

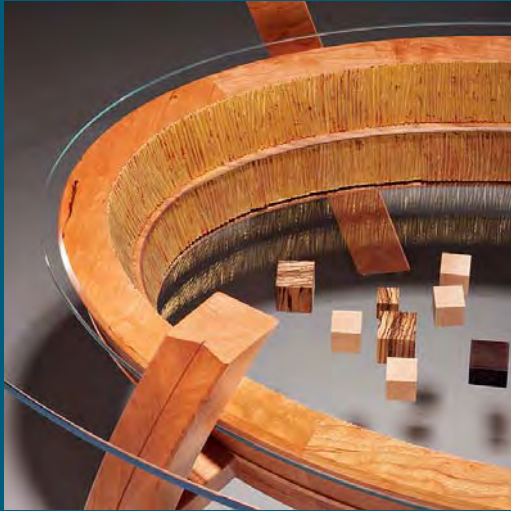
# Celebrating Our 15th Year

New Hampshire Furniture Masters



2010

New Hampshire  
Furniture  
Masters  
Association



*Celebrating Our 15th Year*

More than 15 years after a visionary group of fine furniture makers joined forces with a band of avid supporters, the New Hampshire Furniture Masters Association (NHFMA) is marking a special anniversary this year. In celebration of these combined efforts to promote the best in fine furniture making over the past 15 years, the Furniture Masters wish to thank the many loyal supporters who have helped them accomplish their goals. Today, the NHFMA includes approximately two dozen highly respected furniture makers whose creations are exceptionally beautiful and wonderfully diverse.

The NHFMA 2010 calendar is filled with an exciting whirl of exhibitions and house parties leading up to the much-anticipated annual auction. This season the Furniture Masters are exhibiting from Portsmouth, N.H., to Rockport, Maine, with stops in Exeter and Concord, N.H., along the way, followed by the ever-popular annual auction on September 12 at the impressive Currier Museum of Art in Manchester, N.H. The offerings this year include extraordinary works by eighteen masters, one guest artist, and two participants in the Prison Outreach Program.



Tom McLaughlin created this easy chair for the 2009 auction. "I have always felt there was a void when it comes to stylish contemporary easy chairs; it seems that over-stuffed recliners dominate the market," notes McLaughlin. "My aim with 'Easy Chair #1' was to capture the cozy appeal of the traditional wing chair, while at the same time creating a dynamic and exciting form by using sweeping layers of Cuban mahogany with a splash of red amboyna burl." McLaughlin knew that he had achieved his goal when a patron, upon seeing the chair for the first time, exclaimed, "Wow, it looks like it can fly!"

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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, 15 years later, the association enjoys a membership of about two dozen members who create 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 exhibitions and privately hosted house parties, and concluding with an 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 at which 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 a buyer outbids the amount the patron has paid for the piece, then the maker builds a replacement piece for the 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. 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.

# 2010 Exhibitions and Auction

**July 6–30**

## **Craftwork Masterclass: 15 Years of Excellence from the New Hampshire Furniture Masters**

**Lamont Gallery, Phillips Exeter Academy**

20 Main Street, Exeter, N.H. 603-777-3461

**Reception:** Thursday, July 15, 5:00–6:30 p.m.

A juried exhibition featuring recent works by select members of the New Hampshire Furniture Masters.

**August 10–September 9**

## **Celebrating Our 15th Year: New Hampshire Furniture Masters 2010**

**NH Historical Society's Library**

30 Park Street, Concord, N.H. 603-228-6688

**Reception and Silent Auction:** Thursday, August 12, 5:30–8:00 p.m.

The Furniture Masters' annual exhibition of all the new works that will be appearing in the 2010 annual auction. The opening reception and its accompanying silent auction are an excellent opportunity to purchase smaller, more modestly priced creations by the masters.

**September 12**

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

**Currier Museum of Art**

150 Ash Street, Manchester, N.H. 603-669-6144

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

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

The beautiful Currier Museum of Art is again the backdrop for the Furniture Masters' lively annual auction.

**September 17–November 24**

## **Furniture Masters of New England**

**Messler Gallery, Center for Furniture Craftmanship**

25 Mill Street, Rockport, Maine 207-594-5611

**Reception:** Friday, September 17, 5:00–8:00 p.m.

A juried exhibition, this show features recent works by the Furniture Masters in a school dedicated to promoting and advancing the craft of furniture making at the highest level.

**November 13**

## **Holiday Sale Featuring Small Works by the NH Furniture Masters**

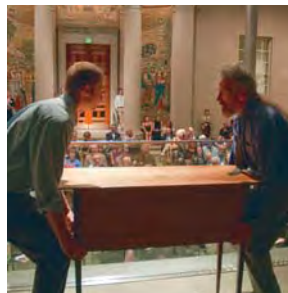
**Studio of Furniture Master David Lamb**

228 Shaker Road, Canterbury, N.H.

An excellent opportunity to purchase unique handcrafted gifts for the holidays.



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







A fine rug is the soul of a room...fine furniture is its heart.



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Pie Crust Tea Table by David Lamb  
Photo by Fouad Mahfuz

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# A Message from the Chairman

## *This year...*

our 15th anniversary, represents a year of reflection, growth, and appreciation. Since the beginning, the New Hampshire Furniture Masters have enjoyed spectacular support from our advisory board, patrons, and sponsors. With this support we have experienced growth through an expanding venue of exhibits, house party events, and our annual auction.

Most notable among our sponsors is Persian Rug Galleries and the Mahfuz family. As our primary sponsor for the last two years, they have been very strong supporters of the Furniture Masters. For us, having the business support of a comparable art form is paramount, as it underscores good art and endorses real value. What we do as makers is the “real deal.” With both forms of investment art, the finest materials are used and the designs are artist-specific, often with patron input. This relationship is unique and not many investments offer this same high level of value. In addition, investment art is a very strong player in New Hampshire’s creative economy, which is recognized as a significant economic engine in our state and region.

I am humbled to have been appointed the current New Hampshire Artist Laureate and am honored to be a spokesman for the art of furniture making and all artists in the state. The strong artistic aspects of our art have always impressed me. Furniture making has a number



Photo by Jim Dricker

of critical components. The visual: dealing with form, mass, relationship of elements, texture, proportion, and materials. The technical: with the joinery, compatibility of materials, and many parts. And the functional: in addition to looking good, this art also needs to perform and function well. It is working art, art in three dimensions.

Lastly, our good friend and comrade Jon Brooks experienced a furniture maker’s nightmare this past winter, losing his studio to fire. He has regrouped and rebuilt with much community support and is looking forward. We as an organization also look ahead to clarify our message as artists and businesspeople to help us convey this idea of a “real deal” in terms of high value for the dollar spent and living with the art you love.

We look forward to seeing you at the Currier Museum of Art for our gala auction event on September 12, 2010.

David Lamb, Chairman  
New Hampshire Furniture Masters

The “Deland Sideboard” is the third in the series of Lambovich collaborations between David Lamb and artist James Aponovich. Made for longtime patrons Alex and Susan Deland (who learned of Lamb through the Furniture Masters’ first auction and a *Wall Street Journal* article), the sideboard was designed to complement a previously commissioned dining room table. “This sideboard carries on a number of classical motifs,” notes Lamb, “but it also delves into naturalistic flower carvings. It was a great deal of fun to create and exciting to deliver. I transported the piece to its new home during a fierce spring storm in the Connecticut and New York area that downed many trees and cut off power to more than a half million people.”



## 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 2010 Furniture Masters' auction.



Photo by Mike Rixon

Jeffrey Cooper created this dining room set for the Lexington, Mass., home of his nephew and his nephew's wife. Delighted by Cooper's dining chairs from the 2009 auction, the couple commissioned him to make a dining room set of more traditional proportions for their new home. The chairs are richly detailed with a different flower design elaborately carved on the front and back of each. The table is equally ornate and features matching flower designs. The entire set is made of cherry darkened with dichromate, with the exception of a few flowers that are highlighted in natural cherry.

# masters





## Ipanema Shaker Cupboard

*white pine, white oak*

*14-1/2" deep x 27" wide x 62" high*

The history of the wood used to make this cupboard, and any other piece of furniture I become involved with, is important to me. These boards had been stacked in a barn loft in Sutton, N.H., since the 1950s and were offered to me. The warm color of white pine is something I have always been attracted to from my time working on old houses. I remember first seeing hand-plane marks on interior paneling in a late 1700s farmhouse; evidence of the maker was there and the scalloped surface left by the curved plane blade reflected light in a much more interesting way than today's flat-milled surfaces. With the cupboard I did the same, not only for the subtle textured surface, but to also emphasize the handmade quality.

I imagined when designing and making this piece what a simple cupboard might be if it were given some sensuous shaping and an alluring stance...hence the title.

"Pine is not often thought of as a fine furniture wood. I have tried to elevate it with this piece."



Ted Blachly  
PO Box 216  
Warner, NH 03278  
603-456-2385  
t\_blachly@mcttelecom.com  
www.tedblachly.com

# Aurelio Bolognesi



"I took a bite off an ice cream cone and there she was!"

## Contemporary Bergère

*cherry, velvet*

*seat diameter: 32", seat height: 16"*

This bergère is halfway between a throne and a nest. Just sit in it. All it needs is a good book and a drink...a cup of tea would work as well. The simple shape of a truncated cone is complemented by the elegant curve of its ends. I included some sapwood to accentuate the vertical lines as a balance to the curves.



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

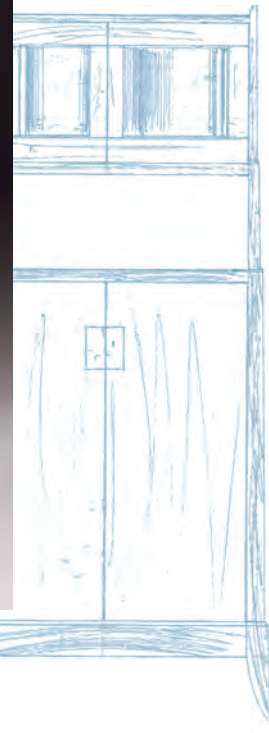


# John Cameron

## Saturn

walnut, European walnut, ash,  
butternut, nickel silver  
17" deep x 29" wide x 67" high

Two cabinets in one are tied together  
in a bowfront walnut composition.  
The darker, more serious lower  
section is united with the sculptural  
upper cabinet by long, tapering  
faceted legs.



"Complexity versus simplicity...the idea of  
open space surrounded by intricacy is what  
inspired me to draw this cabinet."



John Cameron  
34 Mount Pleasant Avenue, No. 5  
Gloucester, MA 01930  
978-283-0276  
jc.cabinetmaker@verizon.net  
www.johncameroncabinetmaker.com

# Jeffrey Cooper



## Botswana Recollection

*cherry, elm burl veneer,*

*handmade paper by Angela Follensbee*

*Folding screen: 76" wide x 76" high*

*Table: 16" deep x 29" wide x 26" high*

The screen design harks back to a series I made several years ago, with hand-cut hinges and shoji-style panels that pivot, adding a kinetic flexibility to how this screen can be used. This time the patrons and I chose an acacia tree motif. The table design is meant to complement the screen, and the leopard is like other animal carvings I've done, but with more "primitive" styling.



**Jeffrey Cooper**

**Art Furnishings for Artful Living**

**135 McDonough Street**

**Portsmouth, NH 03801**

**603-436-7945**

**jcooper@cooperwoodsculptor.com**

**www.cooperwoodsculptor.com**

"The patrons for this set told me they wanted something to remember their recent trip to Botswana."





# Garrett Hack

## Pearl

*pear, cherry, apple, mother-of-pearl, ebony, holly, crotch birch, paint*  
14" deep x 32" wide x 31" high

I'm inspired by the sensual richness of water, by the infinite patterns and colors it takes, and by the shapes it carves into the landscape, from softly worn hills to the tiny sand rills in the bottom of my brook. Mother-of-pearl, a new and challenging material, embodies some of the reflective qualities of water that I so love.

"Water ripples, splashes, sparkles and shimmers; it's rarely quiet."



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

# Howard Hatch

"I started with four-inch thick mahogany blocks, and after sculpting the complex curves I created a finished piece that is about one quarter of the weight of the original stock."



## Nimbus Settee

*mahogany, leather*

*24" deep x 54" wide x 37" high*

The asymmetrical shape of this chair evokes the soft feeling of a cloud. The line from the front legs through the arms and back is a continually twisting curve, which can only be shaped by hand and an impeccable eye. This heavily sculpted chair is pleasing to the eye and comfortable for the posterior.

Howard Hatch  
14 Maine Street  
Brunswick, ME 04011  
207-721-0070  
[hatchstudio@myfairpoint.net](mailto:hatchstudio@myfairpoint.net)  
[www.hatchstudio.com](http://www.hatchstudio.com)  
[www.hatchbilliards.com](http://www.hatchbilliards.com)







# David Lamb

## Window Seat

*mahogany, Cuban mahogany veneers  
17" deep x 38" wide x 26" high*

This window seat will be equally useful at the foot of a bed or used as casual seating in the living room. Graceful legs and uprights are enhanced with carved details and sculptural arms. This piece was inspired by the Lambovich series of work.



"A good design comes through much thought and hard work.  
Sometimes it just pops into your head. But it is always inspired!"

David W. Lamb  
228 Shaker Road  
Canterbury, NH 03224  
603-783-9912  
dwlambcab@gmail.com  
www.davidlambfurniture.com

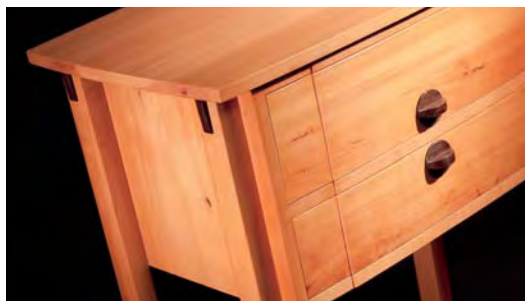
# David Leach



## Chest-on-Stand

*Swiss pear, wenge, white oak*  
16" deep x 25" wide x 48" high

The origins of the design come from a ceremonial object I saw on a museum visit many years ago. Combining subtle shaping and soft curves, I have brought this impression into a chest of drawers to hold everyday objects or uncommon treasures.



"I have been building this piece for more than 20 years."

David Leach  
153 Whipple Road  
Kittery, ME 03904  
603-988-6091  
leachfurniture@yahoo.com  
www.davidleachfurniture.com



# Wayne Marcoux



## Sculptural Dining Table Base

*mappa burl veneer, wenge*

*29" deep x 29" wide x 29" high base*

*(designed for a 1/2" starfire glass top,  
48"-66" diameter)*

The table base is composed of tapering half-round panels, opposing each other with sculpted top, bottom, and ends. The core of the panels is 1/8-inch Baltic birch plywood, veneered on the sides with mappa burl and with wenge on the edges. The base is made in cubical dimensions so it can be positioned in three different orientations: three tables in one! The glass top can be one of several diameters to accommodate the number of diners: a 4-foot diameter tabletop could seat four, a 5-foot top could seat six, and a 5-foot 6-inch top could seat eight.



"This table base is the most challenging piece I've done.  
It looks simple, but was extremely difficult to do!"

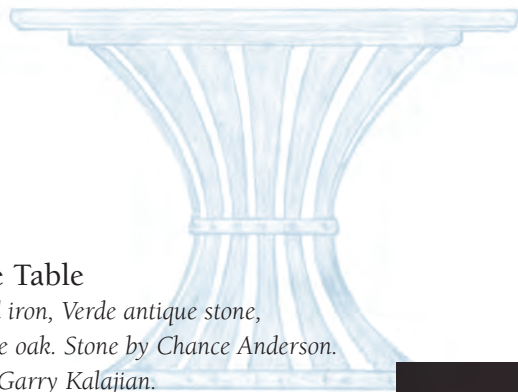


Wayne Marcoux  
109 Wolcott Street  
Manchester, NH 03103  
603-624-4230  
dusty623@comcast.net

# Tom McLaughlin



"Sweeping curves and textured surfaces excite my work in recent years."



## New Wave Table

Wenge, forged iron, Verde antique stone,  
ebonized white oak. Stone by Chance Anderson.  
Iron work by Garry Kalajian.  
32" diameter x 25" high

My intent for this table design was to create a beautiful sense of movement in otherwise solid and complementary materials.

Hand-forged, an iron band appears to cinch the dark wenge staves together like a fashionable waist belt, while above, similar to a precious gem, a rippling pool of Verde antique stone adds romance to the presentation.



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





## Carlton House Desk

*figured Santos rosewood with curly maple accents  
28" deep x 60" wide x 36" high*

"An elegant desk is not a mere utilitarian office accessory, but an extremely intimate and personal piece of furniture, a place where lasting memories are made."

Every few years I like to build a special desk, my preference being an intimate, elegant table desk that is perfect for personal correspondence. This desk is another step in the evolution of my signature desk, similar to the one in the Currier Museum of Art collection. This new design takes the same well-proportioned details of a signature piece and makes it a more inviting and personal space.

A serpentine curved lid graces each of the desktop storage compartments on either side of a center gallery. The curve of the gallery echoes the curve at the front of the desktop, which is infinitely more inviting than the hard edge of a straight desktop. Curly maple inlays and accents frame the beautiful, rare rosewood.



**Terry Moore**  
438 NH Route 11  
Wilmot, NH 03287  
603-526-7770  
terrykmoore@tds.net  
[www.terrymoore-furniture.com](http://www.terrymoore-furniture.com)

# Sam Norris

"Dramatic wood that is overpowering in large proportion can be intriguing and delicate when framed, or set like a gem."



## Waitsfield Side Tables

*black walnut, spalted maple*

*16-1/2" deep x 18" wide x 28" high*

Spalted maple occurs naturally, but can be encouraged through a risky process that goes against every instinct a furniture maker has—basically tossing a pile of perfectly good lumber in the woods and covering it for as long as he or she can stand. The risk is ending up with a stack of rotten wood. The reward can be spectacular maple where fine swirling lines and pockets of color replace uniform grain. I designed these side tables to complement the happy result I discovered in wood I mistreated several years ago.

Sam Norris  
34 Gove Court  
Burlington, VT 05401  
802-363-7785  
sam@samnorrisfurniture.com  
www.samnorrisfurniture.com







# Richard Oedel

## Double Bookcase

*stained and ebonized mahogany,  
burled maple, holly, ebony*  
26" deep x 26" wide x 26" high

Books and bookcases are changing their roles in our lives, and a double-sided bookcase requires that it be the central focus in a room, in order to access books on both sides. This bookcase rotates, but the top and bottom remain stationary, giving access to books without disrupting fragile items on the top. The mechanics are a puzzle hidden within the classic form of a Georgian Revival bookcase.

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



Richard Oedel  
Fort Point Cabinetmakers  
23 Drydock Avenue, 3rd floor  
Boston, MA 02210  
617-763-1349  
roedel@finefurnituremaster.com  
www.finefurnituremaster.com

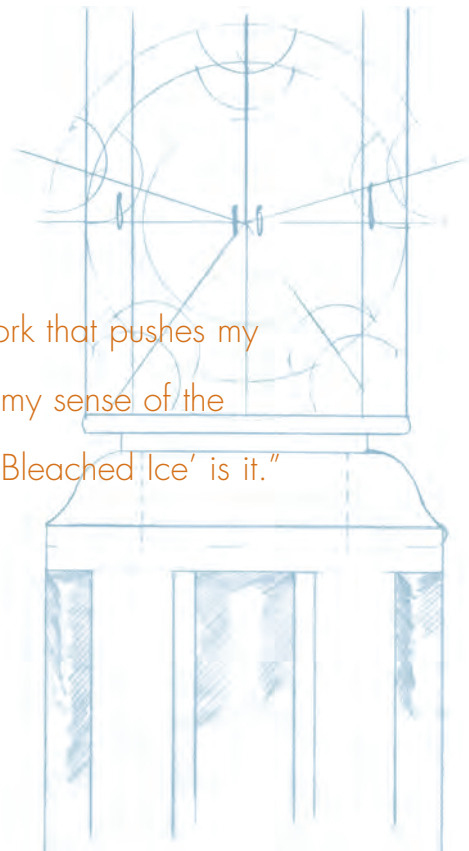
# Brian Reid



## 'Bleached Ice'

*bleached white oak, bleached madrone*  
18" diameter x 52" high

For so many, classical Chinese furniture is inspiring in its perfection. For me, perfection is the Chinese circular, sinuous-legged ceremonial table, usually thought of as a plant stand. This is where I started my design. It evolved to a five-legged, classical Doric column-inspired jewelry chest. There are six doors, fifteen drawers, and eight shelves. I was winging it all the way. This went beyond fun.



"Once a year, I create work that pushes my boundaries, that evolves my sense of the beauty inherent in craft. 'Bleached Ice' is it."

Brian Reid  
Brian Reid Furniture  
40 Warren Street  
Rockland, ME 04841  
207-319-3621  
[brian@brianreidfurniture.com](mailto:brian@brianreidfurniture.com)  
[www.brianreidfurniture.com](http://www.brianreidfurniture.com)







## Brian Sargent

### 'Two Energies' Foyer Tree

*drape makore, Swiss pear, black Canadian anorthositic, stainless steel*

*21-1/2" deep x 26-1/2" wide x 76" high*

My inspiration for the sculptured back of the foyer tree was the wisps of smoke that I saw spiral up from a campfire on a calm summer night.

I have connected the graceful curved back to a 500-million-year-old black Canadian anorthositic base, creating juxtaposition between fluidity and monolithic strength. This juxtaposition amplifies the interface of two energies.

The stone base was carved by New Hampshire stone artist Chance Anderson. His creation was replicated from a wooden base that I sculpted from my vision of undulating sand dunes found along the beach at Plum Island in Massachusetts.

"Having used stone in this project has given me a new appreciation of the breadth of material that the earth has to offer the artist."



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

# William Thomas



"My cabinet is an experiment in using the idea of inlay in a non-traditional way. It is meant to be interesting and fun."



## Jewelry Cabinet On Stand with Glass Inlays

*mahogany, mottled mahogany veneer,  
Karellian burl veneer, Gaboon ebony,  
white oak. Glass inlays by Aaron Slater  
Glass, Manchester, N.H.  
19-1/4" deep x 28" wide x 60-1/4" high*

This cabinet was built to house a special collection of handmade necklaces and was inspired by the satinwood cabinet I built in 2007. My patron was intrigued by the glass inlay in that piece, and approached me about a cabinet with a similar theme. Intense mottled mahogany veneer was chosen for the outside and spectacular Karellian burl for the inside. My patron recommended Aaron Slater as a glass artist. I met with him and liked what his work could add. We agreed to work together, and we now present the results of our collaboration.



William Thomas  
15 Todd Hill Road  
Rindge, NH 03461  
603-899-3249  
bill@williamthomas-furniture.com  
www.williamthomas-furniture.com



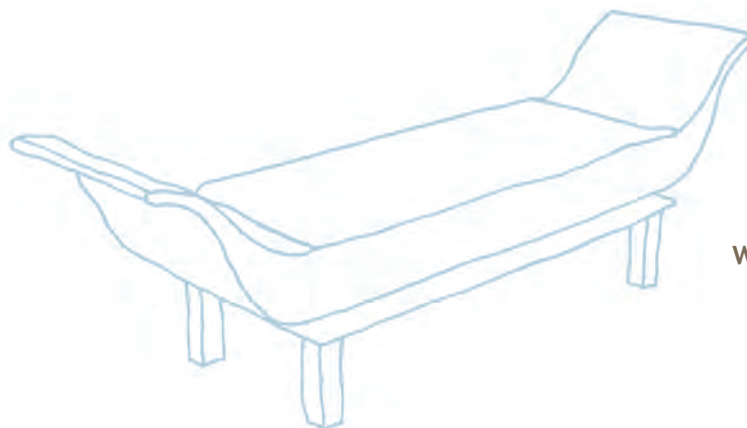
# A. Thomas Walsh

"The nature of veneer allows a simple change in grain or imperfection to become a wondrous visual delight for the eyes."



**'Sleigh Endings' Love Seat**  
*Chilean tineo veneer with a solid mahogany base, Panaz green mohair fabric upholstery*  
22" deep x 61" wide x 22" high

I consider this award-winning design my signature piece. The graceful "sleigh ends" are formed in a vacuum press. The figured tineo veneer of the top seamlessly waterfalls into the vertical surface, creating a unique, solid-appearing piece. The elegance and timeless design of the love seat would grace any residence.



**A. Thomas Walsh**  
PO Box 482  
West Stockbridge, MA 01266  
413-232-0249  
mail@athomaswalsh.com  
www.athomaswalsh.com

# Leah Woods



## Hall Table

*maple, white oak, satinwood veneer, brass hardware*  
23" deep x 59" wide x 42" high

In the design of Hall Table, I was interested in creating a graceful form that would be complemented by a soft palette of color. The warm color combination of the maple and white oak is intensified with a soft brass drawer handle and a drawer that is lined in a bright, curly-grained yellow satinwood veneer. The asymmetrical stance is inspired by a number of influences, from Japanese design, to the human body, to the way high heel shoes rest on the floor.

“‘Hall Table’ was inspired by subtlety, asymmetry, and a graceful stance.”

Leah Woods  
855 Islington Street #118  
Portsmouth, NH 03801  
leah.woods@unh.edu  
www.leahwoodsstudio.com







## 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. Emerging artists whose special talents and commitment position them as the next generation of fine furniture makers are sometimes included as well.

This mahogany sofa table by David Lamb (with a cross-banded border of crotch birch by Janet Lamb) is one of a pair commissioned by John and Nancy Sununu. The tables were intended to occupy an area already graced by a pair of Lamb end tables that the couple purchased at auction several years prior. "Nancy was looking for a 'simple,' elegant form," says Lamb. The table is flanked by Tom McLaughlin's "Signature Side Chairs," which the Sununus purchased at auction in 2005. "I wanted these chairs to be more contemporary in style and so comfortable you could sit for hours," notes McLaughlin. "The Cuban mahogany with ebony accents paints the chair surfaces, while Jane Balshaw's artistry made the seat fabric beautiful and eye-catching."

Photo by Gary Samson

# artists

# Jeffrey Roberts

Guest Artist



## Philadelphia Tilt-Top Pie-Crust Tea Table

*mahogany*

*32-1/2" diameter x 28-1/2" high*

This particular piece was especially exciting for me, as the flowing lines of the carved legs and column with the ball-and-claw feet give this table an interesting and unique base. The top is a 33-inch wide piece of mahogany, a very rare find. The figure and distinctive grain of the wood is exceptional. I felt very fortunate to discover such a beautiful piece of wood to work with.

"Hand carving has always been one of my great passions; this piece is a reflection of that."



Jeffrey Roberts  
544 Gilman Pond Rd  
Unity, NH 03773  
603-863-2941  
jeffonr1@msn.com  
www.jsrobertsfurniture.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.

This piece was commissioned by Tom and Lenora Hiniker, longtime supporters and patrons for a number of the New Hampshire Furniture Masters. "The modern office is changing with the advent of laptops, Blackberrys, and the new communication technologies that keep appearing every day," notes Ted Blachly. "This low cabinet was designed to sit next to an easy chair in the living room. It provides storage space for phones, laptops, and office supplies so that they are comfortably accessible."

Photo by Dean Powell

# education

# Prison Outreach Program

## Al Eason

### Federal Inlaid Sideboard

*Honduras mahogany, poplar, crotch mahogany veneer*  
21-1/2" deep x 65" wide x 38" high

The beautiful form of this sideboard is enhanced by finely figured crotch mahogany veneers. The doors and drawer front also feature straight-line and quarter-fan inlays. The bowed ends add elegance and serve to lighten the piece by removing some of the mass. The bellflower and pellet inlay on the legs hangs from the holly stringing by a ring.



"One of the biggest challenges that inmates face daily is extreme boredom. They see the same fellow inmates and the same guards day in and day out. Whenever something new or different takes place, it's like a breath of fresh air to a coal miner. Through the Furniture Masters' Prison Outreach Program, our constant mentoring and teaching over the past 10 years has been an inspirational breath of fresh air to inmates."

— Terry Moore

## Eric Grant

### Queen Anne Lowboy

*lightly figured cherry, poplar, brasses*  
19-1/2" deep x 35-1/2" wide x 31" high

Brilliant proportions exemplify this lowboy. Delicately carved knee shells, trifid feet, and a center fan add interest to the design. I selected a rare wide cherry board for a seamless top, making this a unique piece of fine furniture.

The highboy I crafted for the auction last year inspired me to make an affordable companion to go with it. Hopefully, the highboy and lowboy will be married or will be brought together in the upcoming centuries.







## 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.

For over a decade now, Bill Thomas has been building furniture for a private client in Chestnut Hill, Mass. Thomas was originally introduced to this gentleman by another patron, Arthur Clarke. Over the years, Thomas has created a number of pieces for his client, who is restoring the family home and replacing some of the family heirlooms that his sisters now own. "The pair of Philadelphia wing chairs and accompanying round tables were commissioned in 2007," notes Thomas, "and the Boston-style Chippendale tea table was made in 2003." Thomas's works are displayed in the client's living room, alongside an antique sofa with carving attributed to Samuel Field McIntire.

Photo by Shane Godfrey

# contributors



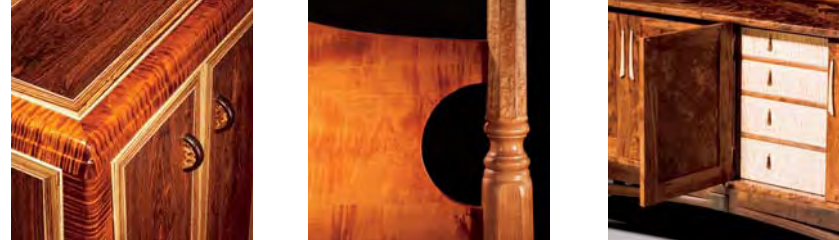
# Acknowledgments

## *It is with great pleasure...*

that we acknowledge all those folks who have helped us at many levels of effort this year and throughout our history as an organization. We openly state that we could not exist as a cohesive, progressive, and functioning group without everything that is given yearly toward our cause.

We do not merely tread water annually, but look forward to greater public interaction through the high-energy brainstorming of Tony Hartigan, Sy Mahfuz, and Arthur Clarke. Mary McLaughlin keeps us on top of things, keeps us running in the right direction, and is there at every turn in so many ways. Our entire advisory board is available as we develop new approaches with timely advice from Bob Larsen and Geri Smariga. We are so grateful for this guidance.

Without the New Hampshire Historical Society we would not exist as we are. We are humbled by their support in hosting our monthly meetings and our annual opening event. Joan Desmarais and Wes Balla are enthusiastic supporters and provide us with this place we call home.



We are especially thankful for all those folks from across the region who have opened their hearts and homes to host our very successful house parties over the last several years. These events just keep growing in popularity.

Lori Ferguson has been working harder than ever with us this year in an expanded capacity. Lori's endless efforts toward new opportunities for shows, press, and coordinating ongoing events and the auction keep us all in the light.

Many thanks to Jacqueline Stahle of Think Design for her hard work, keen eye, and dedication to the Furniture Masters in producing an exceptional catalog every year. We also thank Cathy Sununu of Blue Orchid Interiors for her creative eye; Bill Truslow and Gary Samson, our fearless photographers, for studio and portrait photography; Joan Bennett of The Write Connection for copyediting; and J.S. McCarthy for printing.

We are so pleased to extend thanks to the Currier Museum of Art for hosting our annual auction event for the second year running. We couldn't ask for a better venue. Susan Strickler, Andrew Spahr, and other Currier Museum of Art staff have been very supportive and helpful to this end.

Finally, we extend a heartfelt THANK YOU to our dedicated patrons, corporate and individual sponsors that make this all a reality!

## Heartfelt thanks to all!

The story of Brian Reid's bed, "Hourglass," is an intriguing one. Commissioned for "Finding Balance: Reconciling the Masculine/Feminine in Contemporary Art and Culture," an exhibition at the Houston Center for Contemporary Craft curated by James Surls, it led Reid to embrace patterns. "Surls really wanted a bed for this show," recalls Reid, "and my interest with respect to the show was the concept of 'women's work' as mindless tedium. I use pattern in my work, which can look like quilting. I found a beautiful quilt from the Depression that was made with some 6,000 triangles—I thought that must have been so tedious to make. So I bought the quilt and repeated the pattern on the platform of the bed." With this project, Reid fell in love with patterning. "It's not because I love the patterns (though I do)," explains Reid, "but because I love the process. I discovered that the repetitive nature of women's work isn't tedious, it's meditative, it's community, it's right brain activity."





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Jay and Meryl Weiss  
Susan Williams  
Robert and Jill Wilson

This secretary by David Lamb was the first work of many commissioned by Diane Griffith, one of Lamb's most enthusiastic patrons. "The process of working out the details of that first secretary formed the basis for our ongoing relationship," notes Griffith. "Maker and patron have to get to know one another, and that doesn't happen overnight. My most recent acquisition, the secretary that David and James Aponovich did together, would never have happened otherwise. I own the most attractive, and functional, pieces of furniture that I can imagine; every piece is an integral part of my life." Today, Griffith owns more than a dozen works by Lamb.



# The New Hampshire Furniture Masters: Defining a Movement

## In 1993...

furniture makers David Lamb, Bill Thomas, Jere Osgood, Terry Moore, Lenore Howe, and Brian Braskie came together with John Frisbee, Allison Banks, Jen Lucic, Mary McLaughlin, and me with one goal in mind: to build public awareness of New Hampshire's fine furniture makers and to cultivate an audience for their goods closer to home.

We knew that these artists were masters and that their workmanship rivaled masterpieces of any age, but how could an untrained eye be assured of their excellence? The makers agreed that works of appropriate quality should be selected by a jury. But how could we assemble an exhilarating body of work? The artists knew they could not absorb the expense of creating a piece without some financial guarantee, so we reached back to the Italian Renaissance concept of patronage. The final question was that of presentation; all felt strongly that the Furniture Masters should stand alone. An auction was broached as a means of generating excitement and fun while providing instantaneous acknowledgement of artistic excellence.

A date was set for an auction and "preview party" to be held at the New Hampshire Historical Society. John Frisbee and colleague Joan Desmarais assembled the makers' works for exhibition in the Tuck Library. During the pre-party, John and I explained the auction and made a request for patrons, while two of our favorite people, Hunt Breed and Forrest McKerley, eyed a pie-crust table by David Lamb. By evening's end, we had a group of patrons assembled.

The inaugural auction was held in a tent behind the Historical Society. Jonathan Fairbanks of the Museum of Fine Arts, Boston, was a speaker and the auctioneer, a friend of Jen Lucic, was from Christie's. Behind the scenes, the skilled eyes of John Frisbee and his wife, Susan Leidy, of the Currier Museum of Art, guided every detail. Pieces from the first auction were purchased for the permanent collections of the New Hampshire Historical Society and the Currier Museum of Art. The response from the press was overwhelmingly positive. John Milne of *The Boston Globe* was first to write the New Hampshire Furniture Master's story; his piece was subsequently followed by coverage in the *The New York Times*, *The Wall Street Journal*, *Traditional Home*, *Art and Antiques*, "Chronicle" in Boston, and many more. We were off and running.



Countless friends emerged in those early years who remain tireless advocates to this day. Governor and Mrs. John Sununu have been vital champions of our initiative from the outset and have passed their passion for furniture on to their children. Arthur Clarke and Susan Sloan, Hilda Fleisher, Bob and Sylvia Larsen, Bob and Jill Wilson, Harold and Betsy Janeway, Van McLeod, Diane Griffith, Senator and Mrs. Judd Gregg, Larry and Barbara Pitsch, John and Joan Henderson, and many, many others have purchased numerous works and have brought new supporters to the table.

The Furniture Masters have also worked dutifully to promote their art through educational initiatives. Invited by Judge Kathleen McGuire and Edda Kanter, the masters began working in the New Hampshire State Prison's Hobby Craft Program, offering instruction to inmates who wish to further their furniture-making skills. The resulting Prison Outreach Program has flourished; in 2009, inmate and program participant Donald Briere was released from prison and subsequently launched a successful career as a woodworker, marking his debut with a "Best in Show" win at the annual League of New Hampshire Craftsmen's Fair.

Happily, the public continues to recognize the extraordinary talents of these furniture makers, as evidenced by the numerous plaudits and commissions the masters receive. Each year's auction, now in its fifteenth season, draws a standing-room-only crowd, and just this spring, Furniture Master David Lamb was named New Hampshire's Artist Laureate. Clearly, the concept that first took root more than 15 years ago has grown into a movement that is widely admired and deeply cherished.

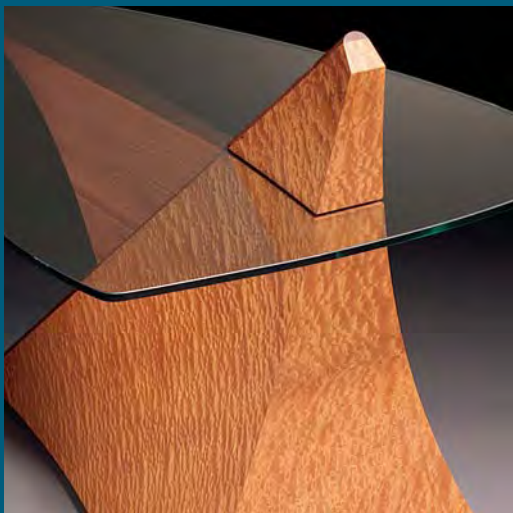
— Tony Hartigan



Dining or Desk Chair by Jere Osgood







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“‘Narcissus’ was birthed in 2002, during my blue period,” notes Jon Brooks. “Its predecessor, ‘Abijah,’ needed a second look. Looking into the pool of water and being obsessed with self-image is dangerous. Since my studio fire, I have been in need of quenching and lots of water has come my way, from the New Hampshire Furniture Masters Association and beyond. Thank you for your support.”

