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Jon Siegel first learned about woodworking at his father's lumber yard and millwork shop, established by his grandfather in 1916 in Chicago. While he is experienced in many areas of woodworking, turning has been his particular interest since he was fourteen. Siegel moved to New Hampshire in 1978 as head of industrial arts at Proctor Academy where he taught woodworking and metalworking. After ten years of teaching he set up his own shop, Big Tree Turnings, to produce wood turnings for furniture and architectural applications. During 1995-96 he was president of the Guild of New Hampshire Woodworkers. Siegel has invented and patented some innovative wood turning tools. Recently he has had several articles published in wood-turning magazines, and he is a frequent presenter and demonstrator for regional turning groups and at national conferences.





Queen-Size Bed

Cherry Head posts 58" high, foot posts 46" high, 66" wide x 86" long

Each post is turned from a single piece of cherry wood. The headboard is also made from a single wide piece, sawn from a huge cherry tree. The finish is natural oil. This allows the wood to show its natural color which will darken over time.

Gate-Leg Table

American walnut
30" high x 54" wide x 64" deep (23" when folded) – seats six

This table is modeled after the baroque pieces of the early Colonial period (1630–1730), except that the greater overhang of the top allows for extra knee room. Although originally of European design, the gate-leg table was embraced by Americans for its space-saving features.



Pair of Banister-Back Chairs

Hard maple, rush seat, oil and wax finish
Rush seats by Lark Leonard of Langdon, NH
48" high x 20" wide x 18" deep

Every part of these chairs is turned on a lathe. Banister-back chairs were popular in New England in the early eighteenth century. The back consists of four split turnings resembling stairway rail supports which today would be called "balusters." These were glued together with a sheet of paper between, allowing them to be split with a knife after the turning. The same technique was used to turn the "rosettes" which were split in half to form the rails. The design on the upper part of the back legs matches that of the back spindles and is in horizontal alignment with them. The back legs were turned using a special "multi-axis" process which allows them to have a bend and affords greater comfort than the traditional straight legs.

Porringer-top Tea Table

Tiger maple 26" high x 25" wide x 21" deep

In late June of 1999, hundreds of New Hampshire artists and craftsmen set up a two-week exhibit on the Mall in Washington, D.C. as part of the annual Smithsonian Folklife Festival. Covering an area the size of four

football fields, the exhibit included timber-framed barns with animals, a covered bridge, a sugarhouse, and a multitude of arts, music, and cultural events. I was one of three NHFMA members chosen to represent the 300-year history of furniture making in New Hampshire. I made the legs for this table before an audience at this festival. The production of the Dutch-foot leg requires turning the workpiece on an off-center axis, a process that attracted many spectators.



Chairs – These chairs are styled after types believed to be from New Hampshire or Vermont around 1720. All parts of these chairs are maple. Rush seat by Paula McCoy, Deerfield, NH. The back legs are 48" high, and turned using a "multi-axis" process. This allows the back legs to bend at the point of the seat, giving better stability and comfort. The pattern of the back slats is known as "salamander".

Gate-Leg Table – This table is modeled after the baroque pieces of the early Colonial period (1630–1730), except that the greater overhang of the top allows for extra knee room. Although originally of European design, the gate-leg table was embraced by Americans for its space saving features. Read the [article](#) Jon wrote on how this table is made



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Artists Statement: coming soon

FURNITUREMASTERS.ORG

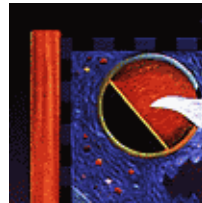
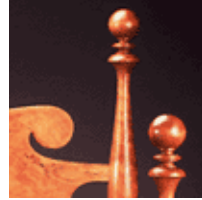
NEW HAMPSHIRE FURNITURE MASTERS ASSOCIATION



Preserving the centuries old tradition of fine furniture making in New Hampshire;

Upholding standards for quality in fine furniture;

Promoting the growth of fine furniture making through public education and apprenticeship programs.



Ways to work with a New Hampshire Furniture Master

- Replicate a treasured antique to use now and pass down in your family.
- Design a modern piece of furniture.
- Become a patron and advance the art of custom furniture making.
- Purchase a portfolio item for your home or office.

2000 Auction Exhibition Schedule

June 13 to July 2

New Hampshire Historical Society, Concord, NH
Opening reception: June 15

July 7 to July 28

Peterborough Fine Arts, Peterborough, NH
Opening reception: July 7

July 14 to 28

Wentworth-Coolidge Mansion, Portsmouth, NH
Opening reception: July 14

August 12 to September 3

The Mount Washington Hotel, Bretton Woods, NH
Full exhibit on display

For auction details and ticket information call 603-746-3966

The New Hampshire Furniture Masters Association was organized in 1996 by 13 New Hampshire Furniture makers with the objective of rejuvenating the tradition of custom furniture making. During the 18th and 19th century if you needed furniture you hired a cabinetmaker and New Hampshire had some of the finest. Samuel Dunlap, Langley Boardman and Judkins and Senter all came from the Granite State. But, with the dawn of the Industrial Revolution and the mass productions of furniture, cabinetmaking dwindled. With its roots in tradition, the New Hampshire Furniture Masters decided to bring their work public in an unusual way: An Auction of Juried Patroned Furniture.

Each year the New Hampshire Furniture Masters auction off a collection of partoned work. The patron underwrites the cost of the work and if it is sold at the auction they receive a replacement peice for the original price. The patron enjoys supporting the artist and perhaps the thrill of seeing run away bidding on their piece. The patron's investment appreciates in value and the artist's work gains broader recognition. It was the concept of patronage that fueled the artistic talent and imagination of the Renaissance and it is the catalyst for the new golden age of furniture making in New Hampshire.

New Hampshire Furniture Masters now have 26 members with work that spans all styles of furniture including: Period, Early American, Shaker, Classic, Contemporary and Art Furniture. Each of our members work individually and are juried into the Association. You can choose to work with them on a variety of levels. You can purchase a design from their portfolio, have them design a custom peice for your home or office, have them replicate an antique, or become their patron for the auction. No amtter what your needs are you are sure to find exceptional quality.