



The
Edward Barnsley
Workshop



Review of 2017

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Editor

Stephen Rock

Photography

Michel Focard de Fontefiguières LBIPP

www.focard.co.uk

Additional photography

Oly Barnsley, Stephen Rock

Design

Stephen Rock, Paul Martin

The Edward Barnsley Educational Trust

Cockshott Lane, Froxfield, Petersfield

Hampshire GU32 1BB

01730 827233

enquiries@barnsley-furniture.co.uk

The Workshop is open to visitors

from 8:30 am to 4:30 pm Monday to

Friday

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Trustees

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Designer-Manager

James Ryan

www.barnsley-furniture.co.uk



Introduction

In the Edward Barnsley Workshop we design and make exceptional pieces of furniture in a wide range of timbers. We work to order, so the furniture we create is as diverse as our clients' requirements. Rather than producing a brochure of standard pieces, we publish a review of the work carried out in the workshop over the previous year. This annual review also explains the work of the Edward Barnsley Educational Trust.

Edward Barnsley (1900-1987) was a furniture maker who devoted his working life to maintaining and developing the values of the Arts and Crafts Movement. He established his workshop in 1923 near Petersfield in a beautiful corner of rural Hampshire. He wanted his clients to take pleasure using the furniture he designed for them. He wanted his craftsmen and apprentices to find fulfilment through their work, using their skills to make furniture of the highest quality. Edward Barnsley showed a way for a contemporary workshop to make furniture in the spirit of the Arts and Crafts ideals.

Significant commissions carried out in the Barnsley Workshop have included furniture for the Palace of Westminster and the oak boards for the re-binding of the Domesday Book.

Today, the workshop is led by James Ryan. He joined the workshop as an apprentice in 1992 and in 2002 he assumed responsibility for design and management.

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Edward Barnsley
1945

Furniture Review



‘Rise and Fall’ Sidetables

Both tables are made in oak. One has a scrubbed finish. The other has been scorched. They were designed by James Ryan and made by Paulo de Vasconcelos and Joe Orchard.





Memorial Chair

This chair was commissioned by the Royal Military Academy Sandhurst as a memorial to Margaret Jones MBE. She was a long-serving and much respected figure at the college, who would take new foreign cadets under her wing.

The chair was designed by James Ryan and made by Nathan Peach.



Rocking Chair

The rocking chair on the facing page is the Repose Mk I Rocking Chair.

It is a scrubbed oak version of an earlier chair that had a scorched finish. The sculpted, curving shapes of the components make for an extremely comfortable, relaxing chair. It was designed by James Ryan and made by Nathan Peach.





Dining Table and Chairs

This table in oak has a star-burst veneer pattern on the top and curved laminated stretchers underneath. James Ryan designed the table to seat six in comfort. It was made by Joe Orchard.

Stool

This is the third similar stool we have made for some Barnsley Workshop clients. They are gifts for their grandchildren. This stool was made by Warren Bentley and is in oak.



Scorched Oak 'Masterpiece' Chair

This chair was designed by James Ryan to be exhibited at Masterpiece, London. It was made by Joe Orchard. The back is similar in design to some of our recent rocking chairs. The leather upholstery wraps over the seat rails.



Desk Chair

We created this chair to match a desk we had made previously for the same client. The design of the front legs takes inspiration from the profile of a ski. Skiing is a favourite activity of the client.



Coffee Table

This cherry table with a glass top was designed by James Ryan and made by Ian Towers. The connection between the top and the base is achieved using stainless steel bonded plates.



Carver Chair

This chair was designed by James Ryan and made in rippled sycamore and cherry by Ian Towers. It is a modified version of our 'Grace' chair. It has fewer back bars and was made to fit the client perfectly.



Chest of Drawers

This kitchen cabinet, designed by James Ryan, is in oak. Notable design features are its frame-and-panel drawer fronts and the wedged tenons that are a decorative feature in the top. The piece was made by Joe Orchard.





St Ann's Book Stand

This stand was designed by James Ryan to store and display the books of remembrance in St Ann's, the Anglican church within Her Majesty's Naval Base, Portsmouth. It was made in olive ash by Joe Orchard. The lettering was carved by apprentice Ian Towers. The stand was commissioned by the Allen family in memory of Captain Colin Allen OBE RN.



Ash Bookcase

Our client wanted a bookcase in ash that incorporated the Bedales School motto. The piece is joined together using dovetails and wedged tenons. It was designed by James Ryan and made by Ian Towers. Ian cut the lettering and created the bee emblem.





Occasional Table

Warren Bentley made this brown oak occasional table at the end of the first year of his apprenticeship. We often include this piece as part of our set programme of training pieces for apprentices because, with its curved components, it is a challenge to make. Warren's table was beautifully made.



Cufflink Box

Designed by James Ryan, this box sets the maker the challenge of fitting the tray well enough for it to drop in gently on a cushion of air. We often ask apprentices to make this as part of their training. The box was made by Warren Bentley. He also carved initials into the lid, at the client's request.

Library Steps

James Ryan's most recent design for library steps, the Mk VIII version shown here, is a solid oak variation of our Mk III steps. The solid wood is suited to the scrubbed finish. These steps were made by Joe Orchard.



Coffee Table

Warren Bentley made this coffee table which was designed by James Ryan. The large dovetail joint that fixes the top of the leg to the under-frame is a decorative detail inspired by early Arts and Crafts furniture.





Brighton College Lectern

We made this lectern, in oak and 3,000-year-old bog oak, for the college chapel. The lectern was commissioned by a former pupil. It was designed by James Ryan and made by Nathan Peach. The college crest was recreated in wood using marquetry techniques.





Oak Fire Surround

This fireplace surround and mantles shelf was designed by James Ryan. It was made by Joe Orchard using a combination of oak and brown oak.



Cocktail Cabinet

This cabinet, designed by James Ryan, has bowed doors made in sycamore and macassar ebony. They open to reveal an illuminated work surface that pulls out, a central drawer. There are glass shelves above and shaped wooden shelves below to store bottles. This is a very complicated piece. It was made by Nathan Peach in the second year of his apprenticeship.





People in 2017



James Ryan
Designer-Manager



Robin Hasslacher
Treasurer



Stephen Rock
Craftsman-Tutor



Joe Orchard
Senior Craftsman



Nathan Peach
Third-Year Apprentice



Warren Bentley
Second-Year Apprentice



Ian Towers
Second-Year Apprentice



Simon Bulley
Foundation Apprentice
Joined in September 2017



Brandon Dale *Work Experience*



Apprentice Ian Towers selecting components for chairs



Fred Dodson *Pupil*



Sean Casey *Refresher Training*



Tom Gibbs *Work Experience*

Workshop Review by Designer-Manager James Ryan



2017 was a busy year for us. I was very pleased that we made significant additions to our timber stocks. Our restored timber sheds are now fully operational and we have been populating them with freshly sawn butts of oak and walnut. I look forward to using the seasoned timber in a few years' time. Our fundraising appeal has made great strides and there is more detail on page 23 of this Review.

Training

This year, our apprenticeship programme continued to attract a field of strong applicants. We had informal discussions with seventy-nine interested people. These developed into thirty formal applications from which we drew up a shortlist of ten. We invited each person on the shortlist to come to the Barnsley Workshop for an assessment day. After careful consideration, we offered an apprenticeship to Simon Bulley. Simon trained at the Rycotewood Centre in Oxford, and before that worked in construction. He is very keen to improve his furniture-making skills and he shows a great deal of promise. I am confident he will make the most of his time in our workshop.

This year, we offered further training to all our apprentices. Ian and Warren became second-year apprentices, and Nathan embarked on his third year of training. All three apprentices have been working primarily on commissioned pieces. Their range of experience is therefore much broader.

Fundraising

This year, we developed a relationship with a new supporter, the Mikado Trust. They have made a commitment to support our apprenticeship scheme. I'd like to thank Dr Sue Powell for her generous support of Warren Bentley's training. Her donation is in memory of her parents, Olwen and Edwin Powell. For information about our building project appeal turn to page 23.

Exhibitions and Events

This year, we exhibited our work at a number of events. Masterpiece, London, held in June, was our main promotional event of the year. Now in its seventh year, it has become established as an internationally renowned fair for collectors of art, design, furniture and jewellery, from antiquity to



The Workshop's Open Saturday in June

the present day. The fair is held in the grounds of the Royal Hospital Chelsea. We were among 160 exhibitors. The fair attracted 44,000 visitors. I relish the opportunity to meet so many new people and to talk to them about our work. This year, I created a new look for our stand. I wanted to add more drama, so the walls were black and much of the furniture was white scrubbed oak. The reaction was very positive. Sales were good and I resolved to do more of the same next year.



In August we displayed a table, a chair and a rocking chair at the Celebration of Craftsmanship and Design in Cheltenham. In September we were invited by the Jill George gallery to display furniture on their stand at the Lapada fair in Berkeley Square, London. We displayed two sidetables, which complemented the art on display.

In October our apprentices Warren and Simon exhibited work at the Young Furniture makers Exhibition at the Furniture Makers' Hall in London.

In November we sent a chair to Rycotewood College for their exhibition 'Thinking through Making: Celebrating 80 years of Furniture Design and Craft at Rycotewood'. Over the years several of our apprentices have come from Rycotewood and we were honoured to be asked to display Barnsley Workshop work.

As we have been doing for several years now, we held three Open Saturdays in 2017. They were well attended. Our neighbour, Eileen Riddiford, has instigated the provision of tea and cakes, which were enjoyed by many of our visitors.

continues over...

Visitors

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

The Arts Society
Building Crafts College students
Chichester College students
Marc Fish's students
Froxfield Primary School
John Lloyd's students
Winchester College students

Promotion and Social media

2017 saw us working hard to strengthen our social media presence. The number of people following us continues to grow. It is increasingly the way people first find out about the Edward Barnsley Workshop.

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 thank the Trustees of the Edward Barnsley Educational Trust, who give their time and energy to the charity. I would also like to say a special thank you to:

Gilly Anderson
Oly Barnsley
Alys Bryan
Capital Crispin Veneers
Survey Cloud
Tom Compton
Michel Focard de Fontefiguieres
David and Susan Handley
Dr Sue Powell
Eileen Riddiford
Sir James Scott
David Sykes

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.



Visitors enjoying the view on the Workshop's Open Saturday in June

Looking Ahead

Our fund raising is going well and I hope we will start to put into action some of the plans we have for extending and developing the workshop.

3 March 2018

Workshop Open Saturday

2 June 2018

Workshop Open Saturday

28 June – 4 July 2018

Masterpiece

Royal Hospital Chelsea

September 2018

New apprentice-year starts

20 October 2018

Workshop Open Saturday

2 March 2019

Workshop Open Saturday

13 May 2019

Last date for registering interest in apprenticeships that start in September.

Visit our website for more detailed information.

Workshop Extension and Improvements



Building Project Appeal

We launched our appeal in August 2016 and we are very pleased with how it is progressing.

We want to address a national skills shortage in furniture making by increasing the number of apprentices we train. We want to increase the number of visitors to the Edward Barnsley Workshop and to improve the way we explain and interpret its heritage.

The project for which we are requesting funding is the construction of a new workshop building and the creation, within our existing building, of an improved visitor area. Our project will preserve, enlarge and improve the buildings of Edward Barnsley's historic furniture-making Workshop. Currently, our apprentice-training programme is limited by the available space in our cramped workshop. Our workshop extension will allow us to provide more apprenticeships in a more spacious, safer working environment.

Currently, we lack an accessible, dedicated information and display area for visitors. Our building improvement project will allow more people to learn about a workshop whose roots go back to the early days of the Arts and Crafts Movement. It will also allow visitors to see at first hand furniture-making of an exceptional standard.

Our Open Days, which we hold three times a year, are a popular local visitor attraction, which, we

believe enriches the local community.

Our building appeal has received a great deal of generous support. At the time of writing, we have raised just over £100,000. When combined with funds set aside by the EBET from a recent legacy, we have almost enough funds to start construction of the extension. We have received generous donations from many individuals. We received a large donation from Hugo Burge, who is a keen supporter of our work. He is the driving force behind the Marchmont Project in Berwickshire. He is putting an extraordinary amount of energy into safeguarding furniture-making skills and promoting the ideals of the Arts and Crafts Movement. We have been awarded grants by the De Laszlo Foundation, the Annesley (CLW) Trust and the Headley Trust, which is one of the Sainsbury Family Charitable Trusts. We await the outcome of appeals to several other grant-giving organisations. We have already received significant pro bono support in during the preparatory stages of our project. Recently, Dave Wilson of Survey Cloud has provided valuable architectural advice. Our project will also benefit from sponsorship initiatives that we will publicise once building is underway. If you would like to support our building project in any way please contact James Ryan at the EBET. Contact details are inside the front cover of this Review.



Apprentices Simon Bulley and Warren Bentley working in the timber sheds



Seasoning Timber at the Edward Barnsley Workshop

Learning how we season and care for timber is an important part of our apprentices' training. This year, in our sheds, we laid down butts of oak and walnut.

When air-drying timber, our rule of thumb is to season a freshly sawn board for one year plus a further year for each inch of its thickness. This means we will season a two-inch board for at least three years.

Within the same species the timber from different trees can vary significantly in appearance. Often, we cut a butt into boards of different thicknesses. Doing this allows us to achieve a good match between different components. For example, from one tree, we can use thinner boards for the top of a table and thicker boards for the legs.



Interview with Designer-Manager James Ryan

James, why did you want to become a furniture maker?

Twenty-seven years ago, on my City and Guilds furniture-making course at Highbury College in Portsmouth we were given the freedom to make whatever we wanted. The course gave me time, access to workshop space and an opportunity to create. I remember being totally absorbed by it and realised it was what I wanted to do as a job.

What drew you to an apprenticeship in the Barnsley Workshop?

I had visited the Barnsley Workshop when I was an A-level student. I wanted to learn how to achieve the high level of craftsmanship I had seen on my visit. A couple of years later, I had the choice of a place on the degree course at Buckinghamshire College or an apprenticeship at the Barnsley Workshop. I chose the apprenticeship because I thought it was a once in a lifetime opportunity. It turned out to be the right decision. The first days of my apprenticeship were a revelation. For the first time, I learned how it feels to have full control of hand tools. I was shown how to achieve high standards.

In 1994 you went to the Carl Malmsten School for five months. What did your trip to Sweden give you?

David Medd was one of the Workshop's trustees at the time. He believed in cultural exchange and was very keen on post-war Scandinavian design. It was his suggestion that I spend five months of my apprenticeship at the Carl Malmsten School in Stockholm. I had been in the Barnsley Workshop for four years. Going to Sweden helped me see that there were other ways to solve problems and achieve a high standard of work. The standard of work there was comparable to that in the Barnsley Workshop. I learned different furniture-making techniques and became more open to trying out new ideas. I was able to bring my experiences back to the Barnsley Workshop. To this day, my approach to problem solving has been helped by my time in Sweden.



What led to you becoming designer at the Barnsley Workshop?

Jon Barnsley took over from his father, Edward, as the workshop's principal designer soon after the establishment of the Educational Trust. After my apprenticeship Jon mentored me as a designer. He was very supportive. His most helpful piece of advice was to 'be your own man'. Saying this was very liberating for me, considering the rich history of the Barnsley Workshop.

I am full of admiration for the way Jon managed to juggle designing for the Barnsley Workshop with running a busy London architectural practice.

What do you like about Edward Barnsley's work?

His furniture goes well beyond the purely functional. At its best, his furniture has an air of comfortable, calm repose. Its gently flowing lines, its delicate stringing lines and its subtle mouldings could only be achieved by skilled makers. I think Edward's great achievement was to establish a workshop that employed long-serving craftsmen and then to use the skills and experience of those craftsmen to the full.

The longer I spend as a furniture designer, the more my respect for Edward's dedication and achievement grows. He said he wanted to create furniture to which 'nothing can be added and nothing taken away.' Each design was a development of an earlier piece. His aim was constant refinement and subtle improvement. I have read many of his handwritten annotations on his drawings proposing a small change to line or a dimension on a future piece. In this way his design style developed by evolution rather than revolution. I believe this evolutionary way of learning from what has been done before is the best way to achieve a style of work that will endure and be enjoyed long after its creation.



Chair designed by Carl Malmsten and made by James Ryan

Where do you see the workshop going in the future?

With developments in digital communication, we have raised the profile of the Edward Barnsley Workshop. We receive more applicants than ever for our apprenticeships. Now, we have plans in place to expand our training programme and I look forward to seeing a completed extension to our workshop.

I am really proud of the way we teach furniture-making, but I want us to continually improve the way we do it. I believe that the hand tool part of the training will become increasingly significant. That first lesson of making an oak octagonal breadboard with only hand tools is fundamental to everything we do. As furniture manufacturing becomes more automated, and computer-controlled machines become more common, there is a danger of a disconnect between the maker and the material. It is essential that there are people who have a deep understanding of the fundamentals of furniture making.

Good design is crucial to the success of the workshop. I want to keep designing furniture that customers want to buy and our furniture makers want to make.

What do you think makes the Edward Barnsley Workshop different?

The Edward Barnsley Workshop is a special place and I feel privileged to work here. I value it for its beautiful location, the bricks and mortar of the place, its Arts and Crafts heritage, the talent and dedication of the people who work here, the working method of each piece of furniture being made by one person, the uncompromisingly high standard of finish, its ethos that good work calls for hard work and perseverance, a refusal to rest on one's laurels and a desire to keep improving. They all combine to make the Edward Barnsley Workshop a uniquely important place.

The Edward Barnsley Educational Trust (EBET) supports furniture-making training in Edward Barnsley's historic workshop.

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.

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. In 1980, a group of supporters of the Barnsley Workshop founded the Edward Barnsley Educational Trust. 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.

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.

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. James Ryan, who trained as an apprentice, is now manager of the Barnsley Workshop. He is a former chairman of the Bespoke Guildmark Committee at the Worshipful Company of Furniture Makers.

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.



Designer-manager James Ryan and apprentice Nathan Peach

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 invite individual supporters to become Friends of the EBET.

We have also received grants for our building appeal. They are listed on page 23. A full list of grant-giving organisations that have supported the EBET since its inception is on page 32.

We would like to express our thanks to all our generous supporters.

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

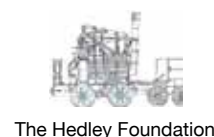
Hedley Foundation

The JS Trust

The Mikado Trust

Newby Trust

The Radcliffe Trust



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, 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	Manager 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	Proprietor, Simon Pretty Furniture
Graham Christmas	2001	Furniture maker, 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	Freelance Project Manager, France
Joe Orchard	2005	Senior Craftsman at the Barnsley Workshop
Samuli Maja	2005	Structural Engineer, 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, Surrey
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, Cheshire
Douglas Williams	2009	Project manager, London
Mark Tamcken	2009	Teacher and furniture maker, Berkshire
Christopher 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
Paulo de Vasconcelos	2012	School technician, Surrey
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
Simon Bulley	2017	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.



The
Edward Barnsley
Educational
Trust

Grant-Giving Supporters since 1980:

Association for Cultural Exchange	Hampshire Archives Trust
Annesley (CLW) Trust	Hampshire County Council
The Antony Hornby Charitable Trust	Hargreaves and Ball Trust
The Arts Society	The Harley Foundation
The Art Workers Guild	The Headley Trust
The Barbara Whatmore Charitable Trust	Hedley Foundation
The Belmont Trust	The Helen Hamlyn Trust
The Bernard Sunley Charitable Foundation	The Idlewild Trust
The Brewers' Society	J S Trust
The Broderers' Charity Trust	The Jane Hodge Foundation
The Carpenters' Company Charitable Trust	The Kobler Trust
The Charlotte Bonham-Carter Charitable Trust	The de Laszlo Foundation
The Chase Trust	The Leche Trust
Christie's	The Leathersellers' Company Charitable Fund
The Comino Foundation	The Leverhulme Trust
The Cinderford Charitable Trust	The Lionel Wigram Memorial Trust
The Crafts Council	The Lord Faringdon Charitable Trust
The Crafts Study Centre	The Lynn Foundation
The D'Oyly Carte Charitable Trust	Magdalen College, Oxford
The Drapers' Company	The Manifold Charitable Trust
The Dulverton Trust	Marks and Spencer
The Edward Hornby Charitable Trust	The Mercers' Company
Ellis Campbell Charitable Foundation	The Mikado Trust
English Woodlands Timber	The Monument Trust
The Ernest Cook Trust	Newby Trust
Esmée Fairbairn Foundation	Petersfield Area Arts Society
The Fine Art Society	The Pilgrim Trust
Fitton Trust	Pyke Charity Trust
The Foundation for Sports and the Arts	The Radcliffe Trust
The Worshipful Company of Furniture Makers	The Rank Foundation
The Gane Charitable Trust	Rowan Bentall Charitable Trust
Garfield Weston Foundation	Royal Commission for the Exhibition of 1851
The Golsoncott Foundation	Schroder Charity Trust
The Gordon Fraser Charitable Trust	Southdown Trust
The Grocers' Charity	Sotheby's
The Haberdashers' Company	The Tudor Trust
Hampshire & Isle of Wight Area Arts Society	

Please Help Us Keep Craft Skills Alive

Every donation makes a difference to our apprentices and is gratefully received.

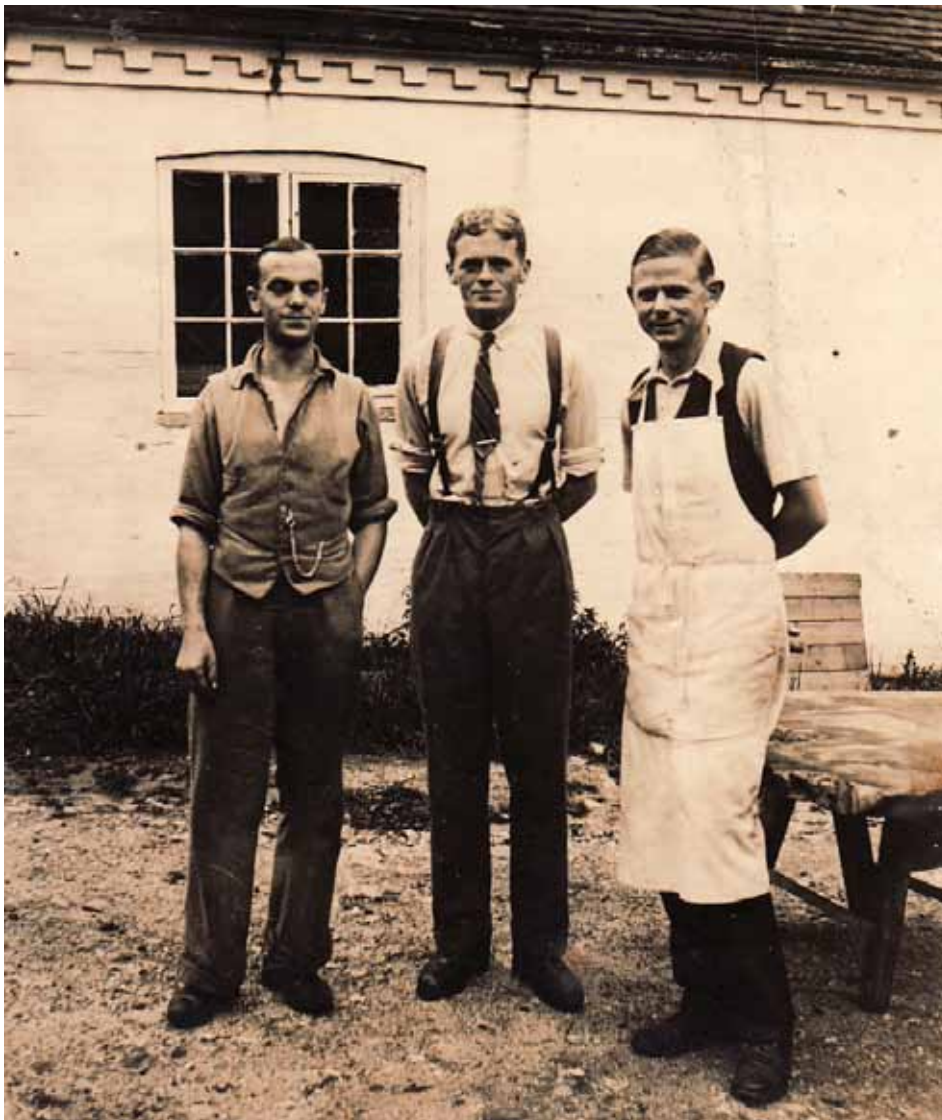
Friends

You may like to become a Friend of the Edward Barnsley Educational Trust and make 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. In 2017 the Edward Barnsley Educational Trust was extremely grateful to receive legacies from the estates of Brenda Russell Poole and Jennifer Lilley.

For more information about legacies, the Friends Appeal and Gift Aid please contact either manager James Ryan or fundraiser Stephen Rock:
01730 827233 or enquiries@barnsley-furniture.co.uk



The Edward Barnsley Workshop c.1933 (l to r) Bob Etherington, Edward Barnsley and Charlie Bray

