



Furniture Masters: Tradition with New Vision





## Joy of Creating from Jere Osgood's Wood Collection

Jere Osgood's contribution to the American studio furniture movement as both a maker and teacher has had a long and lasting influence on all in the field. As a founding member of the Furniture Masters Association, he has shared his thoughtful approach and wry sense of humor in guiding us.

"His relationship and passion for wood is deep, as evidenced by his lifelong collection that was packed in storage sheds from floor to ceiling. In downsizing his shop and studio, he decided to pass on this amazing stash of wood to other makers. As we dove in, it was like an archeological dig, bountiful with treasure. Doors of history opened up, gems were found, stories were told, and the pull of this wonderful material on makers who came from near and far was palpable. This catalog features four pieces made from Jere's wood."  
– Ted Blachly

"As a self-taught furniture maker who grew up in the woods of New Hampshire, discovering the work of Jere Osgood was exciting and magical, and he has been an inspiration to me ever since. Not only is his work stunning, involving shapes and techniques that had scarcely occurred to me, but he is a fellow Granite Stater. The opportunity to utilize wood from Jere's collection is an honor and a thrill, and I am proud to have a piece included in this year's catalog that features such remarkable material."  
– Owain Harris

"I have rarely worked with wood that had as much character as the claro walnut from Jere's collection. Seeing so much beautiful figure made me eliminate engraving from the design and explore an alternate metalworking technique for the very visible hardware on my work. Using material of this quality and legacy brings with it the responsibility of doing the best work one is capable of."  
– John Cameron

"This is my very first time working with claro walnut and what a pleasure it is to experience this beautifully grained dark wood. Thanks, Jere, for our comradely relationship since our first meeting in 1963 at the Rochester Institute of Technology."  
– Jon Brooks

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All photos are by Bill Truslow, except where noted  
Above portrait of Jere Osgood by Hank Gilpin  
Cover: Lacy Cabinet by Ted Blachly  
Background photo on this page by Gary Samson



Photo by John W. Hession, courtesy of NH Home

As we continue into our third decade of making furniture, preserving the tradition and expanding the boundaries of our craft, we also take time to reflect on our direction and inspiration. Our mission statement (on the back cover of this design book) is simple enough, but we often get caught up in the day-to-day work of making furniture—the deadlines, physical work, sanding, sawdust and finishing that make our pieces sing—and thus we miss some of the trends that are changing the world we live in.

We have new generations of collectors who are showing an interest in our craft and our design aesthetics. These are people in their early years who value the handmade over the mass produced, who value the simplicity that only a practiced hand can instill in a truly memorable piece. They value the experience and the skills that we bring collectively to our work. And they will pass this along to others.

We, in turn, must pass our knowledge along to others. In conjunction with the American Furniture Masters Institute, we are formalizing this transfer in a way that ensures the continuity of handmade studio furniture in the United States. You will see more of our educational efforts going forward. Our New Hampshire and Maine prison system programs are both vibrant and active, and our Alden Advancement program of a grant to an early-career furniture maker has done exceptionally well in its first two years. We are creating a new website to highlight the work and are increasing the number of talks and the amount of outreach we collectively do with schools, programs, and individuals, not only nationally, but internationally. We are spreading the word that craft is alive and well.

We ask every one of you to think of what joy craft brings into your lives, and help us share that with others.

Memberships, contributions, sponsorships and grants are all part of this effort, and we thank every one of you in advance for your support and enthusiasm for our continued efforts to share our passionate embrace of the fine craft of furniture making.

Richard Oedel, David Lamb and Terry Moore, Co-Chairs  
New Hampshire Furniture Masters



# Meet the Masters

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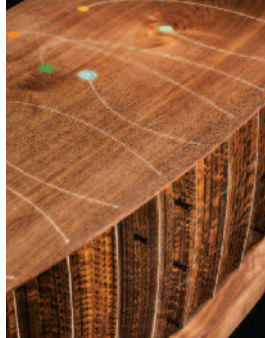
## Accolades

### Recent Honors and Awards



Photos by Morgan Karanasios

**David Lamb** finished an intensive collaboration to complete a suite of furniture for a private collection. The Zimmer Table, designed to complement an existing 17th-century rectangular pier table, is a circular table with extensive pierced apron and leg carvings and marble top was further enhanced and developed by the coloring and age-enhancing skills of R. Mark Adams of Lempster, NH.



**Owain Harris** earned Best in Furniture in the Living with Craft exhibition at the League of NH Craftsmen's Annual Craftsmen's Fair in 2017 for his piece "Escape Velocity," which was also featured on the back cover of the March/April 2018 issue of *Fine Woodworking*.

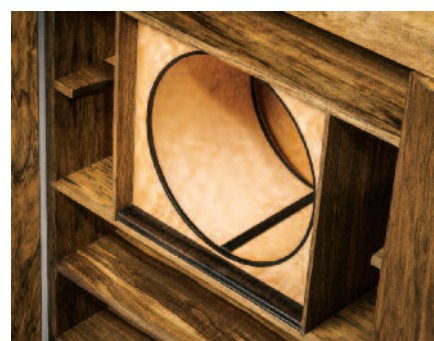
**Garrett Hack** was invited to spend two weeks teaching woodworking in the small village of Yad HaShmona outside of Jerusalem, Israel, this past spring.

Photo courtesy Garrett Hack



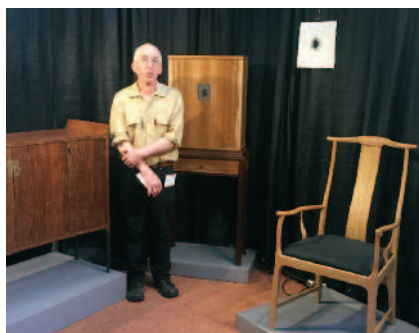
**Owain Harris, Evan Court** and **Terry Moore** represented the Furniture Masters in Experience NH this past June in Washington, D.C.

Photo by Pam Sullivan



**Jon Brooks** will be teaching a course titled, "Convergence: Forest Meets Muse," at Penland School of Crafts in Bakersville, North Carolina this fall.

**Roger Myers** received Best in Show at the New England Fine Furnishings Show in 2017 for his "Bird's Eye View" cabinet in the category of Furniture Craftsmanship.



**John Cameron** and **Tim Coleman** exhibited in the 2018 Smithsonian Craft Show, one of the most prestigious juried shows in the country.

Photos by Duncan Gowdy

**Michael Gloor's** "Window Chair" will be included in Kerry Pierce's upcoming book, *A Woodworker's Guide to Furniture Forms and Their Anatomical Features*.

Photo by David Gilstein





## Furniture Master Tom McLaughlin Hits the Airwaves



Photos courtesy of Fine Woodworking and WGBH

This year, Tom McLaughlin began an exciting new endeavor. He became host of *Rough Cut*, an Emmy-nominated national public television show produced by WGBH. Under a new partnership with *Fine Woodworking* and with Tom as the new host, an updated name for the show naturally followed, and *Rough Cut with Fine Woodworking* hit the airwaves.

This 13-part series was filmed in Tom's 3,600-square-foot shop in Canterbury, New Hampshire. In each episode, Tom teaches the latest wood-crafting techniques and shares tips and instructions on how to create long-lasting projects that can be passed down for generations. Some of the projects include a Craftsman-style dining chair, a Shaker-style hall table, a hanging bow-front cabinet, an Adirondack-inspired lawn chair, a tilt-top round breakfast table, a Shaker blanket chest, a live-edge coffee table, and much more.



Joining Tom as special guests this season were fellow Furniture Masters Terry Moore and David Lamb. They both brought their expertise and special niche that make them such talented furniture makers. Visit [finewoodworking.tv](http://finewoodworking.tv) to view the episodes.

Tom McLaughlin has been making and designing furniture since 1990. He joined as a full member of the Furniture Masters in 1998 and has been actively involved in the organization's Prison Outreach Program since it's beginning.

"It's an honor for me to represent and pass on the craft in this way...an honor almost as high as having been a member of the Furniture Masters for the past 20 years."



Featuring Terry Moore



Featuring David Lamb





**'Northern Confluence' by Greg Brown**

Eastern walnut, air-dried Pennsylvania walnut crotch slab  
19" deep (at widest point) x 48" wide x 32" high

The Pennsylvania slab evokes two rivers merging, while the carved shadow lines activate the tendrils. The sculpted asymmetric base clutches and contains the slab from both sections and merges as the grain merges.







**'City Table'**  
**Butterfly leaf expansion table by Aurelio Bolognesi**  
quartersawn ash, Osimo finish, wax  
48" square, expands to 68" deep





Photo by Timothy Coleman

**Teak Dining Table by Timothy Coleman**

teak

57" diameter x 29" high

This curvaceous and lively table seats six to eight.





**'Athena' by John Cameron**

claro walnut, curly maple, red oak, bronze, mokume-gane  
16" deep x 52" wide x 42" high

My first use of Jere Osgood's wood, this sideboard in highly figured claro walnut stands on darkly patinated cast bronze legs. The hardware is made in my studio from mokume-gane, an exotic laminated metal that originated in Japan.





**'Powers of Nine' Occasional Table by Owain Harris**

Macassar ebony, Gaboon ebony, camphor burl, maple, dyed veneer, paint, varnish  
18" diameter x 28" high

"Powers of Nine" is a continuation of my interest in manipulating material and process to explore the confluence between architectural and organic forms in fine furniture. It features a top that is veneered with stunning Macassar ebony from the Jere Osgood collection, paired with a camphor burl arranged in a slip-matched pattern to evoke an undulating nebula or star cluster. The inspiration for this piece began with the classic Charles and Ray Eames film, "Powers of Ten," which started an inquiry into the ideas of scale and the repetition of certain motives in nature. From microscopic seeds to geodes to entire galaxies, there are patterns and imagery that repeat on a spectrum of size. "Powers of Nine" exists on that continuum.



### **Salty's Bench by A. Thomas Walsh**

figured Macassar ebony veneer, sapele, gun-blued steel, calfskin upholstery  
16" deep x 52" wide x 18" high



Photos by A. Thomas Walsh

I created this piece for a couple's Cambridge, Massachusetts, home. They wanted an elegant and functional bench that would go well with their collection of black and white photographs of old theaters in Havana, Cuba. The rectangular ebony veneer pattern was inspired by Frank Gehry's Disney Concert Center in Los Angeles. It's an example of my design exploration using a combination of steel and wood. There's the rich elegance of wood and glove-soft leather contrasted with cold hard steel.







**'Claro Jere' by Jon Brooks**

Claro walnut, maple, ash, acrylic, color pencil, lacquer, varnish  
24" deep x 19" wide x 36" high



**Lacy Cabinet by Ted Blachly**

sycamore, cherry

18" deep x 39" wide x 22" high

A commission to make a cabinet for a cozy family room gave me the opportunity to use and show off a nice set of sycamore boards that has been circling around my "woodworking neighborhood" for a long time. Thanks go to John McAlevey and Jere Osgood for the good stuff.

The lacy pattern in the wood is the result of quarter sawing the log so the annual growth rings are perpendicular to the face of the board.







**Mount Vernon Blanket Chest by Duncan Gowdy**

oak, ash, stain

17" deep x 40-1/2" wide x 30" high

Mount Vernon Blanket Chest is made with George Washington-era oak and ash from George Washington's Mount Vernon estate. The blanket chest design was inspired by a timber frame corn crib in an agricultural area at the estate. I took many photographs at Mount Vernon to gather visual information. A photograph of a massive old poplar tree on the front lawn of the estate resulted in the carved image on the front panel.





## Mount Vernon Blanket Chest

Duncan Gowdy was given beautiful planks of red oak from a centuries-old tree that grew on the grounds of George Washington's Mount Vernon estate. He was asked by Historical Woods of America to build something with this wood for *National Treasures: History in the Making*, an exhibition was held at the Ohio Craft Museum in Columbus, Ohio, featuring furniture and sculpture made from trees with an historical pedigree.

In search of inspiration, Gowdy headed to Mount Vernon. Upon arrival, he immediately was drawn to the agriculture and landscape of the property and discovered a spark of inspiration.

This spark came from a corner crib, a small post-and-beam building with exposed framework of stout vertical timbers and an infill of vertical slats spaced apart for ventilation. He adapted this idea for his blanket chest.

The sides of the chest are four independent frames with end stiles mitered along their length and then glued together. Mitered sides form legs that look like heavy posts but don't require thick stock or notching on the inside corners. To keep the grain and color of the legs cohesive, Gowdy cut mating stiles from the same boards and ripped slats from book-matched boards. The slat blanks are long enough to go up the front, over the top, and down the back of one board.

The old red oak is not the only historic timber used on the blanket chest. Carved into the front panel of the chest is an image of a massive poplar tree that sits on the front lawn of Mount Vernon. Gowdy took this photograph of the poplar tree himself.

He carved this image on a piece of ash from another tree that grew on Washington's estate. The ash panel was bleached and pickle-stained before a gel stain was applied in the carved areas. To get the correct tone, Gowdy repeated this process five times, beginning with an application of brown stain and then switching to four applications of black stain.

*Gowdy makes furniture that incorporates his original photography and features objects whose shapes pique his interest. His use of photography as decorative effect on wood is dramatic; in his pieces that incorporate objects there is an element of surprise.*



Photos by Duncan Gowdy



Photos by William Jewell

“For me, what was mind-boggling was the history steeped into the tree where the wood came from—right at the tip of my fingers.

Books about history provided me with some information about George Washington and the Mount Vernon Estate, but having a tangible object (the wood) and seeing where it came from (Mount Vernon Estate) provided me with more knowledge for the design of the blanket chest.”

### Country Trestle Table and Chairs by Jeffrey Roberts

table: ambrosia maple, cherry

43" deep x 72" wide x 30" high

chairs: curly maple

18" deep x 18" wide x 36" high

This sturdy trestle table was designed with the client, with a focus on the magnificent 43-inch wide live-edge board of Ambrosia maple. Careful removal of bark leaves the edges with their natural waves and dips. The carved ends are cut from the same board and stand on solid cherry feet. The bear and swan have particular meaning to the client and are lightly stained to highlight them from the maple background.

The chairs were designed in curly maple for the client, who wanted low backs and lots of shaping and soft curves. He wanted a simple look, so instead of stretchers on the legs, we brought the strength into the seat and frame for a very comfortable and solid chair!







**‘Always with You, Always with Me’ by Evan Court**

walnut, paper, paint

12" deep x 12" wide x 32" high

10" deep x 10" wide x 24" high

In “Always with You, Always with Me,” I chose to explore working in nonidentical pairs. The pieces interact with each other, constantly exploiting their differences, but at the same time create a unified and visually stimulating composition.

I have chosen to deny the traditional format for a table, which would consist of a front, sides and a back, and instead opted for triangular forms where every face could be the “front.” This format allows the viewer to walk around the two pieces fluidly and experience how the forms interact when juxtaposed.

While experiencing color, movement, and scale, the viewer is reminded that these tables are strong as individuals but are complete when brought together.





**'Backyard Birds of New England' by Jeffrey Cooper**  
birch, lamp shade by Nancy Benjamin – Shades of Excellence  
56" high at the socket

Another of my popular floor lamps, this one includes carvings of a bluebird, cardinal, and pileated woodpecker, all of which can be seen locally.



**'Forest Trilogy' by Jeffrey Cooper**  
bluestone, black locust  
16" deep x 18" wide x 26" high

Useful as a seat or a plant stand, "Forest Trilogy" is made of black locust and stone, with West System® epoxy making it outdoor suitable and the oil finish will allow it to age naturally. The carvings are inspired by a recent trip to Bolivia and are in the artistic style of Meso-Americans. The imagery is from the Inca pantheon — condor for the world above, puma for this world, and reptile for the world below. I've adapted them to a fantasy bird, a fantasy mammal, and a fantasy snake, all intertwined in the legs of the stool.





**Flowing Desk by Richard Oedel**

ebonized mahogany, leather, cast nickel  
30" deep x 51" wide x 29" high

The desk was a commission from a friend who normally talks on the phone with his feet up on the desk, so “no sharp corners” were part of the original design criteria. At the end of the project, not a single straight line existed on the entire piece, and the only flat spot was the leather inset on the top.

The slippers on the bottom of the legs were custom cast for this desk, and the gleaming finish complements the simplicity as well as the technical complexity of the design.





**Arched-Base Dining Table by David Lamb**

mahogany, birch and ebony stringing

52" deep x 7' wide (10' with leaves) x 29-1/2" high

This expandable dining table is capable of seating 12 very comfortably when both leaves are installed. This design features an arched double pedestal base, with each base unit comprising of a pair of columns and sabre legs carved in a tulip motif. The Cuban mahogany top features a lively "frosted birch" patterned border







**Springbok Desk by Michael Gloor**

wenge, quilted maple

22" deep x 38" wide x 30" high

A small writing/computer desk, this is an evolution of my walking man series: the bent legs give it an anticipatory stance ready to leap away. The simple color scheme features dark, rich wenge and brilliant quilted maple.







**Chippendale Side Chair by Roger Myers**

walnut, ash, pine secondary woods

18" deep x 22" wide x 38-1/2" high

This Chippendale side chair in walnut with a shellac finish and traditional horse hair upholstery has a Portsmouth, New Hampshire history, as it was adapted from the original work of Robert Harrold, an English immigrant who worked in the city in the late 18th century. Featuring delicate carving on the back splat and a graceful crest rail, this is an elegant example of Portsmouth furniture.



## Artisan and Collector Collaboration: Six Little Chairs and How They Grew!

A piece of furniture tells a story, lends a hand, and makes a home. These stories are found around the table where we gather with family and friends, on the nightstand where we place pictures to recall our treasured memories, and on our sideboard buffet where we serve food to our loved ones for all occasions.

The time and detail that furniture artisans put into creating their pieces are significantly enhanced through the support of patrons and collectors like David DePuy who appreciate and value the stories and memories that fine-crafted furniture aids in telling.

David DePuy is a collector, appreciator of art, and supporter of the Furniture Masters. He owns work by Furniture Masters Jeff Roberts, Tom McLaughlin, John Cameron, and Terry Moore, as well as Al Eason, who participates in the New Hampshire Prison Outreach Program. David will soon be adding to his collection of fine furniture with a set of Chippendale-inspired chairs made by Roger Myers.

The relationship between David and Roger happened by circumstance. When David first saw Roger's work last August in his booth at the annual New Hampshire Craftsmen's Fair, he had no idea of Roger's affiliation with the Furniture Masters.

What caught his eye was Roger's redesign of an 18th-century chair by Robert Harrold. For years, David had been looking for a set of chairs to go around two tables in his home, one made by Furniture Master Terry Moore and the other, "Emily," made by Gary Armstrong. From the design to the upholstery, he found what he had been looking for in Roger's work.

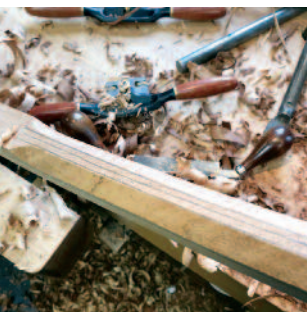
Roger was originally commissioned to complete six chairs. Before the project even began, that number grew to seven, as David enjoys having friends over to play poker. Seven then grew to eight because he wanted an even number of chairs. And when Roger asked if David was interested in the two extra chairs he made during the building process, eight turned into ten.

The project started at the beginning of March. David and Roger communicated regularly throughout the building process and David visited Roger's workshop in Rollinsford, New Hampshire on numerous occasions. The chairs are expected to be completed by the end of summer and will join the other pieces David has collected at his home in Candia, New Hampshire.

Because of his relationship with the Furniture Masters, David has acquired pieces over the years through silent auctions at annual fundraisers, exhibitions hosted around the state, and commissioned work. The paths that each piece of furniture took to find a forever home are unique in their own right and begin the first chapter of the story of the furniture with its collector.



Photos by Roger Myers







Photos by Elisa Kim

## The Alden Artisan Advancement



The Alden Artisan Advancement provides a selected emerging furniture maker with professional and technical assistance to help further the maker's career as a professional furniture designer and maker. Recipients are encouraged to reach out to any member of the Furniture Masters throughout the process for guidance.

Among a long list of skills this Advancement intends to teach are how to formally present a commission, interact with clients, write contracts, collaborate, and network. The process also helps emerging makers understand that clients are buying them as well as their work. Sales opportunities are provided, as it is a hope that a recipient's work will be exhibited at NHFMA's main event, which takes place every fall.

Above all, this Advancement hopes to inspire confidence in emerging makers and provide an opportunity for significant growth. "The best and worst advice I was given when I graduated trade school was to give it five years," explains Greg Brown, who spearheaded the Advancement Award. Although frustrating and frightening, it's very true. This Advancement hopes to give aid through those first few years and provide opportunity to legitimize an emerging maker."

Dean Babin, the recipient of this year's Alden Artisan Advancement, was selected because of his creative, out-of-the-box ideas. He is a graduate of the Center for Furniture Craftsmanship who left his job in digital media to pursue furniture making full time. "I went from the world of SpongeBob SquarePants and Dora the Explorer to fine furniture," he says.

"It's been an entertaining ride." What started as a hobby for Dean has turned into a new career.



# American Furniture Masters Institute

“Being a full-time maker is not for the faint of heart,” said Jon Brooks. “You must have strong determination and motivation. It is our hope that the Advancement Scholarship will inspire those in the early stages of their career.”



Photos by Mark Juliana

## **Penumbra Table by Dean Babin**

white oak, oil/wax finish  
30" diameter x 30" high

The design of this table stems from my experience living in small spaces in New York City. I wanted to make a table that fits in most urban homes, with a round top to add to the flow of the space. I'm drawn to making tables because it is an honor to know that people are gathering around them with their family and friends.





# American Furniture Masters Institute

## Prison Outreach Program



### Federal Sideboard by Allen Eason

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

### Behind The Walls - New Hampshire

It's hard to believe this 2018 summer exhibition season marks the 19th year of the Prison Outreach Program's involvement with the New Hampshire State Prison in Concord. It all got started back in 1999 with a simple but revolutionary idea proposed by then Superior Court Judge Kathleen McGuire. What might happen if members of the New Hampshire Furniture Masters shared their furniture-making knowledge and creative passion with inmates confined to years in prison? The results speak for themselves. You only need to see the inspired works from behind the walls to know what is happening is greater than we could have ever dreamed.

The Furniture Masters Prison Outreach Program works in cooperation with the New Hampshire State Prison's long-established Hobby Craft program. To be involved, an inmate must have a positive attitude and clean disciplinary record. And once past a lengthy waiting list to being accepted into

one of the 60 available workshop positions, they can find a place in the brightly lit, well-equipped workshop to learn and apply new skills. Each month, Terry Moore and Tom McLaughlin, along with special guests periodically, go behind the walls to share and teach fundamental techniques, as well as the finer aspects of woodworking. "I have to be honest," says Tom McLaughlin, "I was definitely nervous and creeped-out the first time, as we were screened and buzzed through a series of heavy checkpoint doors leading to the prison courtyard."

But once inside the shop, the feeling of confinement eases a bit, and many guest demonstrators comment on the connection they feel with the inmates through sharing their love for the craft of fine woodworking.

It's amazing to walk around the workshop, visiting individually with the inmates, seeing their smiles and the beautiful objects that come from their hands and imaginations.

Even though the shop may be hot and stuffy, the windows of creative potential are opened up for these guys like a cool refreshing breeze. And it's left to us to imagine the impact this experience has to affect the direction of their lives for the better.

# American Furniture Masters Institute



## Book Case Cabinet by Eric Windhurst

cherry, ambrosia maple

16-1/2" deep x 30" wide x 64" high

The Furniture Masters Prison Outreach Program also has come full circle inside the Hobby Craft shop, with those earliest involved offering to pass on their skills to fellow inmates. The success is due in no small part to the hard work and vision of the current prison administration. We would like to thank all who have been involved and given their support to this program.

## Maine

In 2012, Maine-based Furniture Masters Brian Reid and Howard Hatch introduced the Prison Outreach Program to this state, introducing fine furniture making into the Maine State Prison Industries Program in Warren. As in New Hampshire, participants must have a pristine disciplinary record and possess basic woodworking skills. There are currently 12 inmates participating in the Maine program, which is designed to be self-sustaining; as current students develop their

skills, they are expected to assist the Furniture Masters in teaching less experienced inmates. The Maine program also offers prisoners a sales outlet for their creations at the Prison Store in Warren and at both the New Hampshire Furniture Masters Association's gallery and the Gallery at Somes Sound on Mount Desert Island, Maine. One-third of the proceeds are allocated to the prison to buy materials, one-third to the American Furniture Masters Institute to buy tools and provide a small stipend to instructors, and one-third to the maker to use as desired.



Pictured above is a jewelry box in mahogany made by a participant of the Prison Outreach Program. This elegant chest includes a "Bombe" shaped exterior with precision finger jointed corner joints and a shapely vaulted lid. The inside has removable trays for jewelry storage. Photo by Pam Sullivan.

The program continues to expand with new candidates when openings occur. New students start with simple joinery to promote hand skills and familiarity with hand tools. Over the course of several years, students move on to higher-level skills, including planning and building entire pieces of furniture, veneering, decorative inlay, design, grain selection and many of the myriad challenges that a woodworker encounters in a lifetime. Our latest effort is to expand our library of woodworking and design books, which provide inspiration. We invite anyone to donate a book or funds to purchase books for our students' research.

This program is, for some, a time to learn a career; for others it is an opportunity for personal growth; for all, it is a chance to learn, and experience and promote a feeling of self-worth.



# Acknowledgements

We who work in the “creative economy” are especially sensitive to economic volatility, but as artists there is no place to store our creativity during the difficult times so that we have more of it when times improve. We tend to work alone, or in small groups, and we are limited by our imagination, our marketing expertise, and the hours in a day that can be spent bringing our artistic visions to fruition. As a group, we tend to avoid marketing, sales, and finance in favor of research, design, and making. The rewards for these efforts are immensely fulfilling, and the connections that we make on a personal level as a result of our work and vision make the entire process worthwhile. But we do need help to accomplish our objectives, and we are so grateful for the friends and supporters who also value this artistic vision and enthusiastically share their discoveries, insights, and pieces with others. We, as Furniture Masters, say thanks to the people who have supported us for years.

To Tony Hartigan, whose energy and drive have inspired the Furniture Masters since the first day.

To the entire Sununu family, who have supported us for many years and who continue to be enthusiastic cheerleaders for the masters.

To Steve Duprey, whose donation of space for our gallery at 49 South Main Street in Concord, NH, allows us an audience and a venue that we could never have contemplated without his support and perseverance.

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And finally, we extend heartfelt thanks to our dedicated patrons and sponsors, who make all of this a possibility.

Background photo by Gary Samson

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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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"Outside In" by Garrett Hack