

# BARNSLEY WORKSHOP



Annual Review

# Review of 2022

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Stephen Rock

## **Photography**

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## **Additional Photography**

James Harris, David Owens



## Furniture of outstanding quality

Designer-craftsman James Ryan leads our team of skilled makers.

Our workshop was established by Edward Barnsley in 1923.



James Ryan



## Workshop Review by James Ryan

This year, it felt good to return to a situation not too different to how it was before the pandemic. Our major London summer exhibition was back on. We were once again able to stage a workshop Open Saturday. Training people in the workshop became less complicated. We were able to work with three apprentices, including our new recruit, Luke Rawlinson.

One highlight of the year was inviting the photographer Dan Fontanelli into the workshop. Dan shoots on black-and-white film, not digitally. He develops the photographs himself. It is a sign of the times that this way of working has become so unusual. We have become so accustomed to immediately seeing the image when a digital shot is taken. There is a real sense of anticipation, waiting to see what Dan's shots from the day's shoot will look like. Apart from the portrait of Edward Barnsley on page 39, all the black and white images featured in this Annual Review were taken by Dan.



### Easy Chair for London Craft Week

This year, we took part in London Craft Week for the second time. For the event we developed a new easy chair in collaboration with Lulu Lytle of Soane Britain. Soane works with a network of workshops and suppliers in the UK for all the pieces they make. They also have their own rattan weaving workshop in Leicester, the historical home of Arts and Crafts rattan weaving. It was Soane's rattan workshop that created the handwoven seat and back for the easy chair.

The launch of the chair was held during London Craft Week at Soane's Pimlico Road showroom. The chair was also featured in World of Interiors magazine.

I am very grateful to Lulu and her wonderfully enthusiastic and supportive team for their help with this project. It was a real pleasure to work with them.

**SOANE**  
BRITAIN

**LONDON  
CRAFTWEEK**







## Walnut Desk

This was one of the more technologically challenging pieces we have made. The client wanted an adjustable work desk that he could choose to use in either a standing or a sitting position. The desk incorporates four motorised lifting columns in the base. With the press of a button, the desk surface can be raised or lowered to suit the user.

I was very keen that the desk in its lower position should look as attractive as possible and give no obvious outward clue to its hidden function.

To compound the construction challenge, I wanted to use a single piece of walnut for the top surface. I had found an unusually large board of spectacular Scottish walnut with a wonderful colour. I had to make allowances for the inevitable movement of the solid-wood elements and ensure that the mechanical parts were accessible if needed in the future. I was pleased with the way we achieved this.

The desk was made by Joe Orchard and Oscar Harris.











## Library Steps

Here I returned to my most recent library steps design. However, this time, instead of our usual polished wood surface, I wanted to create a version with leather-covered treads. I was really pleased to collaborate with Bill Amberg, the noted leatherworker. Bill suggested the Tuscan hide that was used to cover each step. We made three different versions: one with two steps, one with three steps and one with four. All versions were in English walnut. The steps shown here were made by Simon Bulley.











### Burr Oak Dining Table

The top of this table is made from an extraordinary single board of oak. We made a table a couple of years ago using a board from the same oak tree. I used a similar design to the earlier table, but with some minor changes to accommodate the wonderful character of this particular board.

I was helped in the making of this table by Joe Orchard.



## Apprentice Pieces

On this and the following spread there is a selection of pieces made in 2022 by apprentices as part of their training. Chris Gunkel made the dovetailed table below.







Chris Gunkel



Apprentice Pieces

Made by Chris Gunkel and Luke Rawlinson in 2022.













## Auction Results

January saw the sale of the remarkable Minoprio Collection of Cotswold School furniture at Lyon & Turnbull auctioneers in Edinburgh. The majority of the 66-lot collection comprised work by Edward Barnsley. Anthony Minoprio commissioned pieces of furniture from the Barnsley Workshop and other makers over many years. Some older pieces in the collection were by Peter Waals, who had taken over Ernest Gimson's workshop after his death. Anthony's son John continued to commission work from the Barnsley Workshop.

It was a 'white glove' event, an auctioneer's phrase that means all lots were sold. John Mackie, Head of Decorative Arts and Design at Lyon & Turnbull commented: *'The phenomenal interest we had is testament to the quality of the furniture offered and reflects the rare opportunity to buy from a collection which had been commissioned and purchased by the same family from the 1930s almost to the present day.'*

A freestanding boot and shoe cupboard made in walnut with ebony and sycamore inlay had originally cost £161 10s. Sixty years later, bids went way above the estimate and it eventually sold for £30,000 – a record for furniture by Edward Barnsley.

## Masterpiece 2022

It was tremendously exciting to see this popular fair return to its original in-person format. The previous two years had been online-only due to Covid-19. The fair looked fantastic and it was clear that exhibitors and visitors were glad to be back to some kind of normality. The fair was consistently busy and our furniture was well received. We achieved our best-ever sales at this event. Our star piece was an oval dining table (Page 15) that utilised a spectacular board of burr oak.

## London Craft Week 2022

In October, we participated in this annual week-long event for our second time. Craft practitioners collaborate with London-based businesses to show work during the event. This year we collaborated with the wonderfully inspiring Lulu Lytle of Soane Britain.

## Visitors

We hosted a number of organised visits this year. We had groups from Rycotewood Furniture Centre, West Dean College, Robinson House Studio, the Sylva Foundation and the Furniture Craft School.

I visited the Building Crafts College in Stratford,



which is supported by the Carpenters' Company, to give a talk about the workshop to the furniture-making students.

### Open Saturday

This was the first Open Day since March 2020 and it was wonderful to be able to welcome visitors back into the workshop again. Open Days are a great opportunity for anyone to visit, get a sense of the workshop environment and talk to our staff about their work. I am always very proud of the great feedback we receive from visitors saying how much they enjoy talking to the apprentices and craftsmen.

### Workshop Cottage Garden

A neighbour of the Barnsley Workshop, Catherine Bryant, has been instrumental in helping to restore the cottage garden next to the workshop. I am grateful for Catherine's advice and for the hard work of our gardeners Dean, Emma and David. With their help, we are returning the garden to its former splendour.

### Workshop Development Plans

2022 saw the demolition and site clearance that would allow the groundworks to start for our new

Machine Shop. This entailed removing the redundant concrete bases of old outbuildings and producing a temporary surface for the piling contractors to work on. For the foundations, our structural engineer specified seventeen piles, each with an individual loading criterion. The piling aspect of our build was impossible to cost accurately. We would not know the final depth of each pile until we had started the piling process. If the piles needed to go deeper than the predicted seven metres then the cost would rise, possibly by a large amount. I am pleased to say that the deepest pile was nine metres and the shallowest six metres. To my relief, the total cost came in right on budget.

Another key part of the work required on the new buildings is dealing with rainwater from the roofs and the road. In periods of heavy rain Cockshott Lane can turn into a river, scouring the surface wherever it runs off the road. To deal with this, we have constructed a new retaining wall beside the road and a new drainage system. Overall, we have made good progress. As I write, I am confident we shall have a weathertight shell completed well before the end of 2023.

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## Training

In 2022 we were able to proceed with our normal recruitment process for new apprentices. We invited potential applicants to look round our workshop and to bring in examples of their work. In June, we held a skills-test day for the most promising applicants. This led us to offering an apprenticeship place to Luke Rawlinson, a Rycotewood Furniture Centre graduate, who started his training with us in September.

It was clear from our selection process that for many applicants COVID-19 disruptions have had an effect on their education and training progress. Practical experience is so important, and unfortunately some students have missed out over the last couple of years.

Outside our apprentice training programme, Nick Mace joined us later in the year for a short period as a fee-paying pupil.

## Elizabeth Brown 1929–2022

I was saddened by Elizabeth's death. She started as a volunteer fundraiser for the Trust in 1989. She worked alongside Karin Antonini and Tania Barnsley over a ten-year period. They successfully raised a considerable amount of money, which enabled many apprentices to be trained at the workshop, including myself. Elizabeth was also involved in the successful Heritage Lottery Fund application that enabled the conversion of the cottage into a showroom and office.

Besides Elizabeth's fundraising activities I have another reason to be grateful to her. To explain, I designed and made a speculative desk and chair for the workshop. This was one of the very first pieces that articulated my own design ideas informed by my Barnsley training and the time I spent studying in Sweden. Elizabeth bought the desk and chair for her own use, which was a great support to my early design activities.

## Diary Dates 2023

27 May - Workshop Open Saturday

22–26 June - The Treasure House Fair

5 September–23 December - The Edward Barnsley Workshop: 100 Years of Craft - Petersfield Museum

28 October - Workshop Open Saturday

## Acknowledgements

I am fortunate to work with such highly dedicated and skilled makers. This year the team comprised apprentices Luke Rawlinson and Chris Gunkel, craftsman Oscar Harris and tutor Stephen Rock.

I would like to express my gratitude to everyone who has helped us in the Barnsley Workshop over the past year. I would like to thank the Trustees of the Edward Barnsley Educational Trust, and the Trust's special adviser, who give their time and energy to the charity. They are listed on page 39.

I would also like to say a special thank you to:

Gilly Anderson

Catherine Bryant

Tom Clarke, for his tool and timber donation

Dan Fontanelli

Michel Focard de Fontefiguieres

Philippa Hobson

Hamish Low (of Adamson and Low)

Lulu Lytle and the Soane Britain team

Dr Sue Powell

Daniella Wells

## 100-Year Anniversary

In 2023, we will be celebrating the 100-year anniversary of the Barnsley Workshop. Edward Barnsley was born in 1900. As a young man he trained in Geoffrey Lupton's Froxfield workshop. When, in 1923, Lupton decided to change career, Edward Barnsley took over Lupton's workshop. It marked the start of an enterprise that has developed the Arts and Crafts approach to furniture making, influenced countless craftspeople and given pleasure to so many clients.





Luke Rawlinson

# Training in the Barnsley Workshop

The Edward Barnsley Educational Trust (EBET) provides furniture-making training in Edward Barnsley's historic workshop. We set high standards and teach valuable craft skills. Helped by our supporters, we offer life-changing opportunities.

## Why was the EBET established?

There is a nationwide shortage of skilled furniture makers. However, for most people wanting a career in the craft, it is impossible to find affordable, workshop-based training. Providing a good training is expensive. Small craft workshops can cover their training costs only by charging tuition fees. For most aspiring furniture makers, those training fees are prohibitively expensive. In 1980, a group of Barnsley Workshop supporters founded the Edward Barnsley Educational Trust. Its aims, as set out in its deed, are to provide training opportunities and financial support to people who are 'entering upon or engaged in the craft of handmade furniture'. We do not charge apprentices for their training. We pay them the National Minimum Wage.

## The EBET Apprenticeship Scheme

Our apprentices make furniture alongside experienced craftsmen and learn how to achieve the high standards of the Barnsley Workshop. Apprentices begin by making set pieces entirely by hand, guided by Stephen Rock and James Ryan. With more experience, apprentices work on larger pieces of furniture commissioned by the workshop's clients.

We operate a rigorous selection process. Apprentices train with us for at least a year. Some stay on for a

second or third year of training. We help apprentices find employment at the end of their training. With their skills and experience, our apprentices are much in demand. We frequently receive enquiries from other workshops seeking to recruit EBET-trained apprentices.

## Additional Activities

In addition to apprenticeships, the EBET also offers short-term training to interns, including international students. We offer work experience to school and college students. We organise regular Open Days for the general public to learn more about our work.

## Our Achievements

Since 1980 the EBET has trained more than sixty people. It is a testament to the effectiveness of our training programme that nearly all of them continue to earn their living making high-quality furniture. Our apprentices have won national and international cabinet-making competitions. Some have gone on to set up their own furniture-making businesses. Designer-maker James Ryan and tutor Stephen Rock both trained with us as apprentices. James is the manager of the Barnsley Workshop and is a former chairman of the Bespoke Guildmark Committee at the Worshipful Company of Furniture Makers.

## Background

Edward Barnsley CBE (1900-1987) was an important furniture maker who established his workshop in rural Hampshire in 1923. Barnsley furniture is renowned for its high quality. Examples of our work can be



found in the Palace of Westminster and Canterbury Cathedral. The oak boards used in the rebinding of the Domesday Book in 1986 were made in the Barnsley Workshop. Edward's father, Sidney Barnsley, was a pioneering figure in the Arts and Crafts Movement. The Edward Barnsley Workshop has a unique link to the origins of a movement that has helped shape our national identity.

### Our Costs

Providing we have sufficient funds, each September we take on new apprentices, and we offer a further year of training to some of our current apprentices. The sale of apprentices' work helps cover the cost of their training. Nevertheless, to employ a tutor, train our apprentices and cover a share of the workshop overheads we need to raise around £75,000 each year.

### Fundraising

We receive support in a variety of forms: individual donations, regular payments and legacies. We have also received donations and grants for our recent building appeal. We invite individual supporters to become Friends of the EBET. Details are on page 39. On page 38 of this Review and on our website, there is a list of all the grant-giving organisations that have supported the EBET since its inception. We are extremely grateful to all our generous supporters who help us train the next generation of skilled furniture makers.

### Organisations Supporting Recent Apprentices

*The Arts Society, Graysbott*

*The Arts Society (Patricia Fay Memorial Fund Award)*

*The Barbara Whatmore Charitable Trust*

*The Carpenters' Company*

*The Charlotte Bonham-Carter Charitable Trust*

*The D'Oyly Carte Charitable Trust*

*English Woodlands Timber*

*The Ernest Cook Trust*

*The Furniture Makers' Company*

*Olwen & Edwin Powell Award*

*Garfield Weston Foundation*

*The Golsoncott Foundation*

*The Gordon Fraser Charitable Trust*

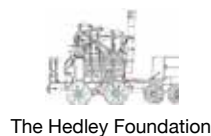
*Hargreaves and Ball Trust*

*Hedley Foundation*

*The Mikado Trust*

*Newby Trust*

*Radcliffe Trust*





## Stephen Rock, tutor at the Barnsley Workshop, discusses his role.

### **You completed a five-year apprenticeship in 1993 and are now responsible for the early part of every apprentice's training. How does the training today compare to your apprenticeship experience?**

In many ways it is very similar. Just as they always have in the Barnsley Workshop, apprentices start by making an octagonal oak breadboard. The first pieces are still made entirely by hand. These days however, apprenticeships are shorter, between one and three years long. We try to ensure we cover as many skills as possible in that first year of training. For this reason we have a more structured syllabus.

### **How important are hand skills?**

They are essential if you want to be a versatile furniture maker. Teaching good hand skills is the bedrock of our training. I want our apprentices to feel totally comfortable cutting dovetail joints by hand or wedging a through-tenon joint. Working with hand tools helps apprentices develop a close connection with wood and a deeper understanding of how to deal with its many varied characteristics. The most beautiful timber is often the trickiest to work. Having good hand skills makes it so much easier to solve problems and achieve a high standard of work. Learning these skills is transformative.

Having said that, we are also comfortable using the latest materials, adhesives and machinery, where appropriate. We keep up to date.

### **There are other training providers, so what is special about the Barnsley Workshop training?**

We provide a fairly broad training, but essentially, we are teaching people how to make Barnsley Workshop furniture. The main difference between us and most other training providers is that we expect to sell all of the apprentices' work. Quite literally, everything they make has the Barnsley stamp. And we have a reputation for high quality that we want to maintain.

The apprentices we take on are already talented

individuals. We help them develop further by giving them the chance to work alongside skilled and experienced makers. Seeing the work of the experienced makers around me was a great inspiration in my own apprenticeship. I felt pressure to do good work, but also I had a model to copy. That helps when the learning curve feels steep.

In addition, the Barnsley Workshop provides a direct link back to the origins of the Arts and Crafts movement, a legacy passed on by Edward Barnsley and the people who have worked in his workshop. Our apprentices join a long line of skilled furniture makers.

### **What outcomes do you hope for?**

I hope I'm helping to keep craft skills alive. I want our apprentices to become confident craftspeople, who know how to make furniture that will last. I hope we give our apprentices a stepping stone to a furniture-making career built on skill and expertise. I hope an apprentice trained with us will thrive in the next workshop they choose to move to, whether that's assisting a designer-maker in a small workshop, or at the other end of the spectrum, working in a large-scale set-up making furniture for superyachts.

### **What has been your experience of working in the Barnsley Workshop?**

I feel very lucky. I have worked alongside some amazing, admirable furniture makers. I have enjoyed seeing many young apprentices grow in skill and self-confidence. It's bespoke furniture we specialise in, so the work is always varied and interesting. It hasn't always been plain sailing for the Barnsley Workshop. Craft workshops work on tight financial margins, but the future looks promising for us. There is a demand for the furniture James designs. We are building an extension to the workshop. The Barnsley Workshop is a very special place. It is a privilege to work here.



Stephen Rock





## Lauren Cabell, a furniture maker at a luxury furniture maker in North Wales, talks about her training in the Barnsley Workshop.

### **What led you to spend time in the Barnsley Workshop?**

My initial training as a woodworker was in France, where I'd lived since 2004. I wanted to complement the French approach to furniture making with the British approach, so I moved to Devon to train for a further year. I'd long had an affinity for the Arts and Crafts ethos, and once in England, an admiration for Alan Peters' work put the Barnsley Workshop squarely on my radar.

The quiet integrity of the pieces I saw from Barnsley, with their exquisite craftsmanship, made me long to make furniture like that and become part of the workshop heritage. I jettisoned my plan to return to France and applied for an apprenticeship at the workshop. Amongst scores of candidates, I made the shortlist and was invited for a trial day — but ultimately wasn't the apprentice chosen.

A few weeks later, James Ryan got in touch with an unexpected proposal: Would I be interested in a shorter period of training funded by a private supporter? Absolutely! I joined Chris Gunkel shortly after he started his apprenticeship.

### **What were your impressions and what did you learn?**

The sense of history hit one step through the workshop door. The humility hit next. George Taylor. Alan Peters. Me? Opening the tool cabinet in the top shop and knowing that the tools hanging inside had been used and sharpened by apprentices for decades

was thrilling — and intimidating.

The brisk sense of purpose and focus was immediately obvious. James and Oscar Harris, a second-year apprentice at the time, never strolled across the workshop. Their stride was at-speed, relaying a fundamental mindset of the workshop: efficiency.

I consciously set aside everything I thought I knew about woodworking to absorb the Barnsley approach, rebuilding gaps in my French-British foundation. I relearned, and more intimately appreciated, the importance of hand tools — something many of us wilfully choose to forget once we've worked with machines for a while. The hand-tools-only syllabus was a demanding challenge to remaster the very basic principles of precision and control.

Watching Stephen Rock and James demonstrate a technique or the most elemental of tasks drove home the often-neglected importance of checking and rechecking work. For flat. For square. For size. And rechecking once more before moving on. Plus recognising the benefit of slowing down for a moment to speed up. Talking through the art of — and pleasure in — timber selection was something I especially appreciated.

Probably the most important thing I learned at Barnsley was that being at the bench, with a piece of timber in front of me — even the unruly ones! — was where I am happiest. I might have slept under my bench every night if James had let me.

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**With the benefit of passing time and perspective, anything to add on your initial experience?**

Most of the formal training hours were spent at the bench. I realise now that some of the most valuable learning took place beyond the bench — in the workshop’s enviable library, in the showroom, across the road at the timber-drying sheds.

Borrowing books from the library shelves became a habit, and after working hours I would often slip into the showroom to study pieces made by former apprentices and craftsmen. Conversations with James at the end of the day (as I shoehorned in another question) were invaluable — topics no book could cover. “How was this curve made? What do you think of that designer/maker/piece? Why did you design that joint this way?”

Working now in a larger, less intimate workshop with materials other than timber is a reminder of what a special environment the Barnsley Workshop was and continues to be. Even alongside the modern and impressive machine room, the workshop retains its air of heritage. That intimacy — of materials and surroundings — hints at an uninterrupted line from

tree to craftsman to client, something that feels unique to Barnsley.

During my training, I felt a very personal responsibility to the donor who had invested in me to deliver for her the very best that I could be. My gratitude for her generosity has only blossomed since then. I appreciate the risk of her investment in an atypical Barnsley prospect — a French-American woman who pivoted from a previous career unrelated to furniture making.

My experience impressed on me the vital importance of support, both from peers and contemporaries and from donors for training funds. Growing up as a young girl smitten with design and architecture, I didn’t have role models or a lot of encouragement. I was the only girl in my drafting and architecture classes when I was young, and it was a solitary path. It still is.

When I found out that the donor supporting my time at the workshop was a woman, I vowed in that instant that I would one day turn around and do the same for other young craftswomen. I’m not yet in a position to do that; until then, I’m doing everything I can to





be a role model to encourage young makers of every background to pursue their place at the bench.

**You now work with several Barnsley-trained makers. How is that a part of your experience today?**

I think there's an innate rapport with anyone who has spent time at Barnsley. Our shared background comes across in ways large and small, whether you trained at the same time as the maker at a neighbouring bench or whether a dozen years separated your apprenticeships. Certainly we all recognise the common privilege we've had to receive Barnsley training, and no doubt share a sense of pride in being a part of the lineage.

There is a shorthand understood amongst us that needs no explaining — you need only say “bread board” to evoke a maker's early days of chamfers and spokeshaves, or “octagonal lamp” to suggest an exacting challenge.

Approaches learned at Barnsley regularly come to mind in our day-to-day work, and the solution to a problem often starts with “When I was at Barnsley —”. All of us prize and still use our scraper blades

we fashioned at Barnsley, and one colleague even recently pulled out a thumbnail-sized sanding block he'd used on a Barnsley chair more than 10 years ago. And it was a pleasure when I arrived to meet — and thank! — the maker behind the brilliant “AC jig” that every Barnsley trainee uses in making the octagonal lamp. He had no idea that a jig he'd made nearly 15 years earlier has had such a long-lasting impact on subsequent Barnsley trainees!

*Lauren Cabell's training in the Barnsley Workshop was supported by Dr Sue Powell through the Olwen & Edwin Powell Award.*



A spectacular table made by one  
of our former trainees



## The Fenland Black Oak Project

A TABLE FOR THE NATION

Hamish Low, a former Barnsley Workshop trainee, led this project. He and his team created a spectacular table from a 5,000-year-old Fenland black oak log. The table top is made from five 13-metre-long boards of black oak. The completed table is pictured here in Ely Cathedral.

At the time of writing, it is on display at Rochester Cathedral until March 2024.







## Apprentices and long-term trainees supported by the Trust

Colin Eden-Eadon	1981	Retired tutor, making boxes and writing, Shropshire
Giles Garnham	1981	Contact lost
Robert Lawrence	1981	Furniture maker and university technician, West Sussex
Darren Harvey	1984	Furniture maker, Australia
Christopher Butler	1985	Proprietor, Christopher Butler Furniture, Scotland
Michael Shally	1985	Draughtsman, Hampshire
Frank Roper	1986	Contact lost
Hamish Low	1987	Proprietor, Adamson and Low
Adam Gamble	1987	Proprietor, Adam Gamble Furniture, Lancashire
Stephen Rock	1988	Tutor at the Barnsley Workshop
Phillip Brown	1989	Proprietor, Kraftwork, Hampshire
Sean Casey	1989	Furniture tutor, Chichester College
Richard Ash	1990	Furniture maker and teacher, New Zealand
Robert Surgey	1990	Deceased
Yasunori Nagao	1990	Furniture maker at the Arts and Crafts Village, Japan
Frederik Lundquist	1992	Furniture maker, Sweden
Colin Norgate	1992	Proprietor, Colin Norgate Workshop, Hampshire
James Ryan	1992	Designer at the Barnsley Workshop / freelance designer
Bjorn Wenzel	1993	Furniture maker, Sweden
Stephen Lamont	1994	Proprietor, Stephen Lamont Furniture (now retired)
Gunnar Good	1995	Furniture maker, Sweden
Duncan Hitchings	1995	Proprietor, Duncan Hitchings, Dorset
Simon Owen	1996	Furniture maker, Surrey
Theo Cook	1997	Tutor, East Sussex
Vincent Large	1998	Proprietor, Courage Copse Creatives, Devon
Simon Pretty	2000	Cabinet maker, Fareham
Graham Christmas	2001	Professional diver, Bermuda
Ross Clarke	2002	Proprietor, Warleigh Building Services, Hampshire
Tony Buskas	2003	Furniture maker, Sweden
Gary Tuddenham	2003	Proprietor, Parabola Workshops, Cumbria
James Oliver	2004	Proprietor, Artisan Ensemble, France
Joe Orchard	2005	Furniture maker, Hampshire
Samuli Maja	2005	Structural Engineer, Finland



Aidan McEvoy	2005	Proprietor, AM Fine Furniture, Surrey
Ben Smith	2006	Furniture maker, Cumbria
Nathan Day	2006	Proprietor, Nathan Day Design, Australia
Andrew Cunningham	2007	Draughtsman, Wales
Daniel Pateman	2007	Tutor, Sussex
Robert Culverhouse	2008	Workshop manager, London
Joshua Jaeger	2008	Furniture maker, Bath
Nathanael Lloyd	2008	Proprietor, Anthony Lloyd Fine Furniture, Ware
Christopher Wallis	2009	Project manager, Lancashire
Douglas Williams	2009	Project manager, London
Mark Tamcken	2009	Teacher and furniture maker, Berkshire
Christopher Adkins	2010	Furniture maker, Wales
Will Church	2010	Furniture maker, Germany
Laura Tunstall	2011	Furniture designer, London
Tom Keogh	2011	Workshops manager, Wales
Andrew Marsh	2012	Proprietor, Andrew Maker Furniture, Cheshire
Paulo de Vasconcelos	2012	College tutor, London
Danny Humphreys	2013	Furniture maker, Cambridge
David Williams	2013	Furniture maker, Lancashire
Sam Brister	2014	Workshop foreman, Wales
Douglas Foster	2014	Furniture maker, London
Edmund Barker	2015	Furniture maker, London
Nathan Peach	2015	Furniture maker, East Sussex
Warren Bentley	2016	Furniture maker, Wales
Ian Towers	2016	Furniture maker, Wales
Simon Bulley	2017	Furniture maker, Hampshire
Joshua Pengelly	2018	Furniture maker, Dorset
Max Shaw	2019	Furniture maker, Oxfordshire
Oscar Harris	2019	Craftsman at the Barnsley Workshop
Chris Gunkel	2021	Apprentice at the Barnsley Workshop
Lauren Cabell	2021	Furniture maker, Wales
Luke Rawlinson	2022	Apprentice at the Barnsley Workshop

## Grant-Giving Supporters 1980-2022

Association for Cultural Exchange  
Annesley (CLW) Trust  
The Antony Hornby Charitable Trust  
The Arts Society  
The Art Workers' Guild  
The Barbara Whatmore Charitable Trust  
The Belmont Trust  
The Bernard Sunley Charitable Foundation  
The Brewers' Society  
The Broderers' Charity Trust  
The Carpenters' Company  
The Charlotte Bonham-Carter Charitable Trust  
The Chase Trust  
Christie's  
Comino Foundation  
The Cinderford Charitable Trust  
The Crafts Council  
The Crafts Study Centre  
The D'Oyly Carte Charitable Trust  
The Drapers' Company  
The Dulverton Trust  
East Hampshire District Council  
The Edward Hornby Charitable Trust  
Ellis Campbell Charitable Foundation  
English Woodlands Timber  
The Ernest Cook Trust  
Esmée Fairbairn Foundation  
The Fine Art Society  
Fitton Trust  
The Foundation for Sports and the Arts  
The Worshipful Company of Furniture Makers  
The Gane Charitable Trust  
Garfield Weston Foundation  
The Golsoncott Foundation  
The Gordon Fraser Charitable Trust  
The Grocers' Charity  
The Haberdashers' Company  
Hampshire & Isle of Wight Area Arts Society  
Hampshire Archives Trust  
Hampshire County Council  
Hargreaves and Ball Trust  
The Harley Foundation  
The Headley Trust  
Hedley Foundation  
The Helen Hamlyn Trust  
The Idlewild Trust  
The Jane Hodge Foundation  
The Kobler Trust  
The de Laszlo Foundation  
The Leche Trust  
The Leathersellers' Company Charitable Fund  
The Leverhulme Trust  
The Lionel Wigram Memorial Trust  
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## Appeal

Please donate to keep craft skills alive. Every donation makes a difference for our apprentices and is very gratefully received.

### Friends

Become a Friend of the Edward Barnsley Educational Trust by making a regular donation.

### Legacies

If you are about to write or change your will, please consider supporting the work of the Edward Barnsley Educational Trust. Legacies to the Trust are free of inheritance tax.

Please get in touch if you would like more information about donating, becoming a Friend or giving through Gift Aid.

## Edward Barnsley Educational Trust

C/o the Barnsley Workshop (contact details overleaf)

Registered as a Charitable Incorporated Organisation (1182709)

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**Designer-Craftsman and Manager** James Ryan

Visitors welcome by appointment 8.30 am to 4 pm Monday to Friday

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