



david lamb

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David Lamb's own life is steeped in the Shaker traditions of excellent craftsmanship. Raised at Canterbury Shaker Village, Lamb was apprenticed as a young man to master European cabinetmaker Alejandro de la Cruz. Later Lamb studied with Jere Osgood and Alphonse Mattia in Boston University's Program in Artisanry, opening him to diverse design possibilities. (continued at bottom)

Since 1980 Lamb has had his own shop in Canterbury, proximate to Shaker Village, where he designs and builds furniture on commission, often for celebrities. He has won numerous design awards and his work has been featured in The Wall Street Journal, The New York Times, and Art and Antiques. His work has been published in major [trade journals](#) and he has contributed to several books on Shaker furniture. Lamb is a founding member of the New Hampshire Furniture Masters Association.





Fire Screen

Mahogany Fire screen 60" high Screen measures 20" high x 18" wide

This screen is a reinterpretation of what may be considered the pinnacle of design evolution for this form. I am proud to include in this display, the collaborative efforts of my patron, Eleanor Stark, whose extraordinary silk embroidery fully complements the floral and acanthus-carved post, legs, and frame. Claw and ball feet, fluted column, and pineapple finial highlight the varied elements. This piece beckons visual inspection. (Please Note: The embroidery is not included with the fire screen purchase. Inquiries regarding purchase of the embroidery may be directed to the maker.)

Writing Desk

Mahogany, makore, avodire (crotch), ebony, satinwood, brass, and serpentine (stone) 51" high x 45" wide x 20" deep

Derived from my demi-lune pier table featured in the 1997 furniture masters exhibition and auction, this desk carries on the elliptical form and use of serpentine (stone) detailing. The theatrical feel of this piece "sets the stage" for its interior orchestration. The body of the desk is made from richly patinated mahogany and is crowned in a golden jewel of avodire. The interior is a glowing and inviting environment. The concave drawer arrangement uses effectively orchestrated avodire plume figure to excite the eye.



Tea Table

Mahogany and quilted mahogany 28" high x 31" diameter

This piece is patterned after traditional American Chippendale tea tables of the eighteenth century. The piece is notable for its carved claw-and-ball feet and acanthus legs. The turned post is fluted and carved with acanthus and flower decoration. A "birdcage" mechanism allows the top to turn for function and tip for storage and to display the unusual and highly figured quilted mahogany top. The top is carved from a solid piece of mahogany and is highlighted by the strong figure of the wood running from the flat surface through the carved molded edges.



Demi-lune Table

Mahogany, mahogany veneer and serpentine (verde antique)
 Stonework by Chance Anderson and Robert Zielinski.
 32" high x 45" wide x 16" deep

This semi-elliptical hall table combines a clean, spare form with classical elements and the unique use of stone details to create an appealing design. The fluid shaping of an extremely rigid material such as stone defies common perception of this material. However, its rich green color and natural variegation enhance the highly figured mahogany to which it is mated. This is an ideal table for a foyer or hall.



Dining Table

Curly maple, curly maple veneer and tulip poplar
 29 1/2" high x 52" wide x 96" long (fully opened)

This table is designed to seat six or eight people when closed and up to twelve comfortably with two 24" leaves added. Patterned in the Queen Anne style, this table is an unusual design form as it has no drop leaves. Its large, useful size is disguised by its delicate proportions and the shaping of both legs and skirt. Carved "C" scrolls define the knees. Exceptionally figured curly maple is used throughout with boards of unusual width for the top.

Window Bench

South American Mahogany with Satinwood and Ebony Upholstery by Joseph Portinari
Approximately 28" high by 38" wide by 16" deep

Like most of David Lamb's work, this piece is inspired by classical form. It is very formal and works well with other classical pieces or contemporary design. The elements are refined and delicate, with contrasting colors to emphasize certain forms. As a window seat or occasional bench, this piece is highly functional.



Slant Front Desk

Curly Maple and Tulip Poplar with brass hardware
42" high by 42" wide by 21" deep

The form is 18th century inspired, but interiors and details provide opportunity for creative design, notable in the layout of curves, arrangement of drawers and profile of pigeon hole partitions. The highly figured exterior provides all the necessary embellishment, save the small drop in the base, hinting at interior design elements.

Bed with Side Table

King Size Bed
Cherry and Walnut
87" high by 82" wide by 86" long

Side Tables

Cherry, Walnut and Tulip Poplar
27 1/2" High, by 19 1/2" wide by 15 1/2" deep

This set is elegant with interesting detail, yet simple. The choice of cherry, combined with long tapered legs, creates simple elegance, while the occasional use of walnut creates points of interest. A shelf in each side table affords spacious storage for personal materials.



Blanket Chest

American Black Walnut and Tulip Poplar
20" H x 48 3/4" W by 19 3/4" deep

This is a small but highly utilitarian chest. Appearing balanced and uniform on the exterior, the interior is designed to be functional. In this piece, David has used the brilliant grain patterns of walnut to create a "continuous landscape," treating the frame as a window with small panes looking out to the horizon.



New Castle Coffee Table

Mahogany with avodir,, cocobolo, walnut stringing, and glass
16" high x 42 1/2" wide x 42 1/2" long

My patrons heartily approved of this design which utilizes a glass top on a fairly broad table to achieve a less weighty appearance. To further this goal, pairs of legs, delicate on their own, are used in each canted corner. The complexity and substance that they add adequately support the table visually. Another important visual element is the central double-cross stretcher. This gracefully arched stretcher rises toward the transparent top to present an interesting play of geometry beneath the expanse of glass. The contrasting colors of the woods add another layer to this table's texture.



Pair of End Tables

Mahogany with avodir,, cocobolo, and walnut stringing



23" high x 26" wide x 26" long

Designed as companions to the New Castle Coffee Table, these tables offer direct utility with a formal flair. The challenge of having sofa–arm–height tables that are rather wide without appearing squat and heavy has been met by using fine lines of detail in the moldings, turnings, and inlays.

Canterbury Tall Clock

Cherry, avodir,, rosewood 92" high x 21 1/2" wide x 11" deep

What started out as a Shaker–inspired design quickly evolved into "the New Hampshire–style tall clock case." My patrons, collectors of antique clocks, acquired an early clock movement, and we developed the idea of designing a case that reflects the heritage of Concord, New Hampshire, clockmaking. New key elements, such as moldings and the use of the brilliant avodir, crotch veneer, enhanced the traditional design. This satisfied me as a designer and met my patrons' desire to have a piece compatible with their collection. While the case alone is being offered for sale, an appropriate clock movement can be acquired or custom built. Works are the heart of any clock and should be seriously considered with the whole presentation. (Contact David Lamb to explore possibilities.)



Center Table

Crotch and mottled mahogany, cocobolo
26" high, 30" diameter



This classic pedestal table has roots in the Regency period yet allows a lively redesign in the details: the hallmark raised beading, carved leaf details, demanding veneer work. Central to the function of this table is the inlaid chessboard, which can flip to reveal a backgammon face. Two compartments allow for storage of your game pieces.

Demi-lune Table

Mahogany, schist, serpentine
 Stonework by Chance Anderson, Canterbury, NH
 30" high x 45" wide x 16" deep

Revisiting a design using breakthrough materials, this table makes several radical and bold departures from the norm. The top is made from a lively and marvelous green schist, containing a unique 'bird's foot' crystal pattern of darker minerals along with inclusions of garnet. The use of serpentine in a delicate elliptical pattern highlights as the lower apron bead. Serpentine is also used for the turned feet. Significant is the unique interplay of the compound curved apron being interacted by the cylindrical top portion of the legs. This creates a 'Gothic' shape to the leg. In addition, complementing the leg and apron shapes, is the patterned veneering used on the face of the apron – again a complex procedure that creates a subtle textural effect.



Sofa

Extraordinary example of early 19th century New York City furniture – c1810. A challenging and somewhat unusual commission in that an exact reproduction of an existing piece was desired. A great amount of research went into doing this piece including documenting and handling the original in The Metropolitan Museum of Art, NY. This piece utilizes exceptional materials and superlative joinery and craftsmanship. A tour-de-force of unsurpassed quality.

Sewing Desk

A re-design of an old Shaker Classic. Although originally designed for hand sewing and storing materials, this desk makes for a compact and functionally exciting writing desk. The writing slide and many drawers emphasize the utility. Fully panelled on all four sides, all exposed frame work exhibits a very formal and challenging stepped and double-mitered joint. This piece would be stunning in cherry (as shown), walnut, birdseye or curly maple.



Breakfront

This cabinet was designed for use in the dining room. It functions both for storage of fine china and silver as well as a serving site. A central slide may be pulled out presenting over 5 sq. ft. for serving dishes. An extremely demanding piece for any craftsman, this breakfront is loaded with details and demands mastery in many aspects of the furniture makers art. The use of handmade glass, inlays, fiery crotch mahogany veneers, French polish as well as its rich warm color would put a glow in any room.

Artists Statement: coming soon

FURNITUREMASTERS.ORG

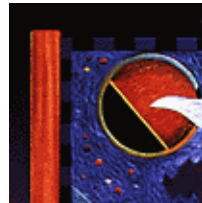
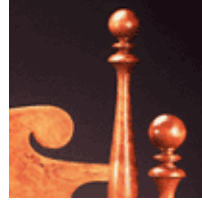
NEW HAMPSHIRE FURNITURE MASTERS ASSOCIATION



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 patroned work. The patron underwrites the cost of the work and if it is sold at the auction they receive a replacement price 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 piece for your home or office, have them replicate an antique, or become their patron for the auction. No matter what your needs are you are sure to find exceptional quality.