

Annual Review



# Review 2012

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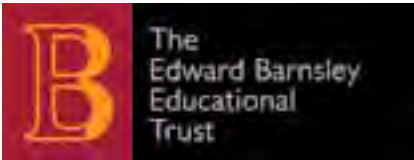
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The Barnsley Workshop is open to visitors  
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Outside workshop c. 1933  
l. to r. Bob Etherington, Edward Barnsley, Charlie Bray

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# Chairman's Report



2012 saw us exhibiting at Masterpiece London. This is now our third year at this very prestigious event. We always receive a wonderful reception when we present our work, which is very satisfying. This year, for the first time, we had a workbench on our stand and we had

apprentices showcasing some of the techniques we use in our furniture. This proved to be very popular with the visitors. Our stand included a pictorial time line to help illustrate our heritage.

We had some interesting commissions this year, most notable of which were a selection of bookcases destined for America and a large dining table with sixteen chairs.

Apprentice application numbers were high this year and we had a good number of suitable candidates to choose from. It makes it hard to arrive at a final decision.

Thankfully the landslip that is threatening our timber sheds has not got any worse this year. We have been working on a plan that will safeguard the sheds. We have found a way to relocate them, made possible by the generosity of David Sykes, a neighbouring landowner. He has granted us a lease on land that is away from the landslip. We have successfully applied for listed building consent to dismantle, repair and re-erect the sheds on our newly leased land. We are indebted to local retired architect Peter Allchurch, whose tireless efforts and expertise secured us the necessary consents in October.

Rodney McMahon



# Furniture Review 2012



## Suite of Bookcases

These bookcases were all made for a house in America. The clients were keen for designer James Ryan to introduce bold curves and to work with richly coloured timbers. The tall bookcase on the left was made by Joe Orchard and is in burr walnut with a rippled sycamore interior. Chris Wallis made the pair of fumed oak cabinets with doors. Apprentice Will Chuch made the long low bookcase on the right in Macassar ebony and rippled sycamore.





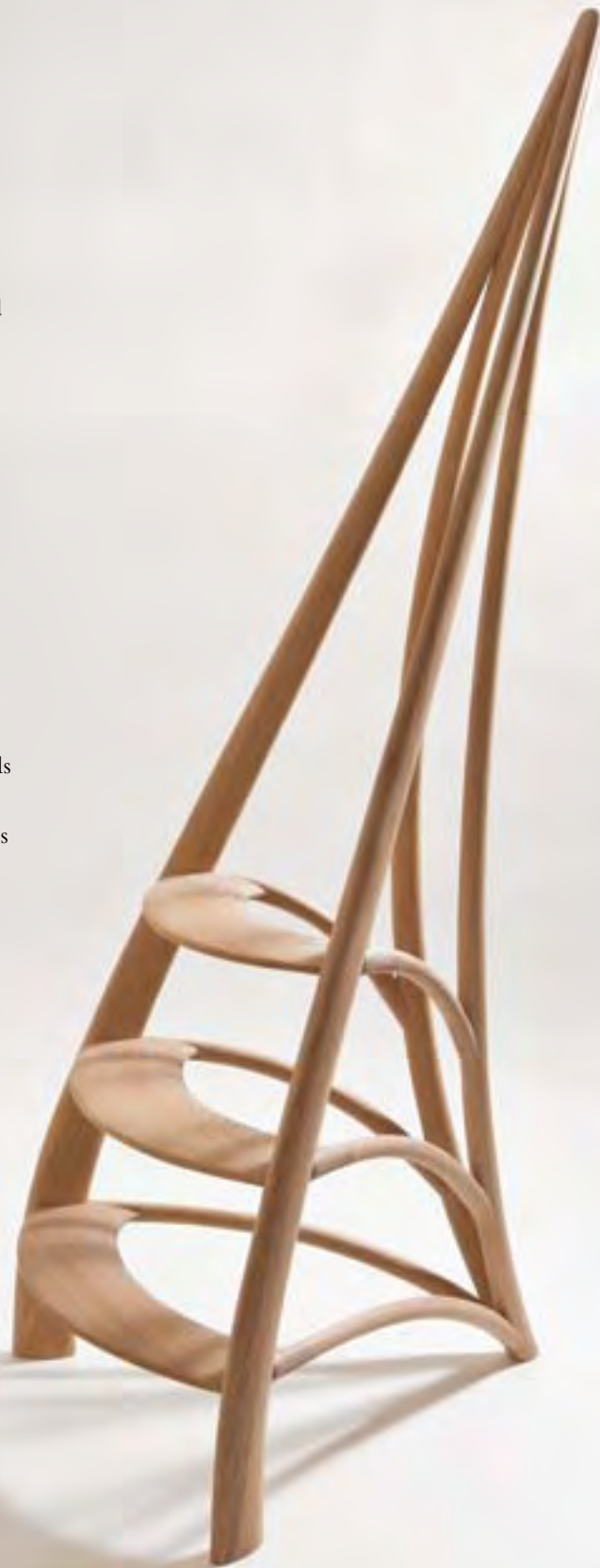
## Library Steps

This is the fifth version of library steps James Ryan has designed. He says, 'My goal was to create a naturalistic sculptural form that fulfilled a practical purpose. The steps needed to be light and portable. For inspiration I looked to the structure of a tree with its efficiently formed branches and created a design that was not only spare and minimal but also strong and rigid.'

There are no conventional mortice and tenon joints on this piece. Each aerofoil-shaped tread is formed as one component together with its two curved supports by gluing thin layers of oak together. You can see the end grain of the layers on the side view of the curved supports.

It helped that we used computer-aided design software to model the complicated joinery, but to execute the piece called for highly skilled handwork with gouges, chisels and spokeshaves. This work was carried out beautifully by Andy Cunningham and Chris Wallis (far right).

We have scrubbed and wire brushed the oak to give more texture and a natural feel, appropriate to the source of inspiration.







### Oak Bookcase

The wedged tenons are a traditional Arts and Crafts detail that make the carcass very strong. Designed by James Ryan and made by Joe Orchard.



### Dining Table

This table has a top of olive ash. The under-structure is made of oak and ash. The client already owned some of our dining chairs and decided to commission a table. Designed by James Ryan and made by Will Church.



### Coffee Table

Designed by James Ryan and made by Laura Tunstall in walnut and Indian rosewood.





### Hall Table

Designed by James Ryan and made by Chris Adkins in oak with brown oak stringing.







### Hall Table

We made a table to this design several years ago. Unfortunately it was water damaged so the client asked us to make a replacement. The curved stretchers are made by gluing thin strips of wood together on a curved former. Designed by James Ryan and made in sycamore and burr madrona by Chris Wallis.

### Candlesticks

They have an octagonal base and are made in oak by Chris Wallis.



### Carver Chairs

This close up shows detail on the arm of a walnut dining chair. A pair of them formed part of a large dining suite (see over). Designed by James Ryan and made by Will Church.







## Extending Dining Table and Sixteen Chairs

We made this large dining table and chairs in walnut for a magnificent period house. Joe Orchard (pictured right) made the table and Chris Wallis and Will Church made the chairs. Designed by James Ryan.







*Apprentices in the Top Shop*



## Teak Rocking Chair

This was made using plantation grown teak as the principal timber. Designed by James Ryan and made by Andy Cunningham.



## Oak Display Table

Our client wanted a table to display a collection of brooches (not the spoke-shaves seen in this photo). This table was designed by James Ryan and made by Chris Adkins.







## Writing Desk

Our client wanted a desk that could contain a laptop computer. The central panel of the top hinges open to show a computer compartment. Left and right drawers can be opened easily when seated at the desk. Designed by James Ryan and made by Joe Orchard.



# People in 2012

## Staff



James Ryan  
*Designer-Manager*



Robin Hasslacher  
*Treasurer*



Stephen Rock  
*Craftsman-Tutor*



Gilly Anderson  
*Trust Secretary*



Joe Orchard  
*Senior Craftsman*



Chris Wallis  
*Craftsman*



Will Church  
*Third-Year Apprentice*



Tom Keogh  
*Second-Year Apprentice*

## Short-Course Pupils and Work Experience Placements



Richard Hallett



Benno Arentsen



Jonathan Keogh



Ted Ellis



Ally MacDonald



Richard Munn



Christopher Bury

## New Apprentices



Paulo de Vasconcelos  
*Foundation Apprentice*

Paulo joined the Workshop in September. He came to us having completed three years at the Building Crafts College in East London, where he initially studied joinery and then cabinet-making.



Andrew Marsh  
*Foundation Apprentice*

Andrew joined us in September. Previously he had completed a degree in musical instrument making at London Metropolitan University. At his interview he showed us a beautifully made guitar. He had been working for a restoration company in north London before starting on the Foundation Apprenticeship.

## Departures



Laura Tunstall  
*Design Intern/Apprentice*

Laura had initially been working in the workshop on a skill exchange basis. She helped us with administration and computer-aided design work in return for practical furniture making training. Laura proved to be very useful and capable with a great work ethic. This led to her being taken on as an employee to continue her training and office activities. She left us at the end of 2012 to work as a furniture designer in London.



Chris Adkins  
*Second-Year Apprentice*

Chris completed a Foundation Apprenticeship and made great progress. We were very pleased when he was offered a job with a highly regarded local furniture restoration workshop, where one of the owners is a former Barnsley Workshop trainee.



# Workshop Review

by Designer-Manager James Ryan



2012 was a very busy year for us. As ever, we strive to do the best we can in our core activities of making furniture and training furniture makers. Selling furniture is always a bit harder in a tough economic climate but we have managed to maintain a good turn-over. I have, I hope, in the last year managed to design some new, exciting and interesting pieces of furniture, which can be seen on other pages in this review. We have worked hard to increase our public profile through exhibitions and via the internet.

## Training

The standard of applicants for this year's Foundation Apprenticeships was very high. It was as strong a group of candidates as I have seen. There were over thirty applicants for just two places. We drew up a shortlist of the strongest applicants, offered them each a trial day in the workshop and finally chose Paulo and Andrew, who coincidentally are both from London.

## Exhibitions and Events 2012

In the past year we exhibited furniture at the following venues:

*Masterpiece London 2012* at the Royal Hospital, Chelsea

*Celebration of Craftsmanship and Design*, Cheltenham

NADFAS annual general meeting

*British Business Embassy* at Lancaster House

Langham Hotel, London

Workshop Open Saturdays in May and October

In terms of promotion, our most important event of the year was *Masterpiece London*. We were exhibiting for the third year running at this prestigious international art and antiques fair. It comprises a varied and interesting group of exhibitors. There is a large range of art and antiques on display, but few contemporary furniture makers so we

stand out, especially this year as we set up a bench on our stand and got apprentices to demonstrate their skills.

## Public Relations

Thanks to the hard work of Tracy Bates of Esprit PR we have received good publicity. We had prominent features on our work in *Country Life* and the *Financial Times'* magazine *How to Spend It*.

## Timber

We added some oak to our timber stocks, which will be left in stick in our drying sheds for two to three years before we start using it.

## Blackwell

Blackwell is a Baillie-Scott designed house in the Lake District, full of Arts and Crafts pieces. We are pleased that its shop stocks a selection of smaller items made in the Barnsley Workshop.

## Website

We have embraced developments in social media. There is a blog on our website and anyone can now follow the Barnsley Workshop on Twitter and Facebook.

## Visitors

We continue to welcome visitors to the workshop and showroom from near and far. Visitors came from Japan, Australia and the USA. Notably, we had group visits from the Building Crafts College, Chichester College, Petersfield Decorative and Fine Art Society, Marc Fish and his Robinson Studios Students, Rogate Historical Society, Rycotewood College, Winchester Art History Group, Winchester College.



*Barnsley Workshop Stand at Masterpiece London 2012*



*British Business Embassy at Lancaster House*





*The rear of a Grade II listed timber shed and the landslip.*



### Relocating Timber Sheds

This year we were granted planning permission for our proposal to safeguard the future of our Grade II listed timber drying sheds, which are threatened by land slip at the rear of the workshop. Architect Peter Allchurch deserves a great deal of thanks for developing the scheme and guiding us to success in the planning process.

The planning permission we have been granted is for an ambitious development project, which we intend to carry out in stages. The pace of the project will be governed to a large extent by how quickly we raise funds. Our quantity surveyor has given us a costing. We have already approached the Heritage Lottery Fund and we shall work hard in 2013 to secure support for a project that will ensure the long term future of apprentice training at the Barnesley Workshop. Trustee Peter Taylor, who led the fund raising for the new Mary Rose museum, is giving us helpful advice.



*Felling a tree on the site for the relocated timber sheds*





The first stage of the plan involves establishing a car park on the opposite side of Cockshott Lane to the current site of our timber sheds. Stage two will be to dismantle and re-erect the timber sheds beside the new car park. Once the timber sheds have been rebuilt we will have the space to construct a new machine shop. This in turn will create space for a larger bench-shop area in the existing workshop.



## Acknowledgements

Peter Allchurch  
Jenny Broadhead  
Capital Crispin Veneers  
Robin Carter  
Michel Focard de Fontefiguieres  
John Leeson  
Hamish Low  
Paul Martin  
David Sykes

## The Year Ahead

At the time of writing the craftsmen and senior apprentices are all working on commissions. We have four tables to make and an interesting display cabinet. We are looking forward to exhibiting again at Masterpiece London in June, as we get a lot of exposure at the event. We shall display work at an exhibition organised by the Goldsmiths' Company at Somerset House. This exhibition will be of both furniture and jewellery. I have designed a pair of jewellery boxes to show at the two venues.

Following on from the success of recent Workshop Open Saturdays we have decided to organise three a year. Enquiries about our Foundation Apprenticeship continue to be numerous, and we look forward to selecting talented and deserving applicants for next September.

**25 May 2013**

Workshop Open Saturday

**26 – 29 June 2013**

Goldsmiths' Pavilion at Somerset House

**27 June – 3 July 2013**

Masterpiece 2013, Royal Hospital Chelsea

**16 September 2013**

New apprentices start

**19 October 2013**

Workshop Open Saturday

**1 March 2014**

Workshop Open Saturday

**19 May 2014**

Final date for registering interest in the Foundation Apprenticeship

Visit our website for more detailed information.





## Geoffrey Lupton

### Builder and Furniture Maker

My father, Geoffrey Henry Lupton, was born in Leeds on 2 September 1882. The Lupton family had cloth and engineering businesses and were very involved in the civic life of Leeds. On leaving Bedales School, in 1901, my father was apprenticed to the firm of Hathorn Davey, makers of steam-powered pumping equipment for water-works.

At Bedales my father had shown himself to be good at practical woodwork under the guidance of Malcolm Powell the woodwork teacher whose brother Oswald was deputy to the founder-headmaster J.H. Badley. We presume it was the Powells, whose brother Alfred was a member of a small group of architects who had become furniture makers under the name of Kenton & Co., who suggested that my father should join Ernest Gimson, another of the Kenton group who was then working in Sapperton in the Cotswolds with Ernest and Sidney Barnsley. My father joined Gimson in 1905 and worked with him for a little over a year before returning to the

*The Barnsley Workshop and the adjoining cottage were originally built by Geoffrey Lupton in 1907 and 1908. Edward Barnsley trained under Lupton in 1919 and in 1923 he took over the workshop as Lupton moved into farming. The following is a collection of edited extracts from an account by *Allan Lupton* of his father's varied and interesting life.*

Petersfield area where he bought land at the top of Stoner Hill. Here he built a cottage and workshop for himself and quite soon built a rather more spacious house to let to his friend the poet Edward Thomas and his family (known as "The Red House"). There was also a small building, half of which was a study for Thomas, and the rest was where my father kept his bee-keeping equipment – hence the name then, as now, "The Bee House".

My father commissioned Gimson to design a Hall for Bedales which he built at his own expense in 1910. During that period he became engaged to Gwen Holliday and with that in mind Badley offered to release him from the expense of the Hall, but the offer was declined.

He married Gwen in 1911 and the cottage, built for (and by) a rather austere man living alone, then served as their matrimonial home for 14 years. Their son, named Morris in honour of William Morris, was to be born in 1916 and in due course attended the junior school at Bedales.

*The Red House, c. 1910, built by Lupton to let to the poet Edward Thomas. To the left are Lupton's workshop and cottage. The Bee House can just be made out further left.*



*Construction of the Bedales Library  
Top: Geoffrey Lupton  
Bottom: Edward Barnsley standing in centre*



During this period my father built a number of houses in the area, some to designs by Ernest Gimson and Alfred Powell and some to his own design. There was also a good deal of furniture making as well as some joinery for houses in the area built by others. As one would expect, the furniture was very similar in character to the work of Gimson and the Barnsley brothers.

By February 1915 my father had joined the Army Service Corps as a private and his engineering training must have helped his progress to captain. By then he was in the Third Heavy Repair Depot "somewhere in France" where in addition to routine work repairing motor transport he was mentioned in dispatches for his work on the electro-deposition of iron, a method of building up worn components. He was said to have cultivated an island in the Somme to produce salads and greens, and even kept a stock of bees, which followed his regiment in a lorry! For that (or possibly something we know nothing about) he was awarded the French Merite Agricole.

Although the war came to Armistice in November 1918, it took some time before my father was released from the army. Gimson had designed a quadrangle of buildings for Bedales, but was mortally ill. When the school decided to build the library that was part of that scheme as a memorial to those lost in the war he wanted my father to build it. He wrote to my father in April 1919 "I'm sorry and disappointed to hear that the Army finds you too good a man to let loose – If you do manage to escape and would rather build than go holiday making, I think you wouldn't find the troubles more than you could deal with". He finished the letter with the exhortation "You must get your shop in order soon to take the overflow and carry on the tradition when Daneway is no more."

My father was demobilised in June 1919 and as Gimson died on 12 August 1919 there was very little time for them to meet and discuss the project and I have no idea if they did. What Gimson did do was to appoint Sidney Barnsley as supervisor, probably because Sidney's two children, Edward and Grace, were pupils at Bedales so he would have had some rapport with the school. By the time the Library construction took place (1920–1) Edward was working as an apprentice in my father's workshops so took an active part in the building.

The library was and remains a tour de force for both the architect and the builder and Oswald Powell stated that the building alone cost £10,946, together with £2,829 for the oak bookshelves and other furniture – naturally much of the furniture came from father's workshop but the chairmaker, Edward Gardiner, was coaxed out of early retirement to make a simplified version of the Gimson-designed "Clisset Chair" for the library. Gardiner was still





*Chest of drawers, made by made by Lupton, pictured in his Froxfield cottage.*

making chairs in 1947 when my father and I called on him at his workshop in Warwickshire, and his apprentice and successor Neville Neal followed by Neville's son, apprentice and successor Lawrence Neal have continued to this day. Arts and Crafts buildings, and Gimson's in particular, require a lot of metal fittings which could only be made by very skilled blacksmiths, and one of Gimson's smiths, Steve Mustoe, came to Petersfield to make the fittings for the library.

My father seems to have taken to growing fruit and vegetables on the rather unpromising land next to his cottage and although he was vegetarian he also raised pigs. In 1923 Sidney Barnsley wrote, "Lupton is I gather slowly drifting into growing fruit & pigs instead of building. But if any good work crops up no doubt he will undertake it. And then Edward would join him with the woodwork. It is too early to say how the plan is going to succeed. But I have great hopes." The plan turned out to be that Edward would take over the running of the workshop and my father would become a farmer. Whether it was part of the original plan or not his farming was to be in South Africa and he moved there in 1926 having sold the workshop, cottage and a house or two nearby to Sidney Barnsley.

My father seems to have discussed his plans with another Old Bedalian, Kathleen Murray, who had a fruit farm in the Cape Province and when he got to South Africa he bought a sizeable tract of land near Elgin not far from

Miss Murray's farm. His early training served him well, as he had to arrange a water supply from the Palmiet River which he did using a second-hand diesel engine to drive the pump. He also needed a house and designed a suitable building in which they lived progressively as the parts of it were completed – a fairly long process as there was a fruit farm to get going and run at the same time. There was also a co-operative fruit packing building and workforce which was set up during that time and in Elgin he designed a tiny church, thatched and whitewashed, much prized by the English settlers. The round chancel arch, beyond the powers of local workmen, he built with his own hands.

Gwen died in 1930 and my father married again two years later but that marriage did not last and some years later he met Margret Landsberg, a young German who was working for Kathleen Murray. They married in 1937, sold the farm and returned to Europe just in time for me to be born in London and for war to break out again 17 months later. During that 17 months they found, bought and moved into a suitable farm, North Wyke, in Devon. So far as I can remember apart from setting another water supply up, my father just ran the farm for six years with no involvement in furniture making or building. During the war we were visited there by many of his old friends possibly because even if only vegetarian food was served, it would be in copious helpings! Alfred Powell, sometimes with his wife Louise, was the most frequent. Both the Powells of course did a lot of decorated pottery, made by Wedgwood, and that too was my father's normal crockery. Grace Barnsley trained with them and did a lot of work in a similar style.

Postwar the marriage broke down. The farm was sold and my father seems to have tried retirement. He fell under the influence of L. T. C. Rolt's book "Narrow Boat" becoming an early member of the Inland Waterways Association and buying a narrow boat which he converted into a cruising boat, working in the open canalside near Norwood (he was living in Chiswick at the time). The living cabin was made out of whatever wood could be bought nearby (poor quality softwood) and hardboard made weatherproof with roofing felt. With only his 9 year old son (me!) as crew, a 429 mile tour of English canals occupied June and July 1947 including stops to repair the boat's diesel engine and to continue with the conversion work.

In 1948 he was again drawn to emigrate to Africa (this time to Southern Rhodesia and taking me with him), where he was engrossed in building up another farm, near Marandellas, when he met his death, in dealing with a bull, on December 30, 1949.

Prepared in 2012 by [Allan Lupton](#)

## The Edward Barnsley Educational Trust

The Edward Barnsley Educational Trust was set up in 1980 to secure the future of the Edward Barnsley Workshop and to provide high quality furniture making training. Edward Barnsley CBE (1900-1987) was one of the most important British furniture makers of the 20th century. He grew up in the heart of the Cotswold School of the Arts and Crafts Movement. His father, Sidney, was one of its major figures, making furniture directly influenced by the ideas of William Morris. In 1923 near Petersfield in Hampshire Edward established his own workshop, which he led for over sixty years producing around seven thousand individually crafted pieces of furniture. In 1924 Edward engaged his first apprentice, Bert Upton, who went on to become the workshop foreman and the trainer of many subsequent apprentices. Bert stands at the head of a long line of furniture makers

who have come to the Barnsley Workshop and learnt how to work to the highest standards.

Today, the Barnsley Workshop continues to work to commission, producing beautiful furniture in a wide range of timbers. Former apprentice James Ryan manages the workshop and designs all the furniture. The Trust employs two craftsmen, a craftsman-tutor and five apprentices. If bench space and work commitments allow, fee-paying pupils and school students seeking work experience are taken on. The workshop consists of two bench shops and a well-equipped machine shop. There is a showroom in the cottage next to the workshop. The workshop buildings are set in beautiful surroundings, high on a ridge overlooking beech and yew woods with magnificent views to the South Downs.



*Rear of the Barnsley Workshop*



Places in the Barnsley Workshop are in great demand. Applications for training come from all parts of the country. The Trust takes on new apprentices each September. It provides a unique opportunity for people to learn practical skills working alongside experienced craftsmen. The training follows the pattern of a traditional apprenticeship. From the moment they start in the workshop, everything apprentices make has to meet the Barnsley standard. Their first pieces are made solely by hand. It takes a little longer and it is an expensive method of training, but it pays off in the long run, creating versatile, highly skilled furniture makers. On the opposite page is a list of everyone who has spent a year or more training with us. It shows how much has been achieved by beneficiaries of the Trust. Nearly all are still working as furniture makers. Many have gone on to set up their own businesses. Some have found good jobs in other workshops and some are passing on their skills as teachers.



Early days of the Educational Trust  
l. to r. Edward Barnsley, Giles Garnham,  
Colin Eden-Eadon and George Taylor.

Financial Supporters 2012

- The Barbara Whatmore Charitable Trust
- Mr and Mrs Capner
- The Carpenters’ Company
- The Charlotte Bonham Carter Trust
- The D’Oyly Carte Charitable Trust
- The Ernest Cook Trust
- The Gordon Fraser Charitable Trust
- Garfield Weston
- The Golsoncott Foundation
- Hargreaves and Ball Trust
- The Hedley Foundation
- The Jane Hodge Foundation
- NADFAS
- Hampshire and Isle of Wight DFAS
- The Newby Trust
- The Radcliffe Trust
- The Southdown Trust



Fund Raising Appeal

**Help keep craft skills alive**  
If you are about to write or change your will please consider supporting the work of Edward Barnsley Educational Trust. Legacies to the Trust are tax efficient because they are free of inheritance tax. Alternatively, you may like to become a *Friend of the Edward Barnsley Educational Trust* and make a regular donation. For more information about legacies, the Friends Appeal and Gift Aid please contact the Trust. Every donation makes a difference to our apprentices and is gratefully received.

Email Contact

At the Edward Barnsley Educational Trust we would like to stay in touch with our supporters via email. If you would like to be kept informed of Edward Barnsley Workshop news and events please let us know by sending an email to [enquiries@barnsley-furniture.co.uk](mailto:enquiries@barnsley-furniture.co.uk). Alternatively, go to our website and click the email link on the *Contact Us* page. You can unsubscribe at any point in the future. We will not pass your details on to a third party.

Trainees Supported by the Edward Barnsley Educational Trust

Colin Eden-Eadon	1981	Tutor at the Building Crafts College, London
Giles Garnham	1981	Actor
Robert Lawrence	1981	Furniture maker, Hampshire
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 at 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-Manager of the Edward Barnsley Workshop/Freelance designer
Bjorn Wenzel	1993	Furniture maker, Sweden
Stephen Lamont	1994	Proprietor, Stephen Lamont Furniture
Duncan Hitchings	1995	Furniture maker, Devon
Simon Owen	1996	Furniture maker, Sussex
Theo Cook	1997	Furniture maker, Surrey
Vincent Large	1998	Proprietor, Kambium Furniture
Simon Pretty	2000	Proprietor, Simon Pretty Furniture
Graham Christmas	2001	Furniture maker, Bermuda
Ross Clarke	2002	Installations manager for a bespoke interiors company
Tony Buskas	2003	Furniture maker, Sweden
Gary Tuddenham	2003	Furniture maker Cumbria. WorldSkills gold medal winner
James Oliver	2004	Project Manager, London
Joe Orchard	2005	Senior Craftsman at the Barnsley Workshop
Samuli Maja	2005	Furniture maker, Finland
Aidan McEvoy	2005	Proprietor, AM Fine Furniture
Ben Smith	2006	Furniture maker, Dorset
Nathan Day	2006	Proprietor, Nathan Day Design, Yallingup, Western Australia
Andy Cunningham	2007	Furniture maker, Cheshire
Dan Pateman	2007	Furniture maker, Surrey
Robert Culverhouse	2008	Proprietor, Robert Culverhouse Bespoke Furniture
Joshua Jaeger	2008	Furniture maker, Bath
Nathanael Lloyd	2008	Furniture maker, London
Christopher Wallis	2009	Craftsman at Edward Barnsley Workshop. WorldSkills finalist
Douglas Williams	2009	Furniture maker, Cheshire
Mark Tamcken	2009	Design & Technology teacher and furniture maker, Berkshire
Chris Adkins	2010	Furniture maker and restorer, Hampshire
Will Church	2010	Current apprentice
Laura Tunstall	2011	Designer at Luke Hughes and Co.
Tom Keogh	2011	Current apprentice
Paulo de Vasconcelos	2012	Current apprentice
Andrew Marsh	2012	Current apprentice





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