

An abstract, colorful design featuring swirling, organic shapes in shades of blue, yellow, orange, and purple, set against a dark wood-grain background. The design includes several circular motifs with intricate patterns and a few small, solid-colored dots (orange, green, and white) scattered throughout.

Inspired Design Extraordinary Craftsmanship

New Hampshire Furniture Masters

2011

New Hampshire
Furniture
Masters
Association

New year, new concept!

For the past 16 years, the Furniture Masters have unveiled their newest creations in this annual catalogue, showcasing the works that will appear in the fall auction. In reality, however, the masters build furniture all year, not just in the months leading up to the annual fall auction. This year, in acknowledgment of the ongoing nature of the masters' pursuits, we are taking a new approach in the exhibitions and the catalogue.

The pieces depicted in these pages are a representative sample of the outstanding works created by the masters over the past year. Unlike in years past, this publication does not necessarily reflect every item that you will see in our September 10 auction. Some pieces were made with the auction in mind, others were created to display during the summer's exhibition season, and still others have already been purchased but were included to illustrate the breadth and depth of a master's skill. Each piece (or one very similar to it) is for sale throughout the season and may sell at any point. The pieces may appear on the auction block on September 10, or they may be ensconced in a savvy buyer's home by that time.

With that in mind, please enjoy this year's stunning selection of works and, remember, they are all available...for now.



Aurelio Bolognesi recalls that he dubbed this piece, which appeared in the 2010 auction, a contemporary bergère because of its enveloping qualities. A bergère is an enclosed, upholstered French armchair, explains Bolognesi, something "halfway between a nest and a throne. I can easily imagine a grandparent reading a book to a child here." Progressing from the maquette to the final product proved to be an arduous process, Bolognesi confesses. "For a moment I thought I had bitten off more than I could chew." Taking the piece from the initial rough form to its final, smooth shape involved many long days of hand-planing and hand-sanding. "It was worth the effort," Bolognesi concludes.

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

Inside cover photo by Jim Dricker.



“Love of beauty is Taste. The creation of beauty is Art.”

—Ralph Waldo Emerson

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PERSIAN RUG GALLERY

Rug: Inverness Truffle by Tufenkian
“Awakening Eye” Table by Brian Sargent
Photo by Fouad Mahfuz

Stunning carpets to complement exquisite furniture

A Message from the Chairman

Deeper than Wood

Fifteen years ago I had a goal of being a member of the New Hampshire Furniture Masters, where I would be recognized by my peers as one who is committed to design that is not only innovative and artistic, but also functional, well-engineered, and a joy to use on a daily basis. Today, as current chair, I am excited and proud to represent the New Hampshire Furniture Masters.

The integrity of our furniture is a reflection of the makers themselves. Our commitment to using the best materials and executing the highest quality craftsmanship shows our dedication to the craft of fine furniture making. A master's passion to create a design could be derived from a conversation with a client. Or, a master's desire to create a new detail for a piece of furniture could be inspired by the essence of an orchid bloom. These are the personal touches that give me great pride in and respect for the members of the New Hampshire Furniture Masters. The respect I have goes beyond each member's ability to create what is arguably the highest quality studio furniture made in America. More importantly, each master respects his or her patrons' vision of owning a piece of handcrafted furniture that will give them the feeling of seeing an old friend whenever they are near.

The experience that a patron has with each master's work is highly personalized: what a patron sees is the outer beauty of the wood and the gracefulness of the design; what a patron feels is the distinctly personal element that a master instills in every piece.

One of the many people who keep this organization moving forward is our respected advisor, Tony Hartigan, who has the ability to introduce new people and great ideas to the New Hampshire Furniture Masters. This year, with the help

Photo on opposite page: "The design of the 'Awakening Eye' table came from my taking a class on the Bauhaus philosophy," says Brian Sargent. One of the class exercises was to take a piece of paper and fold it to change its form. "The body of the table represents the form my piece of paper took," he explains. "I designed the table on my way home from the class, but it took me three months to design the sculptured feet. The sculptural line of this table inspired me to continue my pursuit of incorporating sculptural elements into my designs." The table is designed to go beside a chair or sofa.

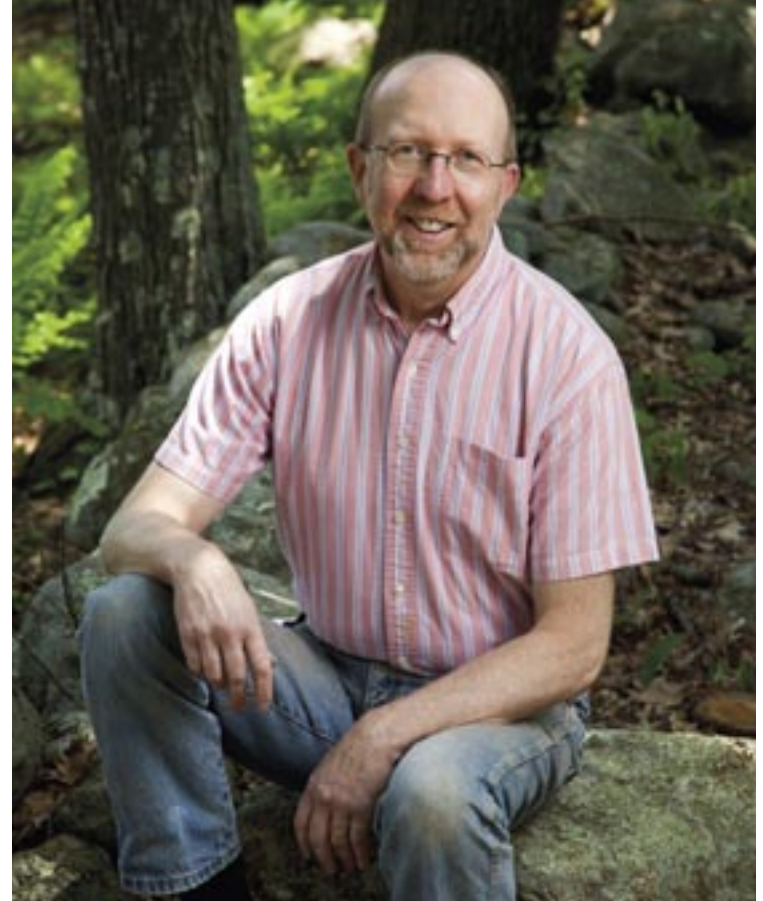


Photo by Bill Truslow

of videographer Gary Anderson and underwriter Harry Blunt of Dartmouth Coach, Tony realized one of his visions by producing the New Hampshire Furniture Masters' first video. This wonderful video gives viewers a glimpse of what goes into the creation of a piece of furniture and indicates the joys of owning handcrafted studio furniture. You can view this video at www.furnituremasters.org.

Our annual auction, which is quite a social event, gives us a chance to mingle with the supporters we so appreciate. Be sure to reserve September 10 on your calendar and come prepared for a great time, including a silent auction and special new works.

Brian L. Sargent
Chairman, New Hampshire Furniture Masters

2011 Exhibitions and Auction

July 20–October 10

Exhibition at the Fells

The Fells Main House, Lake Sunapee
456 Route 103A, Newbury, NH 603-763-4789

Reception: Sunday, July 31, 5:00–8:00 PM

Organized by the Center for The Arts and hosted at The Fells, this show features exceptional furniture by members of the New Hampshire Furniture Masters displayed alongside handcrafted works from Khawachen/InnerAsia.

July 31–August 3

The Gallery at Frenchman's Bay

Annual Furniture and Art Exhibition, 2011

The Stone House, Bar Harbor Regency Hotel
123 Eden Street, Bar Harbor, ME 207-288-9723

Reception: Sunday, July 31, 7:00–9:00 PM

Members of the New Hampshire Furniture Masters display their works in this exhibition, organized by The Gallery at Frenchman's Bay. The Furniture Masters will be joined by the Gallery's fine furniture craftsmen Chris Becksvoort, William Evans, Kevin Rodel, and Joseph Tracy. The exhibition will also include paintings and photography by artists from throughout Maine.

August 6–September 7

Auction Preview Exhibition

Carriage House, Canterbury Shaker Village
288 Shaker Road, Canterbury, NH 603-783-9511

Reception: Saturday, August 6, 5:00–7:30 PM

Members of the New Hampshire Furniture Masters exhibit their newest creations in the historic surroundings of Canterbury Shaker Village.

The reception includes our traditional silent auction.



The silent auction and holiday sale feature a rich array of small items by the Furniture Masters. From fly rods and accent mirrors to decorative boxes and humidor, there is something for everyone! This elegant little side table by Garrett Hack is an example of the beautiful offerings that may be available.

Saturday, September 10

Annual Live Auction and Silent Auction

Currier Museum of Art

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

Reception and Silent Auction: 6:00–7:15 PM

Live Auction: 7:30 PM

The renowned Currier Museum of Art is the setting for the Furniture Masters' much anticipated annual auction. This is a great opportunity to purchase the finest studio furniture made today!

September 15–November 13

Carriage House Grand Opening:

A Curated Exhibition at Canterbury Shaker Village

Canterbury Shaker Village

288 Shaker Road, Canterbury, NH 603-783-9511

Reception: Thursday, September 15, 5:00–7:30 PM

This exhibition will feature works by the Furniture Masters that have an affinity with Shaker work; Shaker furniture will be interspersed with the masters' pieces.

November 11–13

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

Canterbury Shaker Village

288 Shaker Road, Canterbury, NH 603-783-9511

Hours: 10:00 AM–4:00 PM daily

This enticing assortment of small works by the New Hampshire Furniture Masters provides an excellent opportunity to purchase unique handcrafted gifts for the holidays!

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



Photos by Steve Booth

We are the NH Furniture Masters...

museum-quality work - one at a time

our standards - *impossibly* high

a 300-year-old N.H. tradition

masters now apprentices once

we turn and shape and join

we veneer and inlay and carve

we are *creative* and collaborative



The Masters

The New Hampshire Furniture Masters Association was formed in 1995 to build public awareness of the state's masters and cultivate an audience for their works closer to home. With its 20th anniversary drawing ever closer, the NHFMA now boasts a membership of nearly two dozen artisans who create works in an array of styles, including Period, Early American, Shaker, Neo-Classical, Traditional, Contemporary, and Art Furniture. The Furniture Masters work collaboratively, leveraging their potent collective body of knowledge and experience to stimulate one another's creative output. Each year, the masters showcase a select group of the members' creations in a series of exhibitions, privately hosted house parties, and the annual auction. 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 auction begins with a reception and silent auction featuring small, handmade items created by the masters and culminates in a live auction during which the masters' works are put up for 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: **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 Furniture Masters go into 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.

We *inspire* and support each other's work....



"I was contacted by an interior designer who wondered if I'd be interested in designing a boardroom table," recalls Brian Reid. Given the scope of the project and the designer's timeline, Reid realized that he needed help. He turned to fellow Furniture Master Howard Hatch, certain that Hatch's experience building massive pool tables was a perfect fit for the 20-foot long by 6-foot wide boardroom table Reid was designing. Hatch engineered the table, they divided the workload, built the table and delivered it together. "Howard and I are both masters of our craft, with complementary strengths and weaknesses," says Reid. "We work as equals and feel comfortable regardless of who's leading a project. The finished product is all that counts; we both get great results."

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 in the 2011 collection.

Photo by Mike Rixon

Bird's-Eye Desk

quilted bird's-eye maple

33" deep x 62" wide x 30" high

This desk is an example of a successful collaboration between a patron and a maker. A number of specific ideas generated in conversation coalesced in a late-night sketching session that defined the spirit of the piece. Its energetic sculptural form, strong stance, and lively wood offer a place for the mind to work and play.



Ted Blachly



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"There was a shared excitement of heading into uncharted waters with this piece...a stretch for both the patron and me."

'Gwen'

mahogany, aspen

19" diameter x 64" high

Working with curves has always been an element in my furniture designs. Here, I am pushing the sculptural idea a bit more. The amazing wood lampshade was turned on a lathe from a single piece of aspen by Peter Bloch of New London, N.H.



“Le tact dans l’audace est de savoir
jusqu’ou on peut aller trop loin.”



‘Pyramids’

cherry, curly maple

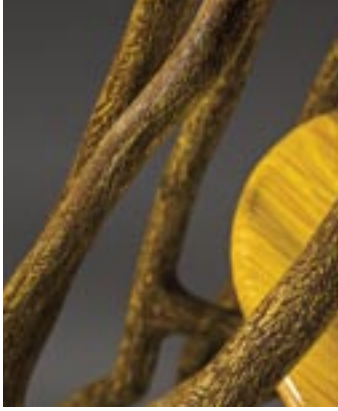
14" deep x 16" wide x 46" high

This cherry and curly maple
bow-front cabinet is the evolution
of two previous pieces where the
handles or pulls were an intrinsic
part of the design.

Aurelio Bolognesi



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'Mouvinon' Chair

*quilted maple, black birch, sugar maple, beech, acrylic, stain, colored pencil, mineral spirits, varnish (signed and dated 2011)
26" deep x 42" wide x 34" high*

The woods for my pieces are found in the forest surrounding my studio. I use hard maple, birch and beech saplings for their strength, durability and light color. The individual shapes are created by the tree and refined by using a very coarse file to create the texture. The legs and back rest are painted, with paint remaining in the valleys. Stain and colored pencil are used on the highlights, created by fine sanding. The seat is stained quilted maple and the back rest is black birch and remarkably comfortable. Please be seated.



Jon Brooks



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“'Mouvinon' Chair is about surviving a fire that destroyed my studio and is an extension of the 'Citron Altar' series, my first chair since 2005, and a collaboration with nature.”



'Seascape'

Cuban mahogany veneer, bubinga, pear, pear veneer, cedar of Lebanon, tineo veneer, nickel silver

15-3/4" deep x 29" wide x 43-3/4" high

Living near the sea, I am fascinated by tide pools and the microcosms of life they hold. Inspired by the ribboned, seaweed-like grain of the mahogany, I engraved a scene from one of these pools: periwinkles among the rockweed, a beautiful and common sight on the New England coast. Curved Cuban mahogany doors open to reveal a concave row of three suspended interior drawers, each graced with an engraved nickel silver pull.

John Cameron

"Like a tide pool, this piece invites discovery.
The longer you explore, the more you'll find."



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“May the beauty of this piece
complement the beauty
revealed in the mirror.”



Jeffrey Cooper



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Dressing Table with Hummingbirds and Flowers

cherry, curly maple with acrylic tints

desk: 18" deep x 42" wide x 29-1/2" high

mirror: 29" high

Continuing with the idea of bringing the outdoors in, I've decorated this classically proportioned ladies dressing table with hummingbirds, trumpet flowers and vines, and a couple of butterflies for good luck. I've put special effort into creating subtle curves to make the whole experience soft and gentle. The idea is to add some fun to an everyday ritual.



‘Va Va Vienna’

*Macassar ebony, cherry, satinwood,
mother-of-pearl, silver, bone, paint
16" deep x 26" wide x 68" high
painting by Carolyn Enz Hack*

Vienna, the sub-consciousness of the 20th century, evokes the cool elegance of precious dark woods, silver details, and the warm radiance of gold leaf and pearl, harking back to the Gilded Age. This complex form challenged my love of building curved pieces. Heightening the drama is the bold painting by Carolyn Enz Hack. The shining coopered curves and voluptuous slithering painted patterns of “Va Va Vienna” bring the jewels out of the box.

Garrett Hack



“Traveling far and wide while teaching furniture making exposes me to new and intriguing designs and unusual materials, sparking much inspiration.”

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“Familiar symmetry needed to be dismissed and a seemingly random patterning, a.k.a. fractal geometry, proved to comfortably represent the look.”

David Lamb



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Palladian Frost – Birch Fractal

mahogany, crotch/flame birch
16" deep x 45" wide x 31" high

I have always been fascinated by heavy frost patterning, especially on old windows. The crystalline and feathery nature of it is beautiful and intriguing. Nature presents this patterning in many other ways: clouds, water eddies, ferns, feathers, etc. It struck me how similar the feather pattern of birch crotch resembles frost. This table represents my first exploration in translating birch to frost, a challenging experience. I intend to continue exploring this unique and fascinating veneer work and invite opportunities to do so.



David Leach



'A Friendly Pair'

cherry

20" deep x 24" wide x 28" high

The chair is the most common piece of furniture in our homes. We sit to work, eat and converse with friends. "A Friendly Pair" is for conversation with a friend. You can sit side by side, face to face, or back to back—it's your choice. A low-back chair has always appealed to me for its economy of form and space, yet it provides the necessary support. To convey warmth, I chose cherry.



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"This is a lovely pair of chairs for a friendly conversation."



'Lyric Repository'

*vellum (goatskin), mahogany, bird's-eye maple, maple, poplar
calligraphy by Maryanne Grebenstein
18" deep x 29" wide x 56" high*

As a musician, I was inspired by a sheet music cabinet designed in 1903 by Harvey Ellis while he was working with Stickley. Not wanting to duplicate his form, I melded the deep, rich feel of mahogany with bird's-eye maple drawer fronts, and then hid those drawers behind doors with vellum and calligraphy reminiscent of the plainsong chant of the 13th century. The drawer below is large enough for a 4/4 violin or full-sized flute, while the other 10 graduated, felt-lined drawers are designed to accommodate sheet music.

"Taming vellum so that it
works in a piece of furniture
is one of the most difficult
tasks a furniture maker faces.
My hat is off to Ruhlmann."

Richard Oedel



Photo by Matt Wynne

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“Nothing brings a smile quicker than hand-drawn daisies.”



Brian Reid

‘Flower Power Redux’

*sugar maple, Alaskan yellow cedar, redwood burl, milk paint,
Knoll “Cornaro” upholstery fabric
18" deep x 48" wide x 20" high*



The flower motif started to interest me after I saw a beautiful dowry chest, completely covered in incised flowers, at the Yale University Art Gallery. Deciding to make something similar brought back memories of childhood drawings: the hippie movement, peel-off stickers on the sliding glass door and in the bathtub, and furniture from King Tut’s tomb. The theme is fun, playful and timeless and will lighten up any room.



Photo by Monica Chau

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“I think the Newport cabinetmakers might have done this piece if they had made a desk-on-frame.”

Newport-Style Desk-on-Frame

mahogany

22" deep x 37" wide x 42-1/2" high

This piece includes the delicate proportions of a desk-on-frame and some of the best of the Newport elements of design. The ball-and-claw feet have pierced talons and a space above the ball, giving it a light and realistic look. The blocked interior has several secret compartments, making it fun to explore. The drawer fronts are from mahogany that was salvaged from the bottom of a river in Belize, and the desk lid is a solid piece of crotch mahogany, stunning wood with incredible depth.



Jeffrey Roberts



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“To take what I observe in nature and to only capture its essence in a piece of furniture, that is my biggest ongoing challenge.”



Nesting Tables

bubinga, morado, aluminum

large table: 23" deep x 18-1/2" wide x 23" high

small table: 18" deep x 15" wide x 19-1/4" high

The design of these Nesting Tables originated from the graceful lines of my client's dining room chairs. I then embellished these lines with elements of concave and convex curves to create a new leg design. The sculptural nature of these tables allows them to become one table when there are together and to have their own voices when they are apart.

Brian Sargent



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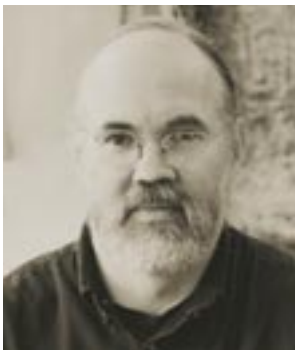
Pair of Seymour-Inspired Work/Occasional Tables

*mahogany with veneers of burl walnut, satinwood, Brazilian rosewood, holly, ebony
22" deep x 18" wide x 28" high*

Work tables are the jewels of the cabinet-maker's art. Delicate and feminine, they were often given as wedding presents to a new bride. The use of rich veneers, inlays and fine carvings served to make them special treasures. The idea for these tables came from my desire to showcase this spectacular walnut burl veneer.

William Thomas

"Acanthus leaf carvings are a symbol of abundance dating back to the ancient Greeks. I honor Sheraton as Sheraton honored the Greeks."



Portsmouth, New Hampshire Bow-Front Dressing Table

*mahogany, poplar with veneers of burl birch, mahogany and satinwood
18-1/2" deep x 34-1/2" wide x 34-1/2" high*

There are a half dozen tables of this form, each different in size and detail, attributed to the ca. 1800 Portsmouth shop of Judkins & Senter.





“Shaping large pieces of solid wood is a refreshing contrast to the unforgiving, exacting nature of working with veneer.”

A. Thomas Walsh



‘Dena Curves’

*solid sapele; koa, satinwood, mahogany, holly and ebony veneers; golden mother-of-pearl
24" deep x 58" wide x 29" high
takes 42" x 74" glass table top*

The profile of the legs was inspired by the feminine silhouette of a sideboard previously commissioned for a dining room. The sculptural sapele legs are bolted to a koa-veneered beam featuring inlays of wood and mother-of-pearl. The points of support for the glass top are square plates, wonderfully veneered and inlaid with the same materials.



Photo by Kevin Sprague

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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.

Thom Walsh built this beautiful mahogany bed with French walnut panels as a gift... for himself and his wife. "Last year I took a year off to build a two-story addition on our house," explains Walsh. "The addition included our master bedroom, and I thought a new bed was the perfect complement." Walsh was already working on a mahogany bed with bird's-eye maple panels for a client and was enamored of the piece, so he decided to do something similar for himself. "I did all of the detail work in our bedroom, from helping to lay the cherry floors to fabricating all of the interior millwork and putting up the wainscoting," notes Walsh. "This bed was the perfect final touch."

Photo by Thom Walsh



‘Eliette’ Grandfather Clock

*English walnut burl, Canadian maple burl
13-3/8" deep x 21" wide x 93-1/2" high*

Inspired by the Thomas Tompian 17th-century period of fine English clockmakers, this exclusive timekeeper was stirred by my heritage, alongside a passion for timepieces. Glimpses of the finest Franz Hermle eight-day triple-chime movement can be stolen through the 1,320 intricate diamond-piercings in the hood and pinched waist case. Richly colored veneers complement the elaborate Tunbridgeware-capped columns and striking parquetry face, making this handmade long-case clock genuinely worthy of heirloom status.

Gary Armstrong
Guest Artist



Photo by Lisa Armstrong

“A traditional old-world escapement timekeeper gracefully unites elegant figuring of English walnut and Canadian maple burl, culminating in an exquisite reminder of Old Father Time.”

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education

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.

Bill Thomas based his beautiful, intricately carved mahogany kettle stands on an original piece carved by renowned furniture maker Samuel McIntire around 1800. Thomas's client commissioned the pair after becoming enamored of the original (owned by Boston's Museum of Fine Arts), which he encountered during an exhibition of McIntire's work at the Peabody Essex Museum. "Samuel McIntire was one of the finest wood carvers who ever lived," notes Thomas. "The challenge involved in replicating his work is breathtaking."

Photo by Shane Godfrey

Al Eason

Pembroke Table

mahogany, white ash, holly, maple, ebonized pearwood inlays, brass
33" deep x 41-1/2" wide open (21" closed) x 28-1/2" high

This is a fine example of a Pembroke table. The bellflower and stringing are made of holly and flow down the legs. The banding around the aprons and lower legs was handmade to complement the scale of the table.



"Taking something as ordinary as wood
and making a beautiful piece of furniture is
a wonderful and rewarding experience..."



Prison Outreach Program

...It adds meaning to my life, while touching
people that lay their eyes upon the piece."

– Al Eason

Eric Grant

'Lingerie and More'

cherry, poplar, brass
20" deep x 30" wide x 60" high

This Queen Anne highboy is delicate, well-proportioned and pleasing to the eye, a piece that will not overpower your room. It is balanced and functional: with 13 drawers in this piece, she will have plenty of room to store her lingerie and more.



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.

Thom Walsh created this elegant little table for a specific spot in his clients' home. "The clients told me they wanted something with a darker finish, gave me an idea of where the table would be placed, and told me what pieces it would go with," recalls Walsh. "I took it from there." Not surprisingly, the finished table integrates perfectly into its environment. "The legs are tapered and elegant and expand upward toward a heavier joint that supports the glass top," notes Walsh. "I'm very pleased with the finished product; it works perfectly in its setting."

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

Acknowledgments

The world of creative spirit requires a great deal of courage on the part of the artist. To follow one's true inner voice, create something from a moment of inspiration, and design a piece of furniture that evokes an emotional response from the viewer is no small endeavor. One of the rewards for embracing this artistic undertaking is the connection that the work establishes with so many people and, in turn, their willingness to share that connection with others. The Furniture Masters are fortunate to have many who act on their behalf.

Tony Hartigan, with his boundless energy, keeps the New Hampshire Furniture Masters thinking outside of the box.

Arthur Clarke and Mary McLaughlin generously share their business acumen, this year assisting the Furniture Masters in formulating a five-year business plan. As part of that business plan, we added Sheri Keniston as our administrative assistant. Sheri's ability to handle anything that we throw at her with efficiency and grace has enhanced the organization's ability to stay in contact with our supporters.

Members of our dedicated advisory board, including Pauline Ikawa, Bob Larsen, Scott Lawson, Roger Myers, Geralyn Smariga, and Maura Weston, are always willing to share their business and legal knowledge.

The continued support of the New Hampshire Historical Society, which always makes a place for us to hold our monthly meetings, is deeply appreciated, as is the personal support of Joan Desmarais and Wes Balla.

We are also extremely grateful for the friends and businesses that have graciously hosted house parties for the Furniture Masters this year. These gatherings offer us a unique opportunity to share our work and our passion for the craft in a more relaxed, intimate environment that underscores the fact that our furniture is made to be lived with.

A self-taught artist, Terry Moore is widely acknowledged as a master furniture maker. Moore's "Carlton House Desk," which appeared in the 2010 auction, illustrates his preference for working with exotic woods, such as this rare figured Santos rosewood. He achieves much of the exquisite detailing that is a hallmark of his work through heavy reliance on hand tools. "Every few years I like to build a special desk," Moore notes. His preference, he says, is for intimate and elegant table desks that prove the perfect spot to rest while dealing with personal correspondence. "This desk is another step in the evolution of my signature desk," he adds.

The dedication of our public relations and marketing consultant Lori Ferguson, and her knowledge of our marketing needs, is invaluable to the organization. Lori's attention to detail keeps the New Hampshire Furniture Masters Association running smoothly.

This year we challenged Jacqueline Stahle of Think Design with a new catalogue concept and design, and she delivered another exceptional publication. Bill Truslow, our valiant photographer, filled the pages with stunning photographs of our pieces. Joan Bennett of The Write Connection provided invaluable copy editing, and J.S. McCarthy turned out another printing job of the highest quality.

We would also like to extend our profound thanks to the Currier Museum of Art for hosting our annual auction for the third year running, as well as for featuring the works of our own Jon Brooks in the retrospective exhibition, "Jon Brooks: A Collaboration with Nature." Director and CEO Susan Strickler and Director of Collections and Exhibitions Andrew Spahr, together with the entire staff, have been very supportive and helpful in making our auction a success.

Finally, we extend a heartfelt thank you to our dedicated patrons and the corporate and individual sponsors that make this all a reality.

None of this would be possible without you!



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This lingerie chest by Brian Sargent was a commission from a client who had previously purchased a pair of Sargent's nightstands. "This piece is a perfect example of collaboration between a Furniture Master and a patron," says Sargent. He designed the lingerie chest to complement the sculptural legs of the existing nightstands and to fit on a narrow wall in the clients' bedroom. "This design allows the viewer to focus on the energy of the wood, a beautiful mottled Anigre, and the way in which the legs move freely up the chest," he asserts.



NHFMA is a group of professional furniture artisans committed to preserving the centuries-long tradition of fine furniture making. The Association promotes the growth of fine furniture making, as well as the sale of fine furniture made by its members, by hosting exhibitions; engaging in collaborative marketing and educational activities; and partnering with museums, art organizations and galleries. The organization strives to uphold the highest standards of quality craftsmanship through a peer-reviewed jury system.

NHFMA Auction: September 10, 2011

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

Howard Hatch calls this piece “The View Table,” he says, because the two holes appear to him as two eyes viewing the world. “This piece is one of my personal favorites,” he notes, “because of its sculptural qualities.” The table, Hatch says, is basically two L-shaped pieces, each with two holes. Nothing unusual in and of themselves, but when all the pieces come together, magic happens. “All the action happens where the two circles come together to create a different third circle,” he explains.

