



The
Edward Barnsley
Workshop

Furniture makers since 1923 Annual Review

Review 2014

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Introduction

Most furniture created in the Barnsley Workshop is made to order. Our work is as diverse as our clients' requirements. Rather than producing a brochure of standard pieces, we publish an annual review of the work carried out in the workshop over the previous year. This Review also explains the work of the Edward Barnsley Educational Trust.

Throughout his working life Edward Barnsley (1900-1987) was a furniture maker who sought to uphold and develop the values of the Arts and Crafts Movement. His father, Sidney Barnsley, was inspired by the ideas of William Morris and worked in the Cotswolds as an influential furniture maker. Edward Barnsley was educated at Bedales School. In 1920 he assisted Geoffrey Lupton in the construction of the Bedales Library. Edward Barnsley took over Lupton's Froxfield workshop in 1923 and, helped by a group of loyal craftsmen, spent his life making furniture to commission. It was sometimes a financial struggle, but he established a workshop that continues today to produce furniture made to the highest standards.

Not only did Edward Barnsley want his clients to take pleasure using the furniture he made for them, he also wanted his craftsmen to be fulfilled by using their skills to make furniture of the highest quality. He showed a way for a contemporary workshop to make furniture in the spirit of the Arts and Crafts ideals.



Furniture Review





Kitchen Table and Chairs

This table was made from an oak tree that was felled on the clients' land. Usually, when we make a piece of furniture the client agrees on a design and we then select the timber to make it. In this case the finished size of the table top was dictated by how much usable timber there was in the tree. The table top is made from the two centre boards of the tree, which are folded open like a book and are almost a mirror image of each other. The top had to be planed entirely by hand, firstly, because the boards were too wide to fit through our planing machine and, secondly, because it allowed us to retain as much thickness as possible. We made a set of eight chairs, again from the clients' oak. Designed by James Ryan and made by Chris Wallis.





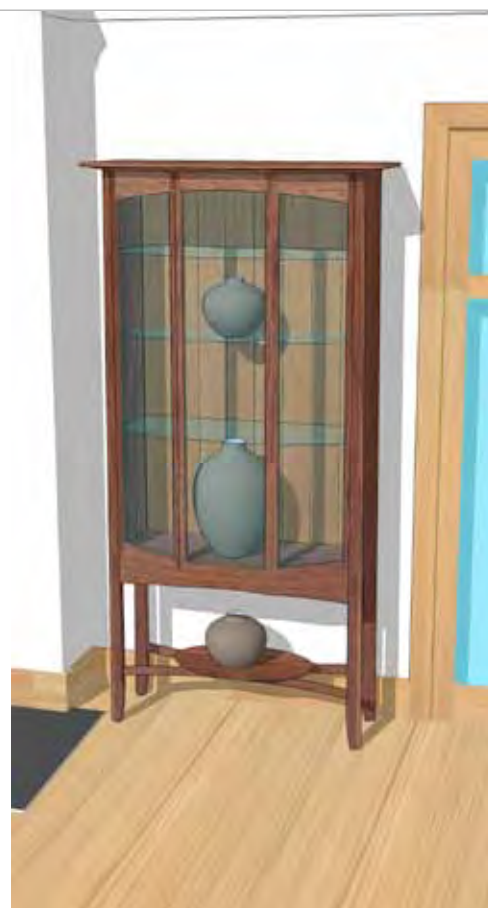
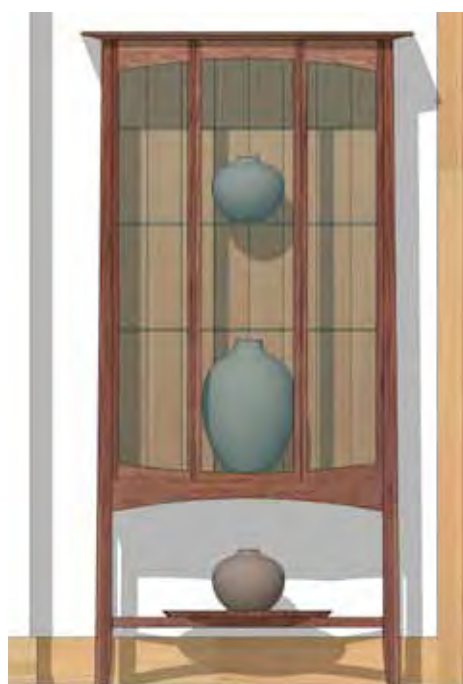
Display Table

This piece has an upper glazed display area with a drawer underneath for further storage. It was designed by James Ryan and made in oak by Paulo de Vasconcelos.

Barnsley Workshop
Display Cabinet



Designed by James Ryan





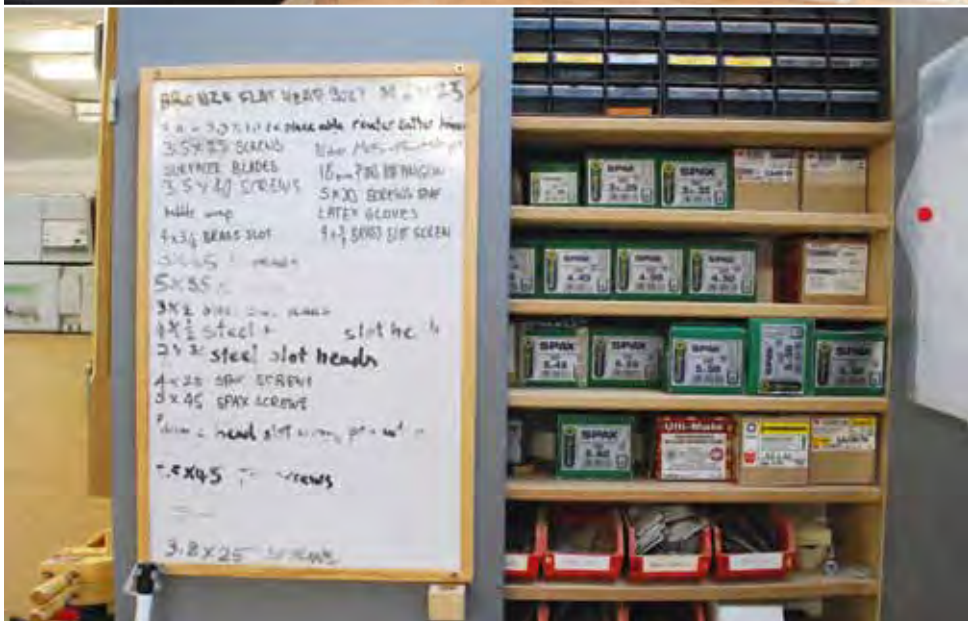
Display Cabinet

This cabinet was made to sit near a Shapland and Petter sideboard in a converted coach house, a building that was originally designed by the Arts and Crafts architect Baillie Scott. The cabinet displays a collection of Carltonware. The presentation drawing on the left illustrates James Ryan's design concept. We use these presentation drawings to help everyone understand what the finished piece will look like. The cabinet was made in brown oak with a chestnut back and bespoke LED strip lighting. It was designed by James Ryan and made by Joe Orchard.



Extending Dining Table

Last year we made the first version of this table. This year's version has cross stretchers added to the underframe. Its extending mechanism can be operated effortlessly by one person. It was designed by James Ryan and made in American walnut by Chris Wallis.

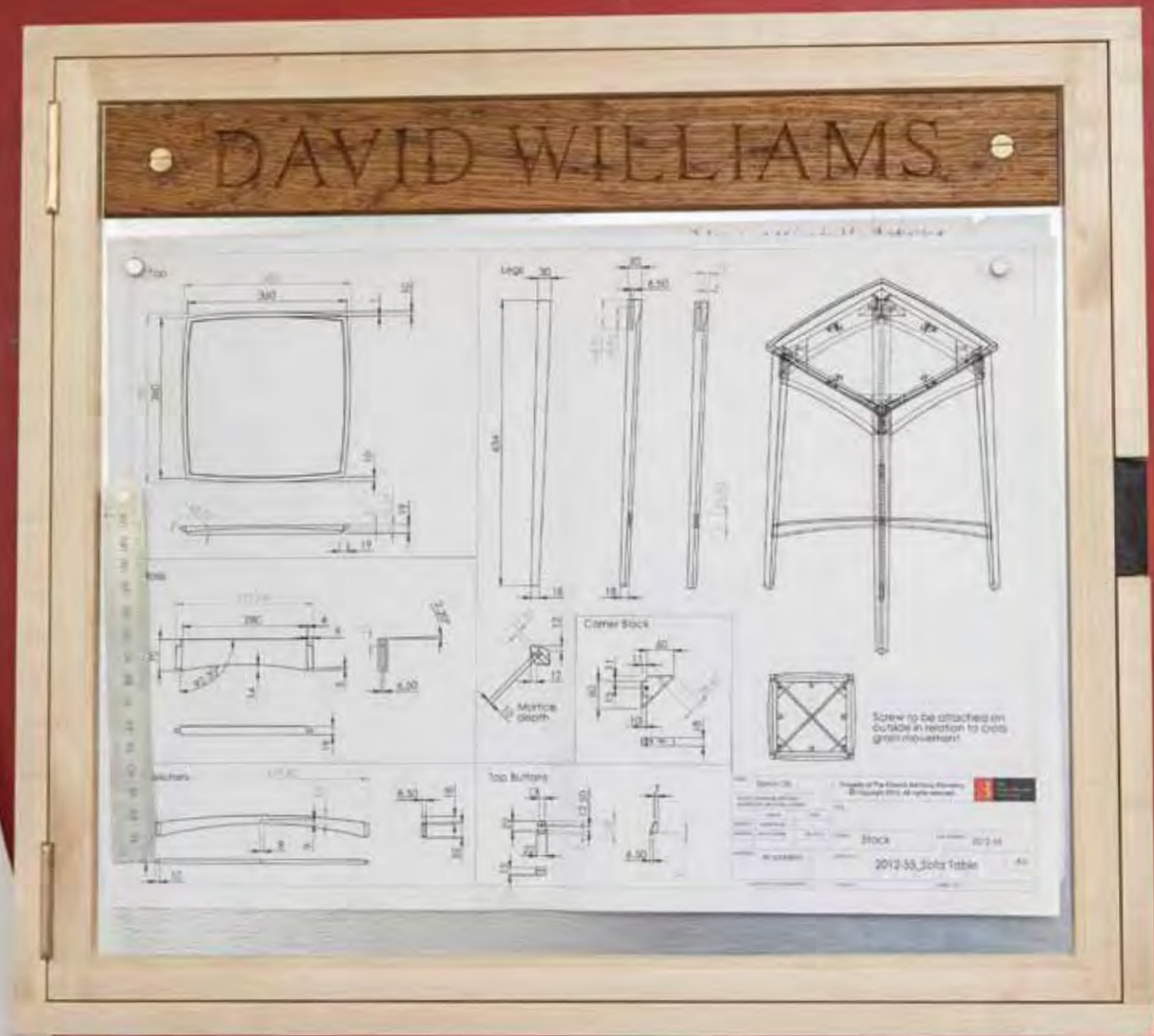




Writing Desk

This desk is based on one of James Ryan's earliest designs for the Barnsley Workshop, but with modified dimensions. This version was made in Swiss pearwood with sycamore inlay. It was designed by James Ryan and made by Gary Ferguson and David Williams.





Drawing Cupboard

In recent years, all apprentices have made one of these cupboards to go above their own bench. David Williams made this one in sycamore and carved his name in oak. On it is a drawing of the occasional table shown on this page.

Occasional Table

This is another practice piece that our apprentices make. The joinery on the X-stretchers is tricky and a good test of accuracy, as is the fitting of the bog oak inlay line on the top. Made by David Williams.



Chair

This chair combines design details of our *Bow* and *Grace* chairs. It was made to accompany the Swiss pear writing desk on page 10. It was designed by James Ryan and made by Paulo de Vasconcelos.



Chair

We made these chairs to match the kitchen table on page 3. After making the table there was a limited amount of the clients' oak left. We had hoped to make six chairs. In the end we managed eight. The design was adapted from our Bow chair with some changes that picked up design cues from the table. Designed by James Ryan and made by Andrew Marsh.





Collector's Cabinet

We made a pair of these cabinets, designed to hold a collection of early American bank notes. (For more images see over).





Collector's Cabinet

The cabinet has a 'starburst' pattern on the outside in American walnut. The legs and drawer fronts are in rippled sycamore. Altogether, in the two cabinets, there are forty-four drawers each with a protective plate of glass. Designed by James Ryan and made by Joe Orchard.







Andrew Marsh

Medicine Cabinet

Made in oak and burr brown oak by Andrew Marsh



Brown Oak Table Lamp

Made by David Williams



Elm Stool

Made by Danny Humphreys

Cuff Link Box

Made in cherry and burr brown oak by David Williams



Tall Stool

Made in ash by Andrew Marsh



Paulo de Vasconcelos

People in 2014

Staff



James Ryan
Designer-Manager



Robin Hasslacher
Treasurer



Stephen Rock
Craftsman-Tutor



Joe Orchard
Senior Craftsman



Paulo de Vasconcelos
Third-Year Apprentice



David Williams
Second-Year Apprentice

Pupils and Work Experience Placements



Gary Ferguson
Pupil



James Millard
Work Experience Student

New Apprentices



Doug Foster

Foundation Apprentice

Doug joined us from the Building Crafts College, London where he studied furniture-making for three years.



Sam Brister

Foundation Apprentice

Sam joined us in September from Moulton College where he studied furniture-making for three years.

Departures



Danny Humphreys

Apprentice

Danny left us in August after a year of training. He is now a furniture maker in Cambridge.



Andrew Marsh

Apprentice

Andrew left us in August after two years of training and has now set up on his own making furniture in London.



Chris Wallis

Craftsman

Having completed his apprenticeship Chris spent a further year with us as a craftsman. He is now working as a furniture maker in West Sussex.

Workshop Review by Designer-Manager James Ryan

Looking back at 2014, one of the highlights for me was making the kitchen table (page 3). It gave us the opportunity to use the clients' timber, which had a wilder grain pattern than we generally use. Because the top is securely held to the base we could use timber with a really strong character. The Bedales exhibition was another highlight. I enjoyed seeing furniture by Sidney Barnsley and Edward Barnsley alongside our more recent work. It illustrated the changes in design, techniques and materials, and the continuity of fine craftsmanship.



Training

We are fortunate to attract a good number of talented applicants for our apprenticeship vacancies each year and 2014 was no exception. We drew up a shortlist of nine candidates and offered each of them a trial day in the workshop. From this process two suitable candidates emerged; Sam Brister from Moulton College in Northamptonshire and Doug Foster from the Building Crafts College in Stratford, London.

Gary Ferguson was with us as a fee-paying pupil for some of the year. Gary's enthusiasm and generosity made it a pleasure to have him in the workshop.

Exhibitions and Events

We had a busy year exhibiting at different venues. *Masterpiece, London* has become a regular fixture in our calendar and the exhibiting highlight of our year. In June this year we exhibited a new design of rocking chair, an extending circular table and the Mk III library steps.

We had our now customary Open Saturdays in March, June and October.

We were very pleased to be invited by Alitex, the bespoke greenhouse and conservatory manufacturers, to take part in their *Home and Garden* event near South Harting.

The Festival of Young People is an annual event held in Petersfield Festival Hall showcasing the work of young artists and craftspeople. We usually exhibit the work of our young apprentices.



Making Light was a very special, unique event to raise money for Hostage UK and Save the Children. Our *Grace* chair shared the stage with Dervla Kirwan and Rupert Penry-Jones, who were performing a play written for the event by Conor McPherson.

In November we exhibited in the Bedales Gallery. The last major Barnsley Furniture exhibition at this venue was a retrospective in 1990, the first year the gallery opened. We were very fortunate to be able to borrow a fine selection of Sidney Barnsley and Edward Barnsley pieces from private collections.



Exhibition of work by Sidney Barnsley and the Edward Barnsley Workshop in the Gallery at Bedales School

Visitors

The workshop attracted visitors and many organised group tours during the year. These included:
Building Crafts College Students
Chichester College students
Da Vinci scholarship students
Members of the Gimson Family
The Hampshire Archive Trust
Marc Fish students
The William Morris Society
Romsey DFAS

Of particular note was a group visit by Allan Lupton and family. Allan's father was Geoffrey Lupton, who built the workshop and cottage in around 1908.

Building Project

In the last review I wrote of our intention to apply for a grant from the National Lottery. After a great deal of work, with much assistance from one of our Trustees, Peter Taylor, we submitted our application in August. In December we heard that we had been unsuccessful. However, we have been encouraged to have further dialogue with National Lottery in regard to possibly re-applying.

In the meantime, we have planted native hedging on the boundary of the plot of land, in preparation for the relocation of the sheds.

Bespoke Guildmark

I am in the final year of my three-year chairmanship of the BGM committee. It is a great pleasure to be able to interact with respected fellow designer-makers. It is an opportunity to help raise standards in the industry.

Public Relations

Tracey Bates of Esprit PR worked hard on our behalf. We featured in many publications including *Homes and Gardens*, *The Sunday Times* and *Tatler*. We continue to engage with social media, particularly via Twitter and our website blog.

continues over...



At Pinbury, about 1895. From left to right are Sidney Barnsley, Lucy Morley, Ernest Gimson, Alice, Mary Ernest and Ethel Barnsley

Worldskills

Sam Brister, one of our new foundation apprentices, is on a shortlist of three competitors to represent the UK to compete in the 2015 Worldskills competition to be held in Brazil. All the shortlisted competitors have been following a rigorous training programme which will lead to the final team selection in May 2015.

Archive Loan

We were asked to loan the above photograph from our archives to the National Portrait Gallery for their exhibition entitled *Anarchy & Beauty: William Morris and His Legacy, 1860-1960* which opened in October 2014.



Acknowledgements

Peter Allchurch
Gilly Anderson
Sharyn and Nic Antonini
Jenny Broadhead
Capital Crispin Veneers
Gareth Capner
Michel Focard de Fontefiguieres
Nigel Grimwood
Sir James Scott



The interior of the cottage next to the workshop with Geoffrey Lupton's original bath

The Year Ahead

In 2015 we will be kept busy making a set of more than one hundred dining chairs to furnish the dining hall at Magdalen College, Oxford.

We are looking forward to exhibiting again at *Masterpiece London* in June and we will hold three Workshop Open Saturdays this year.

We look forward to selecting talented and deserving apprenticeship applicants to start next September.

7 March 2015

Workshop Open Saturday

18 May 2015

Last date for registering interest in this year's apprenticeships

6 June 2015

Workshop Open Saturday

25 June – 1 July 2015

Masterpiece 2014,
Royal Hospital Chelsea

September 2015

New apprentices start

17 October 2015

Workshop Open Saturday

5 March 2016

Workshop Open Saturday

Visit our website for more detailed information.

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.

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.

Sidney Barnsley

(1865–1926)

Below is a tribute to Sidney Barnsley, Edward Barnsley's father, by W. R. Lethaby published in the Times newspaper.

Lethaby (1857–1931) was chief clerk in the architectural office of Richard Norman Shaw when Sidney Barnsley arrived there in 1885. Barnsley and Lethaby were part of a group of young architects who set up the short-lived but significant furniture business Kenton and Co. Lethaby went on to found the Central School of Art and Design in 1896. He was appointed first Professor of design at the Royal College of Art in 1901 and is seen by many as an important influence on the Bauhaus and the development of the Modernist Movement in Germany.



Sidney Barnsley moving timber with his Sapperton workshop in the background

The Times

30 September 1926

Mr. SIDNEY BARNSELEY

Professor W. R. Lethaby writes:—

Mr. Sidney Howard Barnsley, who died suddenly at Sapperton, in Gloucestershire, last Saturday, was an able architect and at the same time a skilful working cabinet-maker.

Born on February 25, 1865, he came of a Birmingham family of builders, and inherited an instinct for construction and craftsmanship. He became a pupil of Norman Shaw, and early came into contact with Ernest Gimson, with whom he remained closely associated until Gimson died a few years ago. Both were much influenced by the example and teaching of William Morris and Philip Webb to make direct contacts with workmanship. At the end of his term with Norman Shaw Barnsley travelled with his friend R. S. Weir, and for a time they were students at the British School at Athens, investigating and recording the remains of

Byzantine architecture in Greece. On his return Barnsley made the acquaintance of the late Dr. Edwin Freshfield, who was interested in Byzantine studies, and employed him to build a little church at Lower Kingswood, Surrey. This Barnsley not only designed, but worked on it personally, and painted the roof with his own hands.

At this time — about 1891-2 — Barnsley and Gimson were living together in Raymond Buildings, Gray's Inn, and there they came to the conclusion not to pursue London practice, but to go into a country district and work at crafts. Barnsley was highly endowed for a career as an architect, a brilliant draughtsman and a learned archaeologist, with a special turn for construction, and it must have required much resolution to turn from all this and work at the bench as a cabinetmaker. However, he drilled himself thoroughly, and became an able working master and practical artist. The friends, joined by Sidney Barnsley's elder brother, Ernest, settled first at Pinbury, and then at Sapperton, where they built

themselves houses and formed a small craftsman's community. Here Barnsley produced many pieces of sound and truly delightful furniture, the selection of material, design, and craftsmanship being his very own.

From the early days of Morris admiration Barnsley had been a member of the Society for the Preservation of Ancient Buildings, and for it he continued to do valuable work. Their way of looking at ancient buildings induced in Barnsley a deep, Morris-like reverence for the old buildings of our land. He came to see that qualities like theirs could not be imposed on modern structures by imitative design, but that they must come from within through methods and spirit of work. In this way as a builder-architect he did a good deal of excellent building in the Cotswold district, and, indeed, he had to leave several works incomplete. He lived quietly but deeply in close touch with unspoilt nature, and in the ways of workmanship. It may be that he was a pioneer.



Interior of Sidney Barnsley's cottage at Sapperton, 1903



Sidney and Lucy Barnsley with their children Grace and Edward (seated)



Oak dresser made by Sidney Barnsley and exhibited at the 1899 Arts and Crafts Exhibition, London



A Sidney Barnsley swing mirror

In its unique and historic workshop the Edward Barnsley Educational Trust trains apprentices to become the top furniture-makers of the future. We are keeping valuable craft skills alive.

Background

The EBET is based in a beautiful corner of rural Hampshire at the workshop of Edward Barnsley (1900 – 1987). Edward Barnsley's approach to furniture-making was rooted in the Arts & Crafts Movement in which his father and uncle, Sidney and Ernest Barnsley,

were key figures. Edward Barnsley became one of the most influential designer-makers of the twentieth century. His workshop, which he established in 1923, is renowned for making high-quality furniture.

Why was the EBET established?

For people wanting a career in fine furniture-making it is almost impossible to find workshop-based training. Small workshops cannot afford to offer apprenticeships. Apprentices need good supervision to learn skills. They need time to build up enough experience to make furniture at a pace that is commercially viable. In 1980, to offer apprenticeships and to pass on the skills and experience

developed in the Barnsley Workshop, a group of supporters founded the EBET.

The EBET Apprenticeship Scheme

In the workshop there are four apprentices, guided by a craftsman-tutor, working alongside experienced craftsmen. Apprentices follow a carefully structured syllabus. The first pieces are made entirely by hand. More experienced apprentices make furniture commissioned by the Barnsley Workshop's clients. Apprentices receive regular feedback. There is great demand for the training we offer with more than ten applicants for each place. We operate a rigorous selection process and recruit the most talented and enthusiastic people. We help apprentices find employment at the end of their training. Training in the Barnsley Workshop is highly regarded. Other furniture workshops frequently contact us, looking to recruit our apprentices.

Our Achievements

Since 1980 the EBET has trained more than sixty people and, significantly, nearly all of them continue to earn their living making high-quality furniture. Many of them have gone on to set up their own furniture-making businesses. James Ryan, who is a former apprentice and now manager of the Barnsley Workshop, is chairman of the Bespoke Guildmark Committee at the Worshipful Company of Furniture Makers. Two of our apprentices have been selected to represent the UK in cabinet-making at the WorldSkills competition. Held



Edward Barnsley
1945

every two years, it is the biggest international skills competition for young people. Gary Tuddenham won the gold medal in Tokyo in 2007.

Our Costs

Providing we have sufficient funds, each September we take on two first-year apprentices and we offer a further year of training to two of our current apprentices. We provide our apprentices with free training and financial support. To employ a craftsman-tutor and train four apprentices we need to raise £79,690 for 2015. That figure includes Foundation Apprentice annual bursaries of £7,200 each, the wage costs of senior apprentices and the craftsman-tutor plus a share of the workshop overheads.

Summary

In furniture-making it is very hard to find workshop-based training. Skilled crafts-people rarely have enough time or money to engage apprentices. We are an educational charitable trust based in a historically important workshop. We teach talented people to become commercially viable furniture-makers. Our supporters help us train the next generation of skilled furniture-makers.

Fundraising

We would like to express our thanks to all our generous supporters. We receive support in a variety of forms: one-off donations, regular payments and legacies from individuals.

We invite individual supporters of the Trust to join our Friends organisation. In 2014 we received generous support from many grant-making trusts and charities including:

Barbara Whatmore Trust

Carpenters Company

Charlotte Bonham-Carter Charitable Trust

D'Oyly Carte Charitable Trust

Ernest Cook Trust

Furniture Makers Company (Olwen & Edwin Powell Award and the Andrew Varah Award)

Garfield Weston Foundation

Golsoncott Foundation

Gordon Fraser Charitable Trust

Hargreaves and Ball Trust

Hedley Foundation

J S Trust

Kobler Trust

NADFAS

(Patricia Fay Memorial Fund Award)

Newby Trust

Radcliffe Trust



The Hedley Foundation



Trainees helped by the Edward Barnsley Educational Trust

Colin Eden-Eadon	1981	Tutor at the Building Crafts College, London
Giles Garnham	1981	Contact lost
Robert Lawrence	1981	Furniture maker; 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 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; Surrey
Theo Cook	1997	Furniture maker and tutor; East Sussex
Vincent Large	1998	Proprietor; Kambium Furniture
Simon Pretty	2000	Proprietor; Simon Pretty Furniture
Graham Christmas	2001	Furniture maker; Bermuda
Ross Clarke	2002	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	Production Director; Denmark
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; Cumbria
Nathan Day	2006	Proprietor; Nathan Day Design, Yallingup, Western Australia
Andy Cunningham	2007	Project Manager; 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	Furniture maker; West Sussex
Douglas Williams	2009	Project manager; London
Mark Tamcken	2009	Teacher and furniture maker; Berkshire
Chris Adkins	2010	Furniture maker; Cheshire
Will Church	2010	Furniture maker; Cheshire
Laura Tunstall	2011	Designer at Luke Hughes and Co.
Tom Keogh	2011	Furniture maker; Cheshire
Andrew Marsh	2012	Proprietor; Andrew Maker Furniture
Danny Humphreys	2013	Furniture maker; Cambridge



Graham Christmas 2001-4



Michael Shally c. 1986



Laura Tunstall 2011

Chairman's Report



We have been running apprenticeships and, therefore, workplace-based training for many years. We are pleased that, nationally, apprenticeships are receiving more support than they have for many years and that this approach is recognized by policy-makers as a good way to address our national skill shortages and to help young people into employment.

The benefits of the Barnsley Workshop based training are two-fold. Firstly, James Ryan, who himself trained in the workshop, is able to combine his wonderful design flair with a deep understanding of how to construct furniture well. Secondly, our apprentices, with access to a wealth of furniture-making experience stretching back over ninety years, are able to leave us and embark on a fulfilling career. The list on the opposite page shows how well apprentices do after training with us. I believe the Barnsley Workshop sets the standard when it comes to creating outstandingly talented furniture-makers.

Aside from my involvement with the EBET, I run my own contract furniture making business. I know that, in the UK, there is no shortage of aspiring furniture-designers, but so many of them have little understanding of the manufacturing skills needed to make furniture well and, importantly, make a living at it. The Barnsley Workshop, with its Arts and Crafts heritage, sets an example of how good design and manufacturing skills can be combined in the same workshop.

Rodney McMahon

Chairman of the Edward Barnsley Educational Trust

Please help us to keep craft skills alive

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.

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.

Legacies in 2014

This year the Edward Barnsley Educational Trust was extremely grateful to receive legacies from the estates of Kathleen Joyce Lampard and Doreen Mary Elsie Wedgbury.





Review 2014

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The Edward Barnsley Educational Trust

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The Workshop is open to visitors
from 8:30 am to 4:30 pm Monday to
Friday

Registered as a charity 18.02.1980
Charity no. 279514

Trustees

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Bill Jackson

Paul Martin MA(RCA), FCSD

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