso's harlequin paintings. When Picasso landed on a theme, he would paint a series using that theme until he had gotten it out of his system and onto canvas. I feel this same desire. The harlequin still excites me, and I keep returning to it, adapting it to new designs. The harlequin pattern is very bold and striking, and every couple of years I feel the need to incorporate this theme into a new design in my series, using the wood as my canvas.

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## Sam Norris

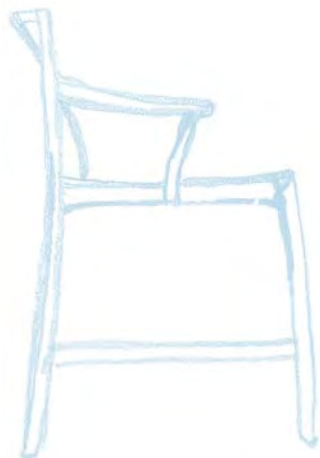
"The idea that an object can reflect more than the aesthetics of its owner, but his or her strength and elegance, I find compelling."

### Empress Chairs

*cherry, hand-woven cane*

*17" deep x 24" wide x 31" high*

Designed for royalty, the original Chinese chairs were substantial enough to show the influence of their owners, yet elaborately detailed to reflect a refined taste. My intent in designing the Empress Chair was to simplify the original while keeping its heritage and message clear. The rounded edges are reminiscent of the faux bamboo used in the early chairs, but the curves in the legs, arms, and back splat soften the piece, making it more comfortable and giving it a modern flair.



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# Brian Reid

"To have the opportunity to create a treasure, a work born of unfettered passion, is a rare opportunity. The NHFMA auction gives this to me."



## '2700 Squares'

*black cherry, sugar maple*

*20" deep x 75" wide x 34" high*

"2700 Squares" was inspired by a sideboard designed by Eliel Saarinen in 1929. It is my reflection on early modernism and classical form. I have accentuated the form through the wrapping of a changing pattern of squares over the entire surface of the piece, including the substantial ogee employed on the base. This took patience and precision, two of the things I love most about my craft.

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# Brian Sargent



"A part of me goes into everything  
I make; this is the energy that the viewer  
takes in visually or emotionally."



## Blanket Chest

*lacewood, Swiss pear, brushed stainless steel*  
22" deep x 56" wide x 24" high

This blanket chest is a beautiful place for those items that comfort us and keep us warm on a cold New England evening. It is a contemporary vision, where the pattern of the lacewood is reminiscent of a waterfall, with its soothing feeling and visual imagery.



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# William Thomas



"I get great enjoyment out of designing new forms within established historical furniture periods. It shows that they are more than static museum displays."

**Pair of Round Tables**  
*mahogany, mahogany veneer*  
*16-1/2" diameter x 28-1/2" high*

These two tables were designed to complement a pair of wing chairs I made for a client. They are small enough to be useful in a variety of situations and can be considered of the Queen Anne period style, but the design is my own creation. The three delicate legs with turned pad feet give each table a light, uncluttered feel, and the turned top with raised rim adds a special touch.



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# A. Thomas Walsh



## 'Koa Gold' Console Table

*koa veneer, sapele, walnut,  
holly, gold mother of pearl,  
23 karat gold leaf*

*16" deep x 52" wide x 27" high*

The scarce and wonderfully figured koa veneer, with its center inlay of mother of pearl, is framed by walnut, holly, and sapele. To add to its elegance, the table has an arched apron that connects turned legs with gold leaf accents and dark walnut feet. My design grew out of time spent wandering the galleries of the Metropolitan Museum of Art in Manhattan.



"My 12-year immersion in the rich cosmopolitan art and design world of New York City has inspired much of my work."

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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.



Photo by John W. Hession, courtesy of *New Hampshire Home* magazine

John and Nancy Sununu purchased Furniture Master Jeffrey Cooper's "Connected at the Hippo" bench at the 1998 auction. They had seen a set of animal chairs that Cooper had created for the grandchildren of a friend in Lexington, Mass., and really liked them, so the Sununus decided to commission their own assortment of chairs. The zebra, giraffe and elephant they chose continued the "jungle theme" set by the hippo.

# artists





# Richard Oedel

Guest Artist

"A successful piece of furniture is born at the confluence of simplicity of design and utility of form."

## Side Table

*mahogany, fiddleback makore,  
holly, ebony, crotch birch*  
19" deep x 36" wide x 30" high

While this table references the Federal style, these woods would never have been used together in the period. The crotch birch ellipse on this piece came from a tree I cut in Wolfeboro, N.H. The entire tree provided four pieces of veneer, of which this is the finest example. The three different types of holly/ebony banding and stringing are handmade to set off the shimmering angular patterns in the fiddleback makore.



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Portrait by Matt Wynne

# Peter Turner

Guest Artist

"This bench was my first piece to offer this leg.  
I'm still exploring its possibilities."



## Bowling Bench

*ash, hickory, ebony, Danish cord*  
18" deep x 63" wide x 19" high

The curved inner struts and the small ebony pins serve to unify the long curving sides. This is a "the whole is greater..." sort of piece. The long slender rectangles of this bench pull me in. The Danish cord seat offers an inviting, textural pattern.

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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.

For Furniture Master Brian Sargent, the design of commissioned works is informed by their future surroundings. It was a salt marsh in Mattapoisett, Mass., that inspired the 2005 creation of "The Grasses Table," seen here in the foreground. The waves in the table and the grain in the zebrawood echo the salt marsh grasses blowing in the breeze. Sargent's 2004 "Awakening Eye" table may be seen in the left rear of the image.

Photo by Gary Samson

# education



# Prison Outreach Program

"It's amazing to me what happens when we go into the inmate's world and give just a little time and information about what we love...beautiful things start coming from where you would least expect them."

— Tom McLaughlin



## Al Eason

### Writing Table

*cherry, poplar*

28" deep x 56" wide x 29" high

This writing table is a fine example of skillful carving and elegantly shaped cabriole legs. The well-proportioned legs with delicately carved knees seem to flow effortlessly down to the classical claw-and-ball feet. Gadrooning surrounding the bottom of the aprons adds balance and ultimately offers a pleasing design to the writing table.

## Eric Grant

### Chippendale Cherry Bonnet-Top Highboy

*lightly figured cherry, poplar, brasses*

22" deep x 40" wide x 88" high

The finely carved claw-and-ball feet, central plinth pinwheel, and fan carvings are among the classical Chippendale features that set this highboy apart from others. The dynamic proportions set the stage for the delicately arched bonnet and flamed finials that create an explosive vertical lift. This well-balanced piece exemplifies some of the techniques I learned from members of the Furniture Masters. In both thought and influence, this highboy has been a decade in the making.







## Contributors

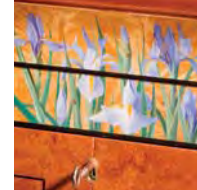
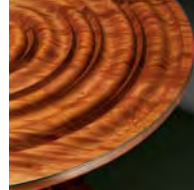
The Furniture Masters could not exist without the generous support of many individuals and organizations. It is because of their continued sponsorship and patronage that we are able to carry forward the rich tradition of furniture making to the next generation; we are forever grateful.

This small table and pair of chairs by Furniture Master Wayne Marcoux developed as an offshoot of an earlier commission. In 1996, John E. Sununu commissioned Marcoux to build him a desk and chair for his Congressional office. The set sold at that year's auction. When Marcoux built the replacement set for Sununu, he built two additional chairs and a table. Nancy and John Sununu spied the new pieces at the 1997 auction. Not realizing they were the same as the pieces designed for the Congressman's office, they purchased them for Governor John Sununu's home office.

Photo by John W. Hession, courtesy of *New Hampshire Home* magazine

# contributors

# Acknowledgments



## *We are grateful...*

to the many organizations and individuals that provide the assistance and guidance that make our efforts a reality. Many come to the table with specific abilities and talents that are invaluable to our yearly operations and our special outreach projects.

Mary McLaughlin of TD Bank is there at every turn to guide the long view and the very practical things that need to be done. Mary's expertise in budgeting and development are huge for us and make it all happen. Mary is also chair of the New Hampshire Institute of Furniture Making, a key component of our mission.

Tony Hartigan of Merrill Lynch, our ideas man, is an inexhaustible rooter for what we do and what we mean to the state of New Hampshire and beyond. Tony's vision always takes the broad view towards our mission.

We are blessed by a wise council of advisors, including Bob Larsen, Sy Mahfuz, Arthur Clarke, Geralyn Smariga, and Jim Mirazita, as well as the thoughtful and skillful efforts of Nancy Sununu in the hosting of our public events.

Lori Mirazita, our marketing and public relations coordinator, is tireless in her ability to work with us all and to present us to the media in an unbiased and balanced way for all the members.

Thanks go to Jacqueline Stahle of Think Design for her dedication to our organization and our monthly meetings in order to produce our incredible catalog and support material. We also thank Cathy Sununu of Blue Orchid Interiors for her creative eye and event coordination; Bill Truslow and Gary Samson, respectively, for studio and portrait photography; Joan Bennett of The Write Connection for copyediting; and J.S. McCarthy for printing.

We extend special thanks to the New Hampshire Historical Society and its staff for always welcoming us "home" for our meetings and our main exhibit every year. This support and assistance is key to our success.

We are exceptionally pleased to extend thanks to the Currier Museum of Art for hosting this year's auction event in the museum's new award-winning facility.

Finally, we extend a hearty thank you to our dedicated patrons, corporate and individual sponsors, and hosts of the many house parties we produce every year.

Heartfelt thanks to you all.

"Arthur and Susan Clarke were attracted to my non-functional ladders and in 2007 they inquired about the possibility of commissioning a functional library ladder (my very first) for their home in Boston," explains Furniture Master Jon Brooks. "I visited their library, got a sense of their specific needs and the materials they liked, and then made a full-scale model for them to review. When the project was completed, they invited a group of their friends for the installation, had me talk a bit about the process, and then served a delicious dinner."





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



Dan and Denise Roberts commissioned "Lambovich II" in 2008 after Furniture Master David Lamb broached the idea of a new "Lambovich" over dinner with the couple, who had purchased his cherry "Center Table" at the 2007 auction. The couple leapt at the opportunity to join forces with Lamb and painter James Aponovich. "The collaborative 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."

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**NHFMA Auction: September 20, 2009**



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This table was born out of a design challenge issued by *Fine Woodworking* magazine, explains Furniture Master Wayne Marcoux. The magazine sent a photo of a bridge to Wayne and fellow masters Garrett Hack and Jere Osgood and asked them to use the image as the inspiration for a table design. Marcoux was so pleased with his sketch that he built the table and placed it in the 2006 auction. The piece sold and garnered such attention that Marcoux landed commissions to make three more pieces in the same vein.

