



The
Edward Barnsley
Workshop



Furniture makers since 1923 Annual Review

Review of 2016

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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 1980
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James Ryan

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Introduction

In the Edward Barnsley Workshop we design and make exceptional pieces of furniture. We work to commission, so the furniture we create 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.

Edward Barnsley wanted his clients to take pleasure using the furniture he designed for them. He also wanted his employees to find fulfilment through their work, using their skill and craftsmanship to make furniture of outstanding quality. He showed a way for a contemporary workshop to make furniture in the spirit of the Arts and Crafts ideals.

Contents

Furniture Review	2
Rocking Chair	2
Dining Suite	4
Low Chair	6
Brown Oak Chairs	7
Fire Surround & Fitted Furniture	8
Oak Rocking Chair	10
Mk VII Library Steps	11
Coffee Table	12
Folding Chair	13
Scorched Oak Dining Table	14
Pair of Occasional Tables	15
Cufflink Box	15
Reading Stand	16
Swing Mirror	17
People in 2016	18
Workshop Review	20
Edward Thomas – Poet	24
Trust Profile	26
Building Appeal	30



Rocking Chairs

This year Paulo de Vasconcelos made Edition Two and Edition Three of James Ryan's iconic rocking chair design. They are both in oak. One is bleached white, the other scorched black (facing page).



Dining Suite

Our client wanted a kitchen table with flexible seating options. We made two benches, two stools and two chairs (not shown here). The client wanted a less formal feel to the furniture. To achieve this, we selected oak with character, which included some knots and burrs. The table was made by apprentice Nathan Peach, the stools by apprentices Ian Towers and Warren Bentley, the benches by craftsman Joe Orchard. Designed by James Ryan.





Low Chair

James Ryan designed a one-off chair at the request of a client who wanted a lower version of our 'Grace' chair. Made by Sam Brister.



Brown Oak Chairs

These chairs were made for a London house. They are similar to the Magdalen College chairs we made in 2015. David Williams, who made them, is in the photograph. Designed by James Ryan.



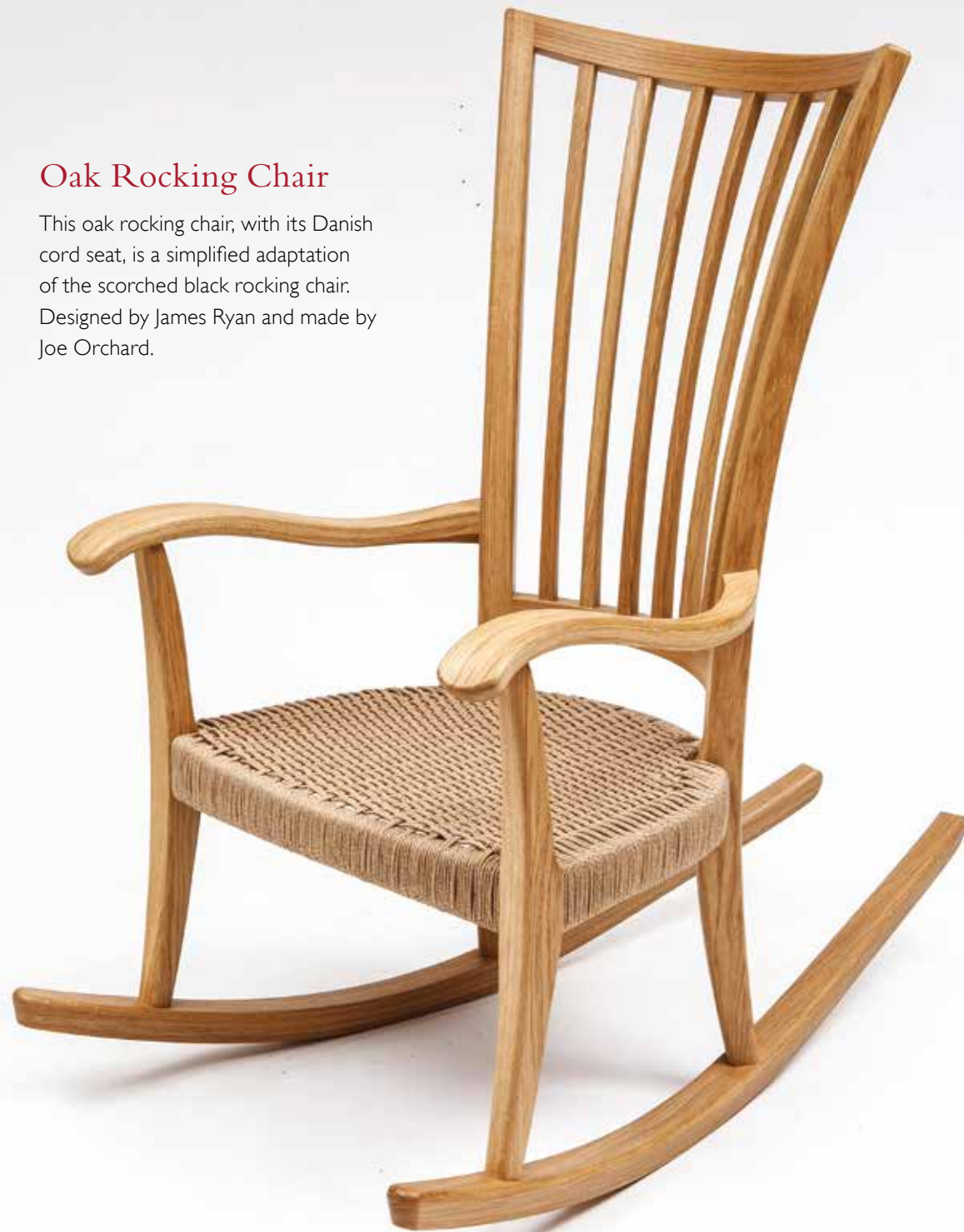


Fire Surround and Fitted Furniture

Made for a client, whose house was designed by Baillie Scott, an architect who worked in the Arts and Crafts style. The furniture is all in brown oak. Designed by James Ryan and made by Joe Orchard.

Oak Rocking Chair

This oak rocking chair, with its Danish cord seat, is a simplified adaptation of the scorched black rocking chair. Designed by James Ryan and made by Joe Orchard.



Mark VII Library Steps

Made by Paulo de Vasconcelos, these are the most recent version of our library steps. Designed by James Ryan.





Coffee Table

The toughened glass top of this table is bonded to stainless steel pads glued into the tops of the legs. Designed by James Ryan and made by David Williams.



Folding Chair

Our client had previously commissioned a folding table and wanted a folding chair to match. Designed by James Ryan and made by Nathan Peach in cherry with brass fittings.



A Pair of Occasional Tables

Nathan Peach and Edmund Barker, our two first-year apprentices, each made a version of this table in unusual curly maple. This table is a challenge to make, with curved drawer fronts and the need for precision drawer fitting.



Scorched Oak Dining Table

The surface of the legs and the edge of the top are finished with decorative gouge-work. The inset photograph shows the natural colour of the oak before final shaping and scorching. Designed by James Ryan and made by apprentices David Williams and Sam Brister.



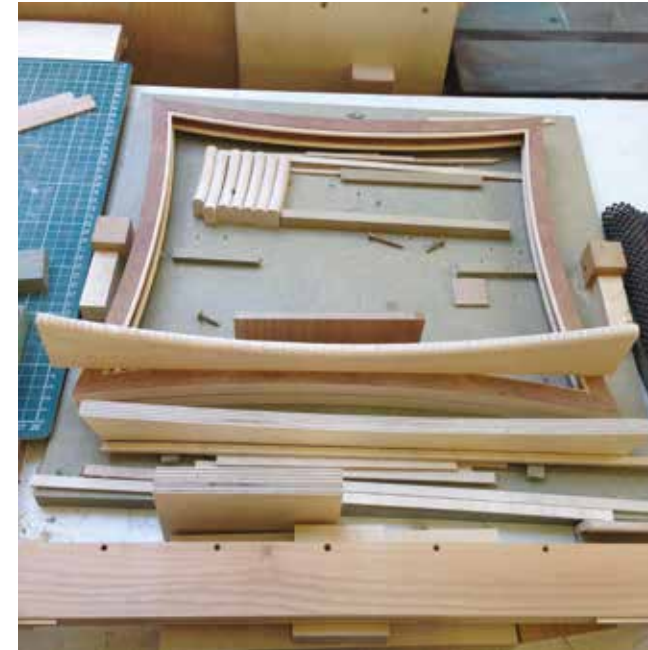
Cufflink Box

This oak box has a drop-in tray and a burr oak lid. Made by Nathan Peach.



Reading Stand

This is a reworking of a James Ryan design from 1998. It was James's first design for the Barnsley Workshop. This stand was made in pear wood by apprentice Nathan Peach. The angle of the stand is adjustable and it will fold flat.



Swing Mirror

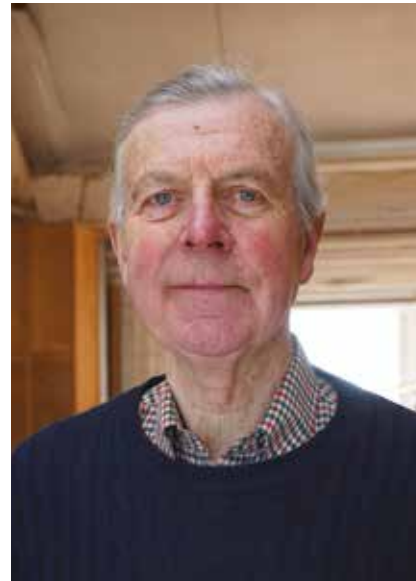
James Ryan created his own version of a swing mirror that Edward Barnsley designed in the nineteen seventies. On the left is the older version which is in Cuban mahogany. On the right is James's contemporary version in burr madrona and sycamore.



People in 2016



James Ryan
Designer-Manager



Robin Hasslacher
Treasurer



Stephen Rock
Craftsman-Tutor



Joe Orchard
Senior Craftsman



Nathan Peach
Second-Year Apprentice

New Apprentices

Warren Bentley
Foundation Apprentice (right)
Warren joined the workshop in September 2016

Ian Towers
Foundation Apprentice (far right)
Ian joined the workshop in September 2016



Pupils and Work Experience Placements



Julia Greek *Pupil from Sweden*



Benjamin Meredith-Hardy
Work Experience



Freddie Martin *Work Experience*



Max de la Guerra *Work Experience*

Departures



David Williams
Third-Year Apprentice



Edmund Barker
Foundation Apprentice
Ed joined the workshop in September 2015 having spent two years at the Building Crafts College, London.



Paulo de Vasconcelos
Craftsman



Sam Brister
Second-Year Apprentice

Workshop Review

by
Designer-Manager
James Ryan

Looking back at 2016, one of the most encouraging experiences of the year was the response we received to our appeal for funds for our building improvement plans. We launched the appeal in August. We wrote to friends, clients and supporters of the Barnsley Workshop. The generosity of the response was, for me, gratifying. In addition to offers of financial support, we received pledges of building materials. It revealed to me just how much goodwill there is towards the workshop and our apprentice-training activities. We are now applying to a wide range of charitable trusts for funding.



Completed timber-drying sheds. Detailed views are on page 23

In early 2016 we completed the restoration of our relocated timber-drying sheds. We were able to start filling the two sheds with our timber. The workshop was fortunate to receive a large donation of seasoned timber from Alan Broadway. He wanted to pass on his stocks of ash, oak and walnut that he had built up over many years. The timing was good as we were able to use the renovated timber sheds to store his generous donation. Now the timber-sheds are back in full working order I plan to add freshly sawn timber to our stocks over the coming months.

Training

This year, following a rigorous selection procedure that generated a shortlist of seven, we recruited two new apprentices. Ian Towers

studied at Moulton College in Northamptonshire before applying to join us. Warren Bentley was still at school studying 'A' Levels when he applied. It is very unusual for us to take on a school leaver, but Warren was able to show us some impressive work that he had made in his home workshop. Ian and Warren started work with us in September and have settled in well. They are working their way through our foundation training programme, making gradually larger and more complicated pieces.

Nathan Peach has stayed on for a second year of training in the workshop. He is developing into a fine craftsman, and has been working on some important commissions for the workshop. In September, we welcomed Julia Greek from Stockholm where

she had just finished at the Carl Malmsten Furniture Studies Course. She came to us to gain experience in a workshop with a different tradition to what she was used to. Our workshop had been recommended to her by her tutor and she worked with us for a month.

This year we said goodbye to three apprentices. Edmund Barker is working in London. Sam Brister and David Williams have both taken jobs in a workshop near Wrexham. This is the measure of the effectiveness of the training we have given them. We are pleased when they are offered a job that allows them to put to good use the skills they have learned in the Barnsley Workshop. Paulo de Vasconcelos, a craftsman who stayed on with us after completing

his apprenticeship in 2015, also left this year for a workshop in Buckinghamshire. On a personal level, it is sad when people leave us, but I want them to develop their furniture-making careers.

Exhibitions, Events and Promotion

The key event of the year was exhibiting again at Masterpiece London, which takes place annually at the Royal Hospital Chelsea at the end of June. For me, it's a really exciting fair. Exhibiting there provided a wonderful opportunity to meet a large number of people who are enthusiastic about our furniture.

We held three Open Saturdays this year in March, June and October. The October Open Saturday went particularly well. For the first time in many years we offered tea

and cakes. It was our neighbour Eileen Riddiford's suggestion, and she worked hard enlisting help to make it happen. On the day, Eileen and Ania Ryan provided welcome refreshment to many visitors. Thank you to everyone who contributed.

In June, the Barnsley workshop featured in an episode of the BBC1 programme *Escape to the Country*. The programme makers had spent half a day filming with us a few months previously. I expect the episode will be repeated in the future.

In August, we took part at the Celebration of Craftsmanship and Design Exhibition in Cheltenham. In September, we were one of the exhibitors at the Alitex Garden day near South Harting.

Warren Bentley represented the Barnsley Workshop at the Young Furniture Makers' event at the splendid refurbished Furniture Makers' Hall in the City of London.

In November, we were pleased to welcome our local MP Damian Hinds, who is Minister of State for Employment in the department of work and pensions. He was interested in finding out about our fundraising appeal and how he might be able to assist.



Apprentice Warren Bentley shows his coin tray to Damian Hinds MP.



As part of our overall promotion activity we have been working with Alys Bryan on our social media activities, Nick Pye of Agent 8 for our website and Esprit Media are our PR agents.

Visitors

The workshop attracted many visitors and included organised group tours during the year. These included:

Building Crafts College students
Marc Fish's students
Tools and Trades History Society

Garden Project

We have appointed some professional gardeners to help get the cottage garden under control, which we hope will benefit a volunteer garden team which we plan to set up.

Pippa Hackett 1947-2016

In August, I was very sorry to hear of Pippa's passing. I will always be very grateful for the support she gave both to me personally and to the Trust. She was secretary, fundraiser and archivist from 1997 to 2006. Pippa brought a wealth of experience to the Trust having worked for a number of years in the House of Commons as personal assistant to Geoffrey Howe, later Lord Howe. Pippa played a key role in the development of the Edward Barnsley Educational Trust.

Petersfield Museum

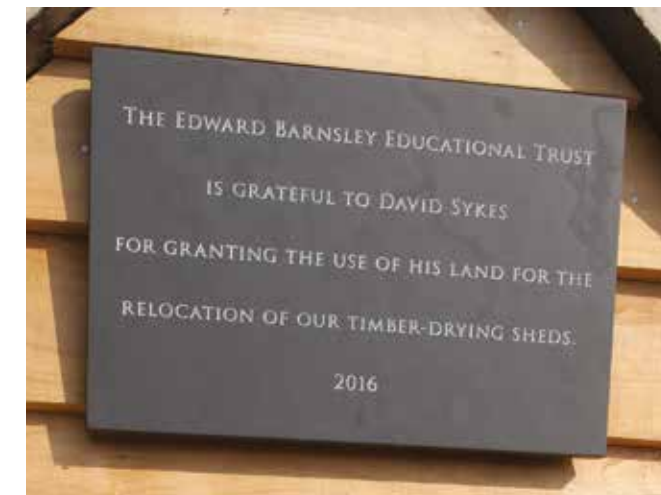
I am very impressed with the new enlarged Petersfield Museum. It contains interesting exhibits relating to the poet Edward Thomas (see pp 24-25). There are also a few smaller items made

by our apprentices available for purchase in the museum shop.

Acknowledgements

I would like to express my gratitude to everyone who has helped us in the workshop over the past year. I would like to say a special thank you to:

Gilly Anderson
Tom Black
Jenny Broadhead
Alan Broadway
Capital Crispin Veneers
Gareth Capner
Christopher Claxton-Stevens
Michel Focard de Fontefiguieres
Jim Hooker
Sue Powell
Judith and Andrew Quiney
Eileen Riddiford
Sir James Scott
Steve and Jackie Street



The Year Ahead

In 2017, we will be working on a memorial chair for the Royal Military Academy Sandhurst. We will also be making a new version of our 'Grosvenor' cocktail cabinet, a large ash bookcase, a lectern for Brighton College, an oak cabinet with drawers and a fire surround. We will be exhibiting an exciting new bleached oak chair at Masterpiece London, along with a bleached oak sidetable and mirror.

4 March 2017

Workshop Open Saturday

15 May 2017

Last date for registering interest in this year's apprenticeships

3 June 2017

Workshop Open Saturday

29 June – 5 July 2017

Masterpiece, London
Royal Hospital Chelsea

September 2017

New apprentices start

21 October 2017

Workshop Open Saturday

3 March 2018

Workshop Open Saturday

Visit our website

www.barnsley-furniture.co.uk

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.



Left to right: The Barnsley Workshop and cottage, the Bee House and The Red House. Photograph taken post 1948.

Edward Thomas – Poet

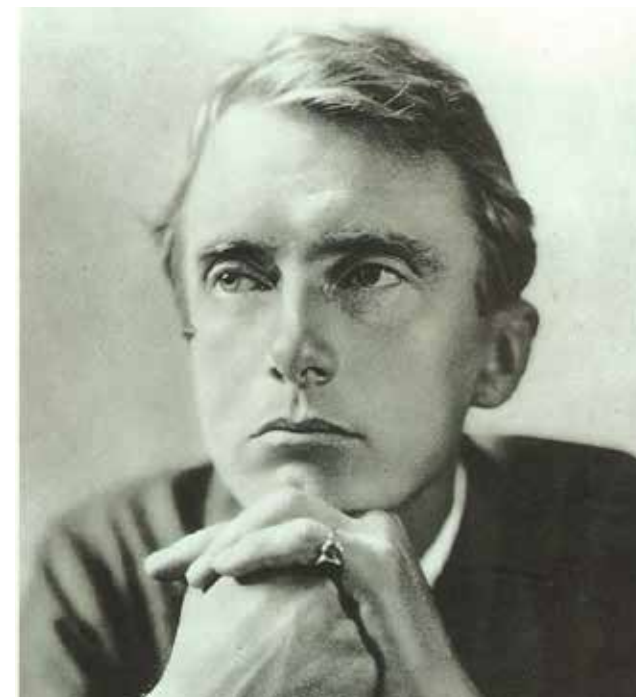
2017 marks the centenary of the death of Edward Thomas – a poet of international renown and resident of Steep – who was killed in action at the Battle of Arras on Easter Monday 1917. Numerous events have been organised to mark the occasion, including the opening of a new Edward Thomas Study Centre at Petersfield Museum.

The Thomases moved to Steep in 1906 on account of their eldest child, Mervyn, who was to begin his studies at Bedales School. Through her connections with Bedales, Helen Thomas (Edward's wife) met Geoffrey Lupton (a furniture maker inspired by the Arts and Crafts Movement), who was building a workshop and cottage in Cockshott Lane. When introduced to Edward, both men took to each other and their friendship paved the way for Lupton offering to build them a house on the hanger, next to his own. The house at Wick Green (later known as 'The Red House') was built to Lupton's specifications from great oaks, which were seasoned, sawn, planed and transformed into beams, doors, floorboards and window frames. Everything for the house that could be sourced locally was so made: the bricks, the tiles, even the glass was made for Lupton. The great nails that studded the doors, the hinges and the hasps – all were forged by Thomas's

new landlord. One of Thomas's requirements was a study detached from the house and Lupton obliged with a small thatched building, part of which served as a store for bee-keeping equipment.

Although Thomas was one of the chief literary critics of his day and wrote numerous topographical works, biographies and essays – he came to poetry late in life. Encouraged and inspired by the American poet Robert Frost, he wrote his first poem *Up in the Wind* in December 1914, when he was 36 in *the shade*. In the next 30 months – as if writing against a deadline – he produced a constant stream of poetry, sometimes writing more than one a day. Virtually all of Thomas's 'Steep poems' were written in his hill-top study, perched on the edge of a plateau, overlooking a densely wooded combe and the distant ridgeline of the South Downs. His study (later known as 'The Bee House') is adjacent to the Edward Barnsley Workshop (formerly Lupton's cottage and workshop) and is currently owned by the grandson of Edward Barnsley.

Edward Thomas's reputation as a poet has grown steadily since 1917, and a hundred years on his work is recognised as one of the foundation stones of modern British poetry. His poems – *Adlestrop* and *Old Man* – have graced



Edward Thomas

numerous anthologies and his influence has been acknowledged by Poet Laureates (Ted Hughes and Andrew Motion) and Nobel Prize winners (Derek Walcott) alike.

For further information about Edward Thomas, please see the following websites: <http://www.edward-thomas-fellowship.org.uk/home.html>

and <http://www.petersfieldmuseum.co.uk/>

Mike Cope

The Edward Thomas Fellowship



The Red House today

The Lane

*Some day, I think, there will be people enough
In Froxfield to pick all the blackberries
Out of the hedges of Green Lane, the straight
Broad lane where now September hides herself
In bracken and blackberry, harebell and dwarf gorse.
To-day, where yesterday a hundred sheep
Were nibbling, halcyon bells shake to the sway
Of waters that no vessel ever sailed ...
It is a kind of spring: the chaffinch tries
His song. For heat it is like summer too.
This might be winter's quiet. While the glint
Of hollies dark in the swollen hedges lasts -
One mile - and those bells ring, little I know
Or heed if time be still the same, until
The lane ends and once more all is the same.*

Edward Thomas

The Edward Barnsley Educational Trust trains apprentices to become outstanding furniture-makers.

Background

Edward Barnsley (1900–1987) established his workshop in 1923 in a beautiful corner of rural Hampshire. For almost a century the craftsmen and apprentices of the Edward Barnsley Workshop have made one-off pieces of furniture of outstanding quality. Important commissions have included furniture for the Palace of Westminster and Canterbury Cathedral. The workshop has a direct link to the origins of the Arts and Crafts movement. Edward's father, Sidney Barnsley, and uncle, Ernest Barnsley, were key figures in the movement.



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, was until recently the 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 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, train our apprentices and cover a share of the workshop overheads we need to raise £74,000 for 2017. 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. We are keeping valuable craft skills alive.



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 2016 we received generous support from many grant-making trusts and charities including:

Barbara Whatmore Trust

Carpenters Company

D'Oyly Carte Charitable Trust

Ernest Cook Trust

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

Garfield Weston Foundation

Hargreaves and Ball Trust

J S Trust

The Arts Society

(Patricia Fay Memorial Fund Award)

Newby Trust



Trainees helped by the Edward Barnsley Educational Trust

Colin Eden-Eadon	1981	Retired tutor; BCC 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 house builder; 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 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	Proprietor; Parabola Workshops, Cumbria
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
Andrew Cunningham	2007	Project Manager; Cheshire
Daniel Pateman	2007	Proprietor; Crafted by Daniel
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; Cheshire
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 Gosling
Tom Keogh	2011	Furniture maker; Cheshire
Andrew Marsh	2012	Proprietor; Andrew Maker Furniture
Paulo de Vasconcelos	2012	Furniture maker; Buckinghamshire
Danny Humphreys	2013	Furniture maker; Cambridge
David Williams	2013	Furniture maker; Cheshire
Sam Brister	2014	Furniture maker; Cheshire
Douglas Foster	2014	Furniture maker; London
Edmund Barker	2015	Furniture Maker; London
Nathan Peach	2015	Apprentice, Barnsley Workshop
Ian Towers	2016	Apprentice, Barnsley Workshop
Warren Bentley	2016	Apprentice, Barnsley Workshop

The Trust's objects

As set out in its deeds the Trust's charitable objects are:

To assist persons who are in need of financial assistance and who are preparing for, entering upon or engaged in the craft of handmade furniture making by providing them with tools, outfits or by paying fees, travelling or maintenance expenses or by such other means for their advancement in life to enable them to earn their living as the trustees think fit;

In otherwise promoting the education and training of such persons;

To preserve and maintain for the public benefit the Edward Barnsley archive.



Your opportunity to play a part in the future of the Edward Barnsley Workshop . . .

The appeal

We are seeking your support to help us reach our fundraising target of £500,000 for building improvements. We plan to build a workshop extension and then to reorganise and sympathetically refurbish our existing listed buildings. These changes will enable us to train more furniture-making apprentices, and to improve the way we inform visitors about the work we do today and the heritage of the Edward Barnsley Workshop.

The need

Since 1980 the Edward Barnsley Educational Trust has provided training to over sixty people in Edward Barnsley's workshop. However, the number of apprentices we can train is limited by the available space. The bench shops are cramped. The newer, larger machines we use today are squeezed into a 1960s extension that was built for the machinery Edward Barnsley had at the time. We lack an accessible, dedicated area where visitors can learn about the workshop and watch furniture-making in progress.

Our plans

In 2016, using Trust funds, we completed the restoration of our timber-drying sheds. Their relocation gives us the space to erect a new building adjoining the existing workshops. We have planning permission to build an oak-framed, timber-clad building that will enlarge the workshop area and give us an improved arrangement for the workbenches and the machinery. These changes will make it easier for us to comply with the latest health and safety regulations. We will also reorganise parts of the existing buildings and provide visitors with a larger, more accessible display and information space. The projected total cost of the work is £600,000. The Edward Barnsley Educational Trust has a designated fund of £100,000 leaving us with a fundraising target of £500,000.



Restored timber sheds

Key benefits of the improvement plan:

- The space to take on more apprentices
- A new display area for visitors
- 150 m² of new working area
- The preservation of listed Arts and Crafts buildings
- Improved health and safety standards
- An upgraded biomass heating system
- A larger space for a safer machinery arrangement

As well as seeking support from private individuals and charitable trusts I am also keen to discuss sponsorship opportunities with people in business. Sponsorship could be either financial, or goods and services in kind. We have already received pro bono professional help on this project from an architect, a graphic designer and a fundraiser. Please get in touch with me if you are interested in helping.



James Ryan
Designer-Manager
01730 827233
enquiries@barnsley-furniture.co.uk

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

Legacies play a vital part in supporting the work of the Edward Barnsley Educational Trust. In 2016, we finished the preservation of our timber-drying sheds. This work would have been impossible without money from legacies left to us in 2015.



Edward Barnsley in the workshop cottage c.1926

