



Furniture Masters: Inspiration, Design, Technique



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Cover: Black Forest Chair by Jon Brooks

Background photo on this page by Jim Dricker.



Portrait by Jim Dricker

## From the Chairman

Innovation happens in the furniture art world through inspiration, design, and technique, while the success of each piece is best measured in our hearts and homes.

If you read our mission statement, you will see that the goal of our organization is to perpetuate the art of studio furniture making through our schedule of exhibitions—where the public can see, appreciate, and collect our work—and by passing on our knowledge and skills to a next generation of studio furniture makers.

With that in mind, we do hope you will read every page of this catalog, as it represents a tremendous effort by lots of folks. In it, you will see our educational efforts through our continuing Prison Outreach Program. We are excited to announce that Eric Grant, who learned his skills through this program, is now a member of the Furniture Masters. Also in this catalog, you will see the work of Grant Burger, a young emerging artist who is the recipient of the first Alden Artisan Advancement award.

We do hope you will review the pages in this catalog where we thank our sponsors, to whom we give heartfelt thanks. They make our exhibitions and educational programming possible. We extend a special thanks to Mary McLaughlin, chair of the American Furniture Masters Institute (AFMI), and the entire AFMI board of directors for their mentoring and support.

Jeffrey Cooper, Chairman  
New Hampshire Furniture Masters

# Meet the Masters

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Portrait by Gary Samson

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# Meet the Masters

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Portrait by Roger Myers

## Roger Myers

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# Accolades

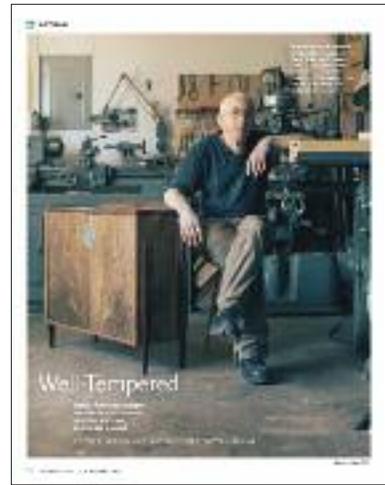


**David Lamb** completed "Four Seasons of Acadia," a commission celebrating the National Parks Service Centennial that is on display at The Gallery at Somes Sound in Mount Desert, Maine.

## Recent Honors and Awards



**Ted Blachly** received the People's Choice Award for his Ash Desk and Chair at the League of New Hampshire Craftsmen's Setting the Standards exhibit.



Portrait by Matt Kalinowski

**John Cameron** was featured in "Well-Tempered" in the May-June 2016 issue of *Design New England* and exhibited in 2016 at the annual Smithsonian Craft Show, the most prestigious juried show and sale of American fine craft in the country.



Photos by Tim Coleman

**Tim Coleman** completed a five-year commission to recreate 13 missing pieces of furniture, all in a French provincial style with lots of carving, for the Eisenhower Historic Site in Gettysburg, Pennsylvania.



Photo by Mark Juliana

**Brian Reid** was awarded the prestigious Windgate Artist-in-Residence position at State University New York beginning in August 2017, which will include a solo show in the University Art Gallery, public lectures, and teaching a master class of graduate students.



**Jeffrey Cooper** won The Gibbons Prize from the New England Sculptors Association in October 2016 for his "Ants Totem" after exhibiting at the Springfield Armory as part of the National Parks Service Centennial.



We are grateful to Bien Fait Decorative Arts Valuation Services, LLC for sponsoring Accolades 2017.

The Furniture Masters recognize **Tom McLaughlin** and **Terry Moore** and other New Hampshire Prison Outreach Program teachers for their mentorship of Eric Grant, who transitioned from enthusiastic student to full-fledged Furniture Master.

**Roger Myers** earned Best in Show, New England Fine Furnishing Show in 2015 for Demi-lune Table and in 2014 for Music Stand.

## National Spotlight Shines on Furniture Master Jeffrey Roberts

Jeff Roberts creates some of the finest quality custom studio furniture of our generation in his workshop in Unity, New Hampshire. He is a quiet artist who lets his work speak for itself. You might meet him at Evarts lumber yard buying specialty wood and never know his work has received national acclaim. Jeff doesn't seek the spotlight, but through his artistry it was destined to find him.



Newport Desk on Frame, mahogany, 2008. This is Jeff's interpretation of what the Newport makers might have done if they had built a desk on frame. This piece won the prestigious Best in Wood and Public Choice awards at the League of NH Craftsmen Fair in 2008.



Jeff receives the 2017 Cartouche Award with his wife, Jonah, at the annual Society of American Period Furniture Makers banquet in Williamsburg. Photo by Michael Holden.



Massachusetts Dressing Table, mahogany with crotch veneer, 2015.

This past February, he stood before peers from across the country and received the 2017 Cartouche Award for lifetime achievement in period furniture presented by the Society of American Period Furniture Makers at a ceremony in Williamsburg, Virginia. The award is a unique and coveted prize that only a few have earned. It is given to someone who has demonstrated, over a lifetime, a love for American period furniture, shown a mastery of the skills and techniques, and demonstrated a devotion to advancing the craft and a willingness to help others learn.

For Jeff, being selected to receive the Cartouche Award is a true honor. "I came to this craft as a young man and was fortunate to have great teachers at North Bennet Street School who gave me the foundation in traditional skills that I needed to succeed," he says. "From replicating period pieces, I studied techniques of the masters of the past. Creating my own designs was a natural progression and my goal continues to be making beautiful furniture that is built to last for centuries."

Jeff Roberts is a Furniture Master's master. His work is exceptional, his manner humble, and each of his fellow Furniture Masters shares great pride in his receiving this national recognition.



The Furniture Masters thank G.H. Evarts & Co., LLC, for sponsoring Jeff Robert's Accolade and for providing the speciality woods that helped him to earn the Cartouche Award.

**'Outside In' by Garrett Hack**

**in collaboration with Carolyn Enz Hack**

Douglas fir, cherry, ebony, flame birch,  
curly maple, holly, bone, turquoise, pear,  
dogwood, aspen, sassafras, locust, walnut,  
Engelman spruce, aromatic cedar  
18-1/2" deep x 29" wide x 52-1/2" high

"Outside In" was a commission to build the most amazing piece I could imagine, with no limits. What evolved is a cabinet that is more about entertainment than function and is meant to be explored from all sides, with many secrets and surprises (22 drawers and hidden compartments), asymmetric swelling and ripple, and three wavy drawers that work as a mechanical lock of the door below. The colorful vitality of Carolyn's painted surfaces adds pop and surprise, and contrasts nicely with the earthy hues and grain of beautiful woods.





**Nox II by John Cameron**

walnut, walnut burl, maple, sassafras, nickel silver  
19-1/4" deep x 25-1/2" wide x 25-1/4" high

A two-movement symphony in walnut, these nightstands were built for a client to accompany a bed that I made two years ago in the same style and woods. Rich walnut from America and Europe, and figure, from curly to an outrageous burl, come together in restrained curves and polished surfaces. Engraved nickel silver pulls complete the composition.



**Boston Bombé Desk by Jeffrey Roberts**

mahogany

21" deep x 40" wide x 41" high

Inspired by the original built in 1785, this beautifully proportioned piece was scaled to fit in a specific place in a client's home. The sensual curves, hidden interior compartments, and ball-and-claw feet with the swept-back side talons are special features that engage and draw in the viewer.





**Pasadena Chest by Ted Blachly**

white pine, hornbeam, leather  
18-1/2" deep x 43" wide x 21" high

This blanket chest celebrates the exceptional warmth of clear white pine heartwood. The gentle sway in stance, curving lines, and shaped wood surfaces give a soft feel and calm presence to this piece.

I received an inquiry about the Ipanema Shaker Cupboard I had made in 2009, and through our conversations it became a collaborative venture to bring the same grace and aesthetic of that piece to a low, more horizontal form.

The chest's interior is finished with a marigold milk paint wash and features handmade hornbeam strap hinges. The lid is restrained by a fine leather strap with brass fittings.

The piece was specially made for a home in California, so from Ipanema to Pasadena, off we go...another gift from the New England forests.



**Curly Cherry Table by Timothy Coleman**

cherry veneer, solid wood  
52" diameter x 29" high

This spectacular curly cherry table top is perched on a shapely base.



**‘Four Seasons of Acadia’ by David Lamb**

crotch birch, curly maple, red birch  
15" deep x 25" wide x 57" high

This cabinet was designed to celebrate Acadia National Park’s 100th anniversary in 2016. Through imagery of the island’s iconic 19th-century stone bridges, the local flora, and the black ice facade emphasizing the region’s harsh winter climate, the essence of New England’s beauty is told.

“Four Seasons of Acadia” is the third piece I have built that features the black ice veneering and finishing techniques. Many thanks to Tom McLaughlin, who—through his masterful use of his spray gun—helped me to realize the black ice imagery.



**'Time to Shine' by Tom McLaughlin**

genuine South American mahogany, Cuban mahogany, tulip poplar  
11-1/2" deep x 24" wide x 87" high

The challenge was presented by an adventurous client: free rein to design a contemporary tall clock, repurposing the client's fine French pinwheel regulator movement.

The design began with the equally large, round clock face and pendulum, begging to be seen in their entirety. I chose to wreath the magnificent works inside an arched glass door, embellishing the frame with radiant beams of ribbon-striped Cuban mahogany, and crowning it all under an arched mahogany molding. The case lines feature a streamlined stability, covered fully in Cuban mahogany, fixed upon gracefully outswept feet.

**'Luna Nero' (Black Moon) Console Table  
by Terry Moore**

Macassar ebony, curly maple, cherry  
16" deep x 45" wide x 32" high

A few years ago, I designed a new leg for a round table. This leg took multiple jigs and fixtures to make because of its multifaceted profile. I felt it was a success in the round table design, and although I knew it would not work in a square or rectangular table, I liked the leg well enough to try using it in this demi-lune.

The rich grain of the dark Macassar ebony contrasts starkly with the ivory-colored curly maple, making it very black and white. The table top needed no decoration other than the sunburst pattern of the ebony veneer bordered by the curly maple. The upward curve of the faceted legs transitions at the apron, presenting the top like a jewel in its setting.



# Spider Bed

by Andrew Schirrmeister



It was several summers ago while attending a New Hampshire Furniture Masters event at the Castle in the Clouds that I first met Jeffrey Cooper. His work was different from what I had ever seen before. As I listened to the inspiration behind his “Ants Totem” table stand, vivid memories returned of a large gray wharf spider, sunning itself on a boathouse door, and a duck.

My grandfather purchased our family summer home on Lake Winnepesaukee in 1938, along with a boathouse whose interior is lined with license plates from 1941 forward. Cobwebs, ensnared mosquitos and wasps, and spiders lurk everywhere.

Many years ago, on a sunny New Hampshire afternoon, I was backing the boat out of the boathouse with my three children.

Just as we left the boathouse, we all noticed a large gray wharf spider basking in the afternoon sun on the boathouse door.

As we remarked on the size of the spider, out of nowhere a duck appeared and swallowed it whole. Instantly, just before our eyes, it was like a National Geographic TV special on spiders. The image has remained with me since.

Those memories immediately came back to me as I listened to Jeffrey explain “Ants Totem.”

A year ago, my wife and I decided to commission a bed. This would be not just a bed but the Spider Bed, and who better to contact than Jeffrey Cooper, whose work includes ants, giraffes, hippos, chipmunks, hummingbirds, and even an elephantsaurus.

Jeffrey and I began a wonderful collaboration, creating an extraordinary piece of furniture that my wife and I will enjoy for the rest of our lives. Originally, I conceived the bed as just capturing the event described above. Instead, as we talked and Jeffrey visited the house and toured the property, he inspired me to add layers of memories.

The Spider Bed captures the features of the property and my memories across decades of summers. As Jeffrey designed and carved the bed, I watched those features and memories come alive. The property has a large water tower, two large stone entrance columns, multiple outside porches, a life-size doll house, ancient rhododendrons around the perimeter, and a pathway along the shore that ultimately leads to a beaver dam.

For 59 of the last 61 years, I have spent every birthday at this house. A birthday cake appears on the Spider Bed, as does portage across the beaver dam. References to hiking, canoeing, cooking outside, swimming, and boating appear throughout the carving.

My wife and I have a special term for our memories together: MARBLES. The word appears on the headboard as part of a Chagall-inspired carving of two people floating in the air.

The bed is now more than a story about a duck having lunch. It is a tribute to our love for the property that has been in the family for several generations. It is a collage of memories, similar to Marc Chagall often portraying loving couples intertwined, floating in space, entranced by those memories.



Jeffrey has created something very special that we will cherish forever.



**'Spider Bed' by Jeffrey Cooper**

walnut, cherry, poplar

86" deep x 74" wide x 65" high

The idea for "Spider Bed" began with a family story about watching a duck slurp a large water spider from under the boathouse, but it became a tribute to the entire lakefront property where that event occurred, and the love that family has for that property.



**Black Forest Chair by Jon Brooks**

maple, beech, acrylic, varnish, lacquer  
30" deep x 42" wide x 33" high

This is the third in a series of chairs, beginning with "Mouvinon," which was featured in my solo retrospective exhibition at the Currier Museum of Art. The chair reflects my recent attraction to a spare, undecorated surface, yet it possesses the spirit of its two predecessors.





**Contemporary Sofa Table by Eric Grant**

hard curly maple, black walnut  
16" deep x 58" wide x 34" high

This sofa table was crafted by pushing traditional design elements to the point that the table has a contemporary design and flare. A wide board of curly maple was selected at a New Hampshire sawmill, and the table dimensions were derived from that board. This sofa table is an example of a piece of furniture that is New Hampshire made with New Hampshire natural materials.





**'Fraternal Twins' by Richard Oedel**

walnut, East Indian satinwood, ebony, makore  
23" deep x 36" wide x 20" high

In creating two of these pieces, I decided that one should be customized with a compass rose and one left plain, so I could illustrate the difference that customization makes in the perception of our work. The two tables are identical, except for the decoration on the top. This contrasts a single piece of utilitarian furniture with a piece that evokes the nostalgia of the sea and memories of times past, and also carries a universal symbol of alignment with an attainable goal.





### 'FINALLY' Dining Table by A. Thomas Walsh

figured maple, sapele pommele, and gun-blued steel  
98" deep x 42" wide x 29" high

After completing an addition to my 1830s Greek revival house in the Berkshires in 2011, I made a prototype of this table for the new dining room. It was assembled using a top of pre-finished plywood and a base of screwed-together spruce 2" x 6"s.

FINALLY, after five long years, I found the time to create this table. It exemplifies my current exploration of steel and wood. The top is three wide boards of figured maple, all from the same log. The base is a frame of sapele pommele with the steel legs bolted to it. The exposed frame ends are painted with the same red paint color I created for the dining room walls.

**'Escape Velocity' by Owain Harris**

walnut, fumed eucalyptus, holly, dyed veneers, shellac, varnish  
19-1/2" deep x 46" wide x 33" high

I describe my work as having "approachable elegance," furniture that is serious but that doesn't take itself too seriously.

"Escape Velocity" is about tension and liberation. It is a piece about overcoming the forces that hold us back in order to fly free. A sense of drama and pressure is created by the formality of the case and the curvature of the doors, ultimately forcing the inlay through the top of the cabinet, allowing it to spin off in all directions. It is a firework display in wood. I have come to see it as a metaphor describing my arc as a furniture maker as I seek to overcome fears and trepidations and find my own escape velocity.





**'Bird's-Eye View' by Roger Myers**  
black limba, bird's-eye maple, ebony  
11-1/2" deep x 28" wide x 37" high

This standing cabinet is for displaying a treasured object in the central oculus. Behind the book-matched doors is more storage, including a number of hidden compartments.



**Arc Sideboard by Michael Gloor**

Top: Tasmanian rose myrtle, sapele, Chen Chen veneer  
Base: sapele, Chen Chen, Yellowheart, ebony  
25" deep x 79" wide x 35" high

This is a companion piece to my Arc Dining Table. I had purchased four slabs of rose myrtle and wanted to waste as little as possible. This led to joining each pair in two arcs with a piece of sapele, the larger pieces forming the table top, the smaller pieces forming the sideboard.

The arc theme is repeated in the sideboard columns and in the elliptical bases of the table, and the lower arc of the sideboard echoes the table's stretcher. The forward edge of these structures dictates the slant front of the cabinet. My signature ebony windows serve as both pulls and decorative elements. The center panel is a drop front to be utilized as a drinks cabinet.



## The Kirkpatrick Desk

by Harvey Green

Bill Thomas is working on a remarkable commission to build a very elaborate desk. This commission was sparked by the interest he shares with his client for the mechanical wonders housed inside some very special antique furniture.

The desk will be more than what it seems. Encased in its ornate, neo-classical exterior will be surprises, secrets, and mechanisms with unexpected functions. Such works of art and engineering have a long history, from the wound and geared moving figures of 4th-century (BCE) Greece and China, through the automata of 17th- and 18th-century European elites that could write in longhand, play music, or demonstrate the movements of the solar system. The desk also will have secret compartments that, unlike many other desks of its time, will be revealed not by removing a false back of a drawer or cabinet, but by mechanical means.

The most direct antecedent of this desk was created in the Roentgen cabinet-making shop in the Moravian community of Neuwied, Germany. Specifically, Bill's desk is modelled after the Apollo desk made by David Roentgen (1743–1807) and clockmaker Peter Kinzing for Catherine the Great in 1783–1784.

Like its ancestor, this desk will be a *tour de force*, not only for its exceptionally fine woods and craftsmanship, but also (and probably more so) for the masterful ways in which hidden parts and devices appear, a result of the mundane act of turning a key or pushing a button. The desk will perform as if it were part of a magic show. Its movements will surprise and amaze. The cabinetmaker's performance demonstrates mastery of the engineering and fashioning of interior mechanisms, as well as the art and craft of making fine furniture. The whole effect is of effortless perfection.

But this is not an act of magic or wizardry. Magicians and wizards fool the eye and mind, but their performances are a deception, a sleight of hand. There is none of that here.

The wondrous complexity and competence of this desk will be the result of hundreds of hours of planning, designing, and handwork, and a lifetime of experience. Therein lies the magic.

Bill Thomas's workshop is presently consumed by hundreds of intricate parts that ultimately will make up this elaborate desk. The extraordinary crotch mahogany veneer panels will add to the desk's magnificence. Stay tuned for updates as it reaches completion.



*About the Author: Harvey Green retired from teaching history at Northeastern University in Boston and currently works in wood at his shop in Santa Fe, New Mexico. He is a two-time Fulbright Scholar and the author of three well-regarded books on American material culture, including Wood: Craft, Culture, History.*



Rosettes for Doric frieze



Handmade keys and locking mechanism



Acanthus leaf inlay samples



Inlay sample and Doric column

# American Furniture Masters Institute

## The Alden Artisan Advancement

In the spring of 2016, New Hampshire Furniture Master Greg Brown approached the group with the idea of offering annual scholarships to aspiring students or apprentices to help further their careers as professional furniture designers and makers. Greg's own career as a furniture maker began after he graduated from North Bennet Street School in Boston and set up his shop in Deerfield, New Hampshire. He attributes the New Hampshire Furniture Masters, however, for being the catalyst in legitimizing him as a professional furniture maker with integrity and high quality standards.

Greg's desire to share his experience with other emerging furniture makers, as well as to give them an opportunity to develop their own creative voice along with their marketing and technical skills, were the impetus for the scholarship program. Thus, the New Hampshire Furniture Masters are launching the Alden Artisan Advancement, named in memory of Greg's grandfather, Alden Hobart, a mentor to Greg until his untimely death in 1999.



Photos by Greg Brown



Grant Burger at work



Greg Brown and Grant Burger

The Advancement encompasses opportunities for emerging furniture makers to develop themselves as artists and businesspeople. During the application process, each applicant presents a conceptual drawing of a proposed piece, along with an explanation of the inspirational thought process behind it. Once all applications have been gathered, each applicant receives feedback from three Furniture Masters, who select the finalist based on all works presented and the integrity of each applicant. The finalist is then juried by members of the New Hampshire Furniture Masters and American Furniture Masters Institute to be the recipient of the Advancement scholarship.

For 2017, we are proud to present Grant Burger as the first recipient of the Alden Artisan Advancement.

After completing a tour of duty with the U.S. Marine Corps, Grant chose a creative path in learning a trade and was accepted into the furniture-making program at North Bennet Street School, from which he recently graduated. Grant saw the Advancement scholarship as an opportunity to reach beyond the school's training.

Once Grant was juried into the Advancement program, he was given a \$1,000 stipend to purchase materials and create his design. He also has access to one-on-one design and technical assistance from each of the Furniture Masters, and he is invited to participate in all marketing events, including lectures, house parties, and exhibitions, as well as having his finished piece professionally photographed and presented in the Furniture Masters catalog. At the end of his Advancement year, Grant and his settee, "Lucille," will be featured at the annual Furniture Masters Gala at the 3S Art Space in Portsmouth.

# American Furniture Masters Institute

The American Furniture Masters Institute and the New Hampshire Furniture Masters are excited and proud to be presenting Grant Burger and his settee, "Lucille."



## 'Lucille' by Grant Burger

black walnut  
46" deep x 49-1/2" wide x 36" high

The inspiration for this rocking settee came from the recent passing of my grandmother, Lucille Hileman. The strongest memories I have of Grandma Lu are of the bond she shared with my grandfather, Karl. Lu and Karl would spend summer afternoons drinking lemonade side by side on a gliding bench on their front porch. These memories informed the design of my rocking settee.

"Lucille" can be enjoyed alone, but it is best enjoyed with a loved one. Its horizontal slats encourage air flow but are ergonomically shaped for comfort. The back rest is low enough to put your arm around your rocking partner, and the rocking action is gentle and easy, so you don't spill your lemonade.



# American Furniture Masters Institute

## Prison Outreach Program

This has been a year of change for the Prison Outreach Program of the American Furniture Masters Institute (AFMI), but the change has been very positive and exciting.



Coffee table with routed top by Charlie, mahogany; 22" deep x 48" wide x 16" high



Hand-carved chess pieces by Charlie, holly, walnut

Our expansion into the Maine State Prison celebrates its fifth anniversary in August and continues its phenomenal success and growth under the leadership of Brian Reid and Howard Hatch. Of the original 10 students six remain, and six additional students were added last year. The quality of their work is amazing, especially considering they get only about 15 hours a week to work on their projects. The work of students in this new group is very promising and worthy of showing at AFMI events. Based on the program's success, the prison has asked if we could take on additional students.



Chess table by Charlie, mahogany, walnut, mappa burl, oak burl; 28" deep x 28" wide x 21" high

Our program at the New Hampshire State Prison in Concord, led by Tom McLaughlin and Terry Moore, has seen some changes. Last year a couple of our regular inmate furniture makers received news of their release. One of them, Eric Grant, has set up his workshop in Manchester, New Hampshire, and is now a full-fledged member of the New Hampshire Furniture Masters Association outside the prison walls. This is the ultimate goal of our program, not so much the building of furniture, but the rebuilding of lives and the rehabilitation of the individual.

Thankfully, most of us will never know the stress and pressure that inmates experience as they re-assimilate into society after serving a 20-plus-year sentence. But the reality is that all but approximately two percent of the inmates in the state prison system will be released after serving their sentences. Most inmates were incarcerated as young men, and their stories are often very similar. They lived aimless lives with no personal ambition or individual sense of self-worth; they made very bad decisions, committed major crimes, and ruined their lives.

The Prison Outreach Program's lofty goal is to personally mentor these inmates, not only teaching them to make beautiful pieces of furniture, but shaping and hopefully changing their very being. If you give someone a task, upon completion there is a feeling of accomplishment. But if you teach someone a skill, you help provide a new direction, setting that person on the road to a lifetime of creativity. This person "becomes somebody" while treading along the well-worn path of discipline while learning the craft. During an interview for an article on New Hampshire State Prison woodworking programs, Eric Windhurst, one of this year's inmate exhibitors, said about his reclaimed redwood coffee table, "I don't know if I was shaping it, or it was shaping me."

This is the ultimate goal of our program, not so much the building of furniture, but the rebuilding of lives and the rehabilitation of the individual.



Chess table by Charlie, mahogany, walnut, mappa burl, oak burl; 28" deep x 28" wide x 21" high



Queen Anne-style blanket chest by Phil, cherry, cedar; 23" deep x 34" wide x 31" high

Photo on this page by Mark Juliana

# American Furniture Masters Institute

In a nutshell, this captures our mission. We are not just teaching these inmates a useful skill that keeps them occupied. We are helping them form the building blocks of a life transformation and a new path for the rest of their lives, lives of self-worth, personal achievement, and creative vision.



After 17 years, the Prison Outreach Program and its participants are seeing the fruits of our labors as inmates are being released and are successfully making new, productive lives in our communities.

## Federal Sideboard by Allen Eason

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

My love for the decoration and presentation of Federal period furniture was the inspiration for this sideboard. All of the lines on this sideboard are accented with inlaid holly stringing or holly and ebony bandings, and all of the corners on the doors and drawer are further accented with fan inlays. The decoration ties the piece together by accenting all visible surfaces with related lines and colors, but the front is designed for the primary visual interest.



## Redwood Coffee Table by Eric Windhurst

reclaimed redwood, cherry  
42" deep x 62" wide x 16" high

Inspired by George Nakashima through his book *The Soul of a Tree*, I found myself with this slab of redwood. Reclaimed from the waters of the Pacific and sun-beaten in a California lumber yard, the slab presented a unique challenge. With each weathered layer removed, the slab showed me what it required to unlock the beauty it had to offer in its next life.



# Acknowledgements

We are grateful to all of our supporters and patrons who embrace our mission to preserve the art of fine furniture making. Special thanks and recognition go to:

Governor Christopher Sununu and his wife, Valerie, for opening up the Bridges House, the official Governor's residence, for our first house party of the season. Thank you for continuing the tradition of support from the Sununu family, especially Nancy Sununu, who has organized us since the beginning and offers extra polish to our events.

Mary McLaughlin, chair of our non-profit American Furniture Masters Institute, who has been instrumental since our inception and who has risen to the occasion this past year in leading our sponsorship drive and supporting all aspects of our 2017 season. We couldn't have done it this year without Mary!

Tony Hartigan, our ambassador, who first had the idea to form the Furniture Masters and has never lost his enthusiasm for the work we do or his support for each individual artist. Tony has an innate sense of the latest trends and provides us with fresh ideas, always with an eye to our future. Onward!

We make the furniture, but Steve Duprey has given it a permanent home at the Furniture Masters Gallery at 49 South Main Street in Concord. His generosity has provided added visibility and allowed us to host continuous exhibits for our members and invited artists. This is such a gift!

The hosts and staff of our 2017 exhibits, including Gerry Ward and Lainey McCartney at the Discover Portsmouth Center; Tyra Hanson, The Gallery at Somes Sound; Barbara Ward, the Moffatt-Ladd House and Garden; Beth Falconer and Martin Holbrook, 3S ArtSpace; and Patrick Patterson, Block Six Restaurant.

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American Furniture Masters Institute board members: Mary McLaughlin, Chair; Roger Myers, Immediate Past Chair; Jon Brooks, Furniture Master, Vice Chair; Geralyn Smariga, Secretary; Pauline Ikawa, Treasurer; Arnie Arnesen; John Cameron, Furniture Master; Tyra Hanson; Kathleen McGuire; Terry Moore, Furniture Master; Brian Reid, Furniture Master; Bill Siroty; Jere Osgood, Furniture Master, Trustee Emeritus; and Jeffrey Cooper, Furniture Master, NHFMA Board Chair, Ex Officio.

To our trusted Advisory Board, we thank you for your advice, guidance, friendship and support: Hunt and Lucy Breed; Arthur Clarke and Susan Sloan; Pamela Diamantis; Chris Dwyer and Mike Huxtable; Diane Griffith; Tony, Cecie and Will Hartigan; John and Joan Henderson; Pauline Ikawa; Bob Larsen; Mary McLaughlin; Tom Silvia and Shannon Chandley; Bill Siroty and Bill Stelling; Ted and Mary Shasta; Geralyn Smariga; Merv and Geraldine Stevens; John, Nancy, and Cathy Sununu; Gerry and Barbara Ward; Maura Weston; and Robert and Jill Wilson.

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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.

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[furnituremasters.org](http://furnituremasters.org)



The Alden Rocker  
by Greg Brown