



Annual Review

Review of 2019

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Furniture of outstanding quality

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

Our workshop was established by Edward Barnsley in 1923.



Workshop Review by James Ryan



It is one of the great thrills of working to commission, making bespoke pieces of furniture, that often a client's individual requirements will encourage me to design a new solution. 2019 presented many opportunities to create exciting new furniture. Some of the pieces we made this year were developments of earlier work. Others were entirely new designs. The workshop team this year comprised Max Shaw, Oscar Harris, Josh Pengelly, Simon Bulley, Ian Towers and Joe Orchard. They have, as always, produced excellent work. It is showcased over the following pages.

Trio of Library Steps

A particular favourite of mine was the trio of library steps that we presented at the Masterpiece Fair in London in June. I had been pleased with the four-step adaptation of my Mark III library steps (page 8). This inspired me to make matching library steps in three sizes. We had some boards of particularly striking English walnut, which I decided to use for this project. The steps retain a silhouette similar to earlier versions, but using solid wood throughout has enabled me to sculpt the components to a degree that previously had not been possible. I particularly like the combination of contemporary design with the traditional jointing technique of draw-bored mortise and tenons. I worked with Joe, Ian and Simon on these steps.







BARNESLEY WORKSHOP PETERSFIELD



Masterpiece, London

Masterpiece takes place at the Royal Hospital Chelsea at the end of June. It is described as the unmissable art fair where visitors can view and buy the finest works of art, design, furniture and jewellery - from antiquity to the present day. We have taken a stand at the fair every year since 2010.

I had high hopes for the fair, albeit with some trepidation as this year we were given a new stand in a different location. I needn't have worried as our stand position was as good as the organisers had promised. We were successful in selling items from our stand at Masterpiece. We had our best year ever, by quite some margin. Also very heartening was the number of commissions that have resulted from meeting new people at the fair.

Our 'Long-Form' bench, top left, is pictured on the stand of a Japanese contemporary art gallery called Yufuku.

I was ably assisted at Masterpiece by William Jackson and Eleanore Halluitte-Andrews.





Bog Oak Library Steps

Early in the year, I was contacted by an interior designer who had seen my library steps and wanted some for a project he was working on. Having reviewed the room scheme and the book shelves the steps were to serve, I could see that my customary three-step design would not be tall enough. I began investigating whether my Mark III Library Steps would work if they were scaled-up from three to four steps. I created a full-size mock-up and was pleased with the result. This all led to the first four-step adaptation of the Mark III Library Steps, which you see here. I worked with Joe on the making of this new project.

We used some extraordinary timber generously supplied to us by Hamish Low of Adamson and Low. The timber came from an oak tree that had fallen into a Fenland peat bog in prehistoric times. Over several thousand years, the wet acidic environment turns the colour of the oak from pale straw to a deep brown-black. After extracting the log from the peat bog, it is a challenge to season the timber without it twisting and splitting. But this particular tree was a prime specimen. Hamish is an expert in drying bog oak with minimal decomposition. The tree provided some prime defect-free boards for us to use.





Dining Table in English Walnut

I sometimes get asked to make furniture using a client's own timber. The clients who commissioned this table had some boards of gorgeous, richly dark English walnut converted from a tree that had come down in their garden. It can be a challenge to make the material fit the request, but necessity being the mother of invention, this problem often leads to an interesting solution. The space for the table was quite restricted and with this particular design I needed to maximise the seating numbers. I designed the under-structure to be as unobtrusive as possible by using a deeply-curved shape that would give maximum leg-room. I also had to create a design that could be made from the timber that was available. To efficiently use what timber we had, I decided to create the curved form by 'bricking up' smaller pieces of wood. The table was made by Joe Orchard.





Glass Coffee Table

For this commissioned piece (top right) I adapted the size of our popular design to suit the client's requirements. This version was made in American walnut, low-iron glass with bespoke aluminium fittings. I worked with apprentice Simon Bulley on the making of this piece.

Coffee Table in Cherry

I designed this table (left and bottom right) for a director of one of our timber suppliers. He provided some English cherry, which we used throughout. English cherry has green streaks, which give it a different character to the more common North American cherry. It had been some years since I last used English cherry. I was pleasantly reminded of its virtues.

This table design provided a great opportunity to work with third-year apprentice Ian, selecting and carefully arranging multiple pieces of cherry to make up a wide, well-matched table top.





'Bee' Chair

This chair is a perfect example of 'bespoke'. The chair was commissioned as a retirement present for the head of Bedales School. To tailor the chair to the client, I made the height of the seat five centimetres taller than is customary. The bee is the school emblem and after discussion with the client I placed it on the inside of the rear seat rail. With its bespoke size and unique details this was a great project for our apprentice Ian.



Chair and Bedside Chest of Drawers

I designed these matching pieces for a long-standing client of ours. The wood we used is what the timber trade generally refers to as 'Swiss pear'. I only recently discovered that sometimes Swiss pear is neither Swiss, nor pear. To be precise, the 'Swiss pear' we used here is actually steamed Austrian wild service tree. The chest has a burr madrona top and ebony stringing. The chair is upholstered in 'Snakeshead', a fabric designed by William Morris. Apprentices Ian and Simon worked on the chest of drawers and the chair respectively.



Serving Table

This serving table is in oak with a brown oak edging to the top. The top has a star-burst veneer pattern. I designed it as a companion piece to an oval dining table we had previously made for the client. The table has a discreet full-width drawer at the front. The table was a good project for Ian, our senior apprentice.



Chest of Drawers

I designed this piece, in richly-figured Swiss pear, to complement a bedside chest of drawers and a chair we made for the same client. They are shown on page 15. This type of cabinet construction encompasses many sophisticated techniques. It was a wonderfully instructive piece to work on for Simon, as a third-year apprentice.



Dining Table and Chairs

This table design in walnut is one I am particularly proud of. It combines my love of furniture with my interest in all things mechanical. I invented the table-extending and leaf-stowing mechanism back in 2013 and have used versions of it on several tables. My aim has always been to keep the table as elegant as possible, hopefully giving no outward clue to the mechanisms and devices hidden within. My mechanism allows the operator to slide open the two halves of the circular table-top, unfurl the hidden leaf and extend the table. It all operates with a lightness and precision that is very satisfying.

My accompanying 'Grace' chair design is a perennial favourite with clients because of the supreme comfort the design and back shape offer. I was told by one new client that she decided to buy one of our dining suites after just a couple of minutes of sitting in the chair.







Senior Craftsman Joe Orchard



Oak Stools

Our apprentices always make at least one stool as part of their training. Josh Pengelly made both of these tall stools. The bottom left stool is one that apprentices always make entirely by hand. It's a great way for them to improve their hand skills. The stool on the right was a commission that was perfect for Josh to make a few months into his training with us.



Apprentice Josh Pengelly



Training

This year we took on two new apprentices, Oscar Harris and Max Shaw. They settled in well and are following our foundation syllabus. Ian Towers and Josh Pengelly completed their training with us. Ian has stayed on as a craftsman. Josh has found work in a furniture-making workshop in Dorset. Simon Bulley has stayed on with us for a third year of training.

In addition, we were able to offer short-term work experience to Sarah Goss and Doug Thomas (see over).

Towards the end of the year, I started acting as a mentor to Finn Wilkins, an A2 design student from Bedales School.



Doug Thomas on work experience in the Edward Barnsley Workshop

Fundraising for Apprenticeships

Our apprentices have been helped immeasurably by our generous supporters. Organisations that are supporting current apprentices are listed on page 30. A full list of the organisations that have supported the EBET over the years is on page 34. The Friends of the Trust, supporters who make a regular payment to fund our work, are essential to our ability to offer training, and are much appreciated. I have also been incredibly moved by the support of private individuals who have made one-off donations, sometimes anonymously. I hope in reading this they will be aware of our gratitude.

The Barbara Whatmore Trust has been a generous supporter of our apprentices over a number of years and I was delighted when they asked if they could hold their April trustees meeting at the Edward Barnsley Workshop. It was a good opportunity for their trustees to see our apprentice-training programme in action.

Building Project Appeal

Our workshop improvement project has been moving forward. We have been finalising the construction details to comply with the planning conditions and building regulations requirements. The old shed bases have been demolished and two lorry-loads of rubble have been removed from site. With clear access we were able to get the electricity distribution company to relocate a supply pole that had been within the building footprint. With much of the site preparation completed we are now in the process of selecting contractors to carry out the building work.

I am very grateful for the financial support we have been given. The Garfield Weston Foundation is the most recent of a number of grant giving trusts that have supported the project. We have also received support from the Annesley (CLW) Trust, the de Laszlo Foundation and the Headley Trust.



New Charity Structure

Having taken professional advice we decided to update the charitable structure of the Edward Barnsley Educational Trust to make it a Charitable Incorporated Organisation (CIO). Being a CIO has some advantages, particularly when drawing up contracts and owning property.

The Charity Commission required us to set up a new charity. The new organisation continues to be called the Edward Barnsley Educational Trust, but has a new charity number (1182709) and a new bank account. In all other respects nothing has changed. Our objectives and activities remain exactly the same, as does the make-up of the board of trustees. Our assets were transferred to this new charity on 1 January 2020. The details of the old and new charities can be seen on the Charity Commission website.

Visitors and Events

The workshop attracted many visitors and organised group-tours during the year. These included Friends of the Gordon Russell Museum, Friends of Stonywell, students from the teaching workshops of Marc Fish, John Lloyd, Peter Quin, and Williams and Cleal.

We held three well-attended open days this year.

Acknowledgements

I would like to express my gratitude to everyone who has helped us in the Barnsley Workshop over the past year. We were fortunate to receive a bequest of tools from the estate of former Barnsley craftsman George Taylor. I would like to thank the Trustees of the Edward Barnsley Educational Trust, and the Trust's three special advisers, who give their time and energy to the charity. They are listed on page 35.

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

Gilly Anderson

Michel Focard de Fontefiguieres

Hamish Low (of Adamson and Low)

Dr Sue Powell

Eileen Riddiford

Ania Ryan

Arthur Scott



George Taylor in the Edward Barnsley Workshop

George Taylor 1921 - 2019

Edward Barnsley's 'Special Craftsman'

'Looking over his glasses, I meet the bright eyes of an extraordinary man. A gentleman. Multi-talented, highly skilled. Warm and generous. The legacy of a life well lived. My friend and mentor.'

These words written by Chris Butler, a craftsman in the Edward Barnsley Workshop in the nineteen-eighties, capture the high esteem in which George Taylor was held by many. George was a craftsman who worked very quickly and produced beautifully-made furniture. He had a warm, friendly personality, and he was the craftsman many young apprentices sought to emulate.

George was a key figure in the history of the Edward Barnsley Workshop. Edward called him 'my special craftsman.' Only Bert Upton, Edward's foreman, spent more years as an employee in the workshop. George started as an apprentice in 1937 and continued working for Edward until retirement in 1986. The only period George was absent from the workshop was during the Second World War, when he served as an armourer in the RAF, fighting the Japanese. Later on, when the Edward Barnsley Educational Trust was established, George acted as a source of information and advice for many apprentices, initially as a craftsman in the workshop and then, after his retirement, on staff trips to the pub on the last Friday of the month. George had a fund of entertaining stories about the shop, as he called it. George provided a direct link to the early days of the Edward Barnsley Workshop. James Ryan writes, 'For the majority of new apprentices joining the workshop the rich history of the workshop and its important figures,

Edward Barnsley, Bert Upton, Oskar Dawson, could only exist in the history books. However, for those apprentices lucky enough to have spent time with him, George was able to transform names from the past into real people. His stories and recollections spanning many decades gave a great insight into a different generation and time. I was always struck by George's modesty about his own contribution to the stature of the workshop that we have the privilege to be part of.'

In the nineteen-eighties, at the suggestion of a young apprentice, George wrote down some of his stories in a memoir, from which many of the details in this piece are drawn. As a young apprentice himself, George cycled the seven miles to work from his childhood home in Liss. In those days everyone in the workshop started at 7 am and worked until 5 pm with an hour's break at midday, and they worked a half day on Saturday. Before the arrival of electricity in the workshop in 1955, the work was often strenuous. Planing and sawing was carried out by hand and a junior apprentice's duties included powering the much-despised treadle saw. Below is an extract from George's memoir in which he vividly describes working at the saw with Edward Barnsley, or the 'Guv'nor', as he was known.

I mentioned that in the stable, under the workshop proper, was a treadle saw known as 'The Treadmill'. I believe that at one time it had belonged to the Guv'nor's father, Sidney, and E.B. was inordinately fond of the thing and would tell us tall stories of how he had cut fantastic quantities of timber on it - on his own, of course!

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To me it was the bane of my life, a devilish contraption that I would have been only too delighted to cast into the depths of the sea at my own expense.

I spent so much time on this horror that even now recall the weird whirring, clanking, grinding sound that came from it on full throttle. It had a huge flywheel in a cast iron frame, equal in size was a cogwheel that engaged with a bronze cog on a shaft that carried the circular saw blade and at the bottom engaged with yet another bronze cog that was affixed to the crank that carried the treadle. On one side, attached to the shaft that carried the flywheel was a cranked handle that was my particular bugbear.

If the Guv'nor was pushing the wood through, he would set the fence on the bed of the saw and shout "Right - off we go" and off we went. Me, turning the handle like a man possessed, the Guv'nor peddling like mad, shouting "Faster, faster" until my arms were a blur and the saw was vibrating over the floor like a live thing, dust flying and the Guv'nor shedding drops of sweat like a garden spray. When he thought we had achieved sufficient speed - or as much as he was likely to get from 1 manpower, he would push the wood through. If we were extremely lucky we might cut it in one go but usually the saw would rapidly slow like a run-down, wind-up gramophone and he would, in disgust, ease off pushing and we would go through the whole damned procedure all over again. Didn't he say that he thought I was constantly tired?!

After the war, George married Betty Petter, whom he had known since childhood. With George working for Edward Barnsley, and Betty working

as a nurse, their income was limited, but in 1954 they managed to buy their own home in Petersfield. George was an active man. He enjoyed cycling and motorcycling with friends. He was a Norton enthusiast and over the years he owned several of their racing motorbikes. He regularly visited the Isle of Man TT races. He and Betty would sometimes holiday on his motorbike.

Woodcarving was real passion of George's. He was gifted and prolific, carving lettering and figures, in particular wildlife figures. George was a member of the Society of Wildlife Artists. The Society holds an annual exhibition in London and it was here that George won the Crown Commissioners Award, their top award, three years in a row. George's woodcarving is referred to in the recently published biography of Ernest Gimson, by Carruthers, Greensted and Roscoe. One easily accessible example from George's extensive body of work is the Edward Thomas memorial plaque, which can be seen in the 'Pub with No Name', at Priors Dean. George's work, his furniture and wood-carving, are an impressive memorial to him.

George cared for Betty at their home in her later years, and when that became an impossible task he visited her daily in her nearby care home.

George had a gift for friendship. His memorial service at the United Reformed Church in Petersfield was full to capacity. George was an inspirational man. We were privileged to have known him.



George Taylor in his workshop at home



Training in the Edward Barnsley Workshop

In a historic workshop, supported by a charitable trust, we pass on valuable craft skills. We offer promising furniture-makers a rigorous training with no fees.

Why was the EBET established?

There is a nationwide shortage of skilled furniture makers. However, for someone wanting a career in the craft it is almost impossible to find workshop-based training. Small workshops cannot afford to offer apprenticeships, unless they charge a fee that is prohibitive to many. In 1980, a group of supporters of the Barnsley Workshop founded the Edward Barnsley Educational Trust (EBET). Its aims, as set out in its deeds, are to provide training opportunities and financial support to people who are 'entering upon or engaged in the craft of handmade furniture.' Our training programme preserves and passes on valuable craft skills to promising furniture-makers. Learning with us is affordable, because we pay a wage to our apprentices throughout their training.

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 the craftsman-tutor, Stephen Rock. 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.

Background

Edward Barnsley CBE (1900-1987) was an important furniture-maker who established his workshop in rural Hampshire in 1923. Today, the craftsmen and apprentices of the Edward Barnsley Workshop continue to make one-off pieces of furniture of outstanding quality. Barnsley furniture can be found in private houses, churches, cathedrals, boardrooms and government ministries. Important commissions have included furniture for 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, and his uncle, Ernest Barnsley, were pioneering figures 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 Achievements

Since 1980 the EBET has trained over sixty people and, significantly, nearly all of them continue to earn their living making high-quality furniture. Our apprentices have won national and international cabinet-making competitions. Many of them have gone on to set up their own furniture-making businesses. Designer-maker James Ryan, who trained with us as an apprentice, is the manager of the Barnsley Workshop. James is a former chairman of the Bespoke Guildmark Committee at the Worshipful Company of Furniture Makers.



Barnsley Workshop, 1981
Clockwise from left:
Edward Barnsley
Giles Garnham
Colin Eden-Eadon
George Taylor

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. Our apprentices receive free training and are paid the National Minimum Wage. To employ a craftsman-tutor, train our apprentices and cover a share of the workshop overheads we need to raise around £75,000 each year.

Fundraising

Our supporters help us train the next generation of skilled furniture-makers. We receive support in a variety of forms: one-off 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. (See page 35.) There is a full list on page 34 of grant-giving organisations that have supported the EBET since its inception. We would like to express our thanks to all our generous supporters.

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The
Edward Barnsley
Educational
Trust

Organisations Supporting Current Apprentices

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

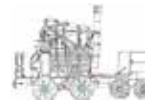
Hedley Foundation

The JS Trust

The Mikado Trust

Newby Trust

The Radcliffe Trust



The Hedley Foundation



Simon Bulley



Oscar Harris



Ian Towers



Max Shaw



Josh Pengelly

Trainees Helped by the Edward Barnsley Educational 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
Michael Shally	1985	Draughtsman, Hampshire
Frank Roper	1986	Contact lost
Hamish Low	1987	Proprietor, Adamson and Low Cabinet Makers
Adam Gamble	1987	Proprietor, Adam Gamble Furniture
Stephen Rock	1988	Craftsman-Tutor at the Barnsley Workshop
Phillip Brown	1989	Proprietor, Kraftwork, a kitchen and furniture company
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
James Ryan	1992	Designer of the Barnsley Workshop / freelance designer
Bjorn Wenzel	1993	Furniture maker, Sweden
Stephen Lamont	1994	Proprietor, Stephen Lamont Furniture
Gunnar Good	1995	Furniture maker, Sweden
Duncan Hitchings	1995	Proprietor, Duncan Hitchings, Dorset
Simon Owen	1996	Furniture maker, Surrey
Theo Cook	1997	Furniture maker and 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	Senior Craftsman at the Barnsley Workshop
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	Project Manager, Wales
Daniel Pateman	2007	Proprietor, Crafted by Daniel, Bristol
Robert Culverhouse	2008	Workshop manager, London
Joshua Jaeger	2008	Furniture maker, Bath
Nathanael Lloyd	2008	Proprietor, Anthony Lloyd Fine Furniture,
Christopher Wallis	2009	Furniture maker, Wales
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, Wales
Laura Tunstall	2011	Designer at Luke Hughes and Co.
Tom Keogh	2011	Furniture maker, Wales
Andrew Marsh	2012	Proprietor, Andrew Maker Furniture, Cheshire
Paulo de Vasconcelos	2012	School technician, Surrey
Danny Humphreys	2013	Furniture maker, Cambridge
David Williams	2013	Furniture maker, Wales
Sam Brister	2014	Furniture maker, 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	Apprentice, Barnsley Workshop
Joshua Pengelly	2018	Furniture maker, Dorset
Max Shaw	2019	Apprentice, Barnsley Workshop
Oscar Harris	2019	Apprentice, Barnsley Workshop



Grant-Giving Supporters since 1980

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 Charitable Trust
The Charlotte Bonham-Carter Charitable Trust
The Chase Trust
Christie's
The 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
J S 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
The Lord Faringdon Charitable Trust
The Lynn Foundation
Magdalen College, Oxford
The Manifold Charitable Trust
Marks and Spencer
The Mercers' Company
The Mikado Trust
The Monument Trust
Newby Trust
The Olwen and Edwin Powell Award
Petersfield Area Arts Society
The Pilgrim Trust
Pyke Charity Trust
The Radcliffe Trust
The Rank Foundation
Rowan Bentall Charitable Trust
Royal Commission for the Exhibition of 1851
Schroder Charity Trust
Southdown Trust
Sotheby's
The Tudor Trust

Please Donate to Keep Craft Skills Alive

Every donation makes a difference to 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 tax efficient because they are free of inheritance tax.

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

The Edward Barnsley Educational Trust

% The Edward Barnsley Workshop (contact details overleaf)

Registered as a Charitable Trust 1980 (279514)

Registered as a Charitable Incorporated Organisation 2019 (1182709)

Trustees

Bill Jackson

Paul Martin MA(RCA), FCSD

Rodney McMahon BA, FCA (Chair)

Peter Taylor

Special Advisers

Tom Black DPhil (Oxon)

Milan Cvetkovic MA (Oxon)

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James Ryan

Visitors welcome by appointment

8.30 am to 4 pm Monday to Friday

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