

CONTENTS

Review of 2023

Workshop Review	5
Dining Table and Chairs	6
Memorial Chair	8
Oak Side Table	10
Mark III Library Steps	11
Easy Chair	12
Yew Boxes	14
Oak Coffee Table	14
Sycamore Table	15
Nest of Tables	16
Dining Table and Chairs	18
Coin Collection Cabinet	20
Walnut Canterbury	22
Oak Lamp	23
Low Stool	25
Treasure House Fair	26
Workshop Review Continued	27
Acknowledgements	27
Diary Dates	27
Building Project	28
Training in the Barnsley Workshop	32
Educational Trust	34
Apprentices and Trainees	36
Grant-Giving Supporters	38
Appeal	39

Review Editor

Stephen Rock

Design

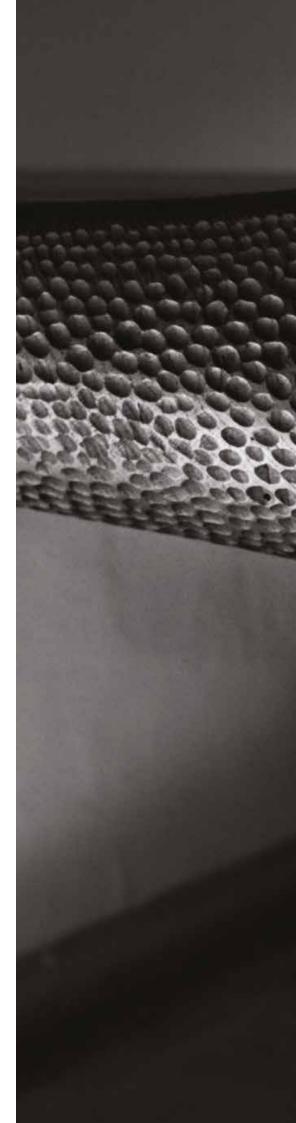
Paul Martin

Photography

Dan Fontanelli www.danfontanelli.format.com Michel Focard de Fontefiguieres LBIPP

Additional Photography

David Owens, Stephen Rock







WORKSHOP REVIEW by James Ryan

I had some interesting projects to design this year. The biggest being a twelve seater dining table and chairs for a local client. A smaller but more technical challenge was a sophisticated cabinet to house and display a coin collection.

Aside from our usual work we also had our big new building extension project well underway. I tried to keep the disruption to normal workshop activities to a bare minimum. Most of the building work was undertaken by specialist contractors with project management undertaken by Robin Hodges and James Ryan.

Dining Table and Chairs (See over)
This was the largest project we completed this year. The brief was for a formal dining table to seat twelve people. An unusual feature was that the table would be placed in a position just to the side of a large entrance hall. This placement meant that there would be good sightlines of the table. The client planned to use the table infrequently for dining, so I suggested that we think of the table as being more of a decorative hall table. By placing the chairs elsewhere in the hall it means the under-structure is more visible and can have a greater visual impact than a normal dining table.

Designed by James Ryan and made in oak and walnut by Oscar Harris and Chris Gunkel.









Oak Side Table

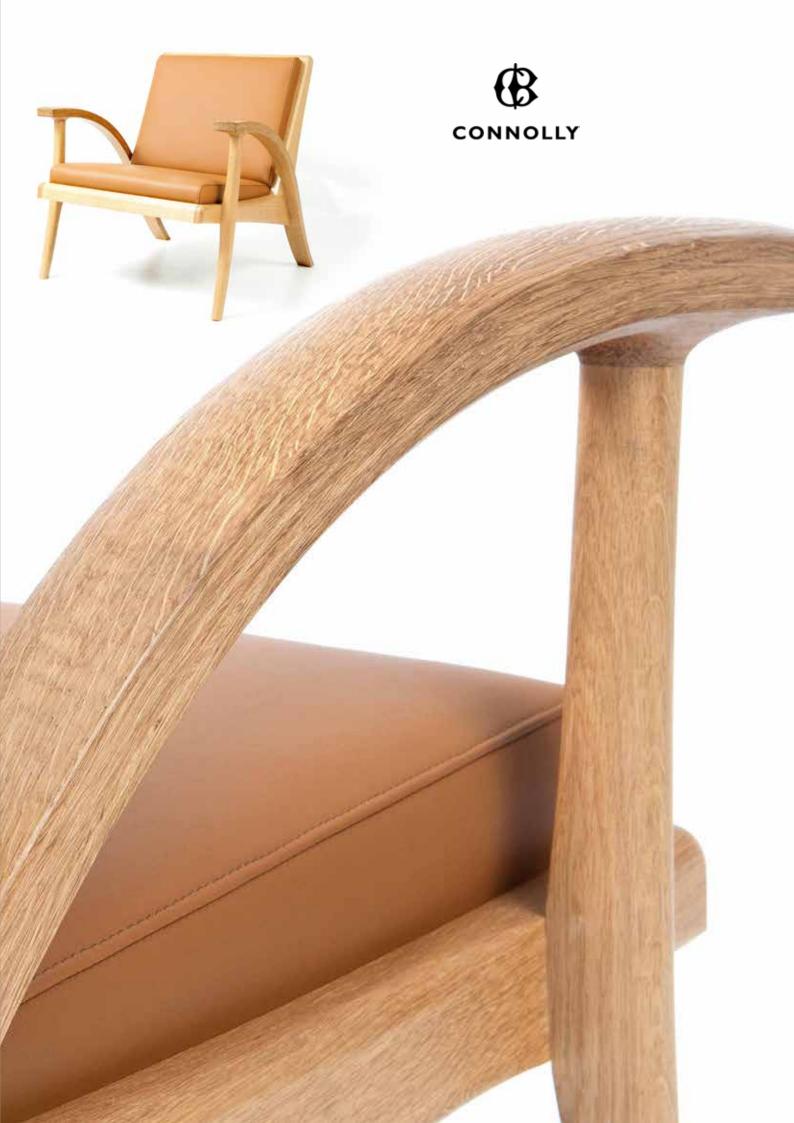
The design of this side table has proved popular with several clients in recent years. As with previous similar commissions, for this table I adapted the dimensions and proportions to fit the client's specific requirements. The table is in oak with laminated curved stretchers in brown oak.

Designed by James Ryan and made by Chris Gunkel.









Yew Boxes

These boxes were made from the client's own supply of yew timber. The timber selection process went well. This was a relief because sometimes yew can be problematic to work with. The grain is wild and unpredictable. It means there is often a large amount of timber that has to be rejected due to splits and tear-out. But the effort is worth it, because yew has such a beautiful, lively figure. The client asked us to carve initials into the lids.

Designed by James Ryan and made by Luke Rawlinson.





The main design feature of this table is the large dovetail joint connecting the under rails to the legs.

Designed by James Ryan and made by Chris Gunkel.



Figured Sycamore Table

Our client asked for a small breakfast table. We made the table in solid sycamore with a cherry inlay line. This sycamore has a ripple that is sometimes called fiddleback.

Designed by James Ryan and made by Chris Gunkel.





Nest of Tables

We have made similar nests of tables before, but I thought this version was particularly attractive. Selecting some really special English walnut meant that this nest of tables is not only useful but beautiful too.

I adapted my version from an earlier Edward Barnsley design. The tables are light and elegant with subtle construction details that allow for the inevitable expansion and contraction of the solid walnut tops over time.









Dining Table and Chairs

The dining table set pictured here led to a very nice project and perfectly illustrates the service we can offer to our clients.

Having seen and admired the Hop Garden oval dining table at the Treasure House Fair (illustrated here) our new clients were keen to see if it could work in their London home. They had been looking for a breakfast table to fit in the bay window of their flat. The position was important as they were keen to take advantage of the river views from the window. I visited the clients, taking along templates of the table we had shown at the fair. We tried the templates in situ. It became clear that the table at the fair was just a little too large to work in the space available. The answer was to make a new table to perfectly suit the flat's bay window. I made a new template to try out this adjusted size, and after a few more tweaks we had our bespoke table top shape agreed. We were now ready to go ahead and make a new table with four matching chairs, all in walnut.

The table was designed by James Ryan and made by Chris Gunkel and Oscar Harris.









Table Lamp

This lamp in oak is a taller version of a design we have been producing in the Barnsley Workshop since the 1980s.





Low Stool in Oak

This is an adapted version of my much taller Pagoda Stool design. The wedged through-tenons add visual interest.



London Craft Week

In May, we participated in this annual weeklong event for the third time. Craft practitioners collaborate with London-based businesses to show work during the event. This year we joined up with the long-established leather company, Connolly England. Interestingly, we were able to find correspondence in our archive going back some seventy years between Edward Barnsley and Connolly. We used Connolly's Vaumol leather on James Ryan's easy chair design. Connolly's owner, Isabel Ettedgui, and her team kindly hosted a well-attended launch event at their Clifford Street Showroom.

Open Saturday

We hosted three workshop Open Saturdays this year, one in March, the second in May and the last in October. They were all well attended and gave us the opportunity to throw open the doors of the workshop to the wider public. They proved to be enjoyable events for visitors and staff alike.

Training

As part of our regular recruitment process for new apprentices we invited potential applicants to look round our workshop and to bring in examples of their work. In June, we held a skills-test days for the most promising applicants. This led us to offering an apprenticeship to Jacob Janoff, a Building Crafts College graduate. Jacob started his training with us in September.

This year, in addition to our apprentice training programme, we were joined by Melody Jamet from West Dean College for some training and work experience.

Visiting Groups

During the year the workshop hosted organised visits by furniture students from the Furniture School, Robinson House Studio, John Lloyd Furniture School, and Rycotewood College. Several groups of pupils from Dunhurst School visited the workshop. We were also visited by groups from the Livery Wood Group, U3A Locks Heath, the Gatcombe Polo Club, the Historic House Association of Australia and the Furnituremakers livery company.

James Ryan acted as a guest judge at the Young Furnituremakers event held in the City of London.

A Hundred Years of Craft

Petersfield Museum exhibited a curated display of Barnsley Workshop pieces. In addition, at the museum James gave a well-attended lecture on the workshop and its history.

Barnsley Workshop Centenary

We are planning a special project to mark the centenary of Edward Barnsley taking over Geoffrey Lupton's workshop in 1923. More on this soon ...

Retirement

This year saw the retirement of our long-serving treasurer Robin Hasslacher. Robin started working with the Edward Barnsley Educational Trust in 1999. Throughout his tenure Robin kept a steady grip and an exacting eye on the finances. I am very grateful to Robin for his conscientious and dedicated support.

At the time of going to press, two of our longserving Trustees are retiring. Bill Jackson and Chairman Rodney McMahon who have both served since 2005. Milan Cvetkovic, who came on board as a trustee in 2022, also stepped down. I am grateful for their support and we will expand on their respective contributions to the Trust in our next publication.

Acknowledgements

I am very fortunate to work with such a highly dedicated and skilled team of makers. This year the team comprised apprentices Jacob Janoff, Luke Rawlinson and Chris Gunkel, craftsman Oscar Harris and tutor Stephen Rock.

I would like to express my gratitude to everyone who has helped us in the Barnsley Workshop over the past year. I would like to thank the Trustees of the Edward Barnsley Educational Trust, and the Trust's special adviser, who give their time and energy to the charity.

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

Catherine Bryant

Isabel Ettedgui and the Connolly London team Michel Focard de Fontefiguieres

Philippa Hobson

Robin Hodges

Julie Holding

Dr Sue Powell

Eileen Riddiford

Ania Ryan

Graham Tosdevine

Daniella Wells

Diary Dates 2025

8 and 9 March - Workshop Open Weekend 30 May - Apprenticeship Application Closing Date 26 June to 1 July - Treasure House Fair 11 October - Workshop Open Saturday

BUILDING PROJECT



This year saw the completion of the bulk of the building work. We have been working on a longterm plan to improve our machine shop space. Our first step was to relocate, rebuild and restore our timber-seasoning sheds on a new site across the road. Once the relocation was completed we then had space to extend the main workshop. The plan was to create a new machine shop. It is a new extension that adds more than 120 square metres of workspace.

We began the year with most of the groundworks already completed. We had a base on which to start building the brick pillars that would support the prefabricated steel frame. This frame would support the building itself. Once the brickwork was in place, the steel frame could be assembled and bolted together. The next task was to fit the reinforced concrete beams that would create the structural floor of the new extension. Once completed, we had a flat base for the assembly of the green oak frame. This frame was made by a local timber-framing company who had also restored our timber sheds some years ago. We now had the oak skeleton of the new building and for the first time one could get a sense of how big the new space would be.

The next stage was building the softwood timber frame and roof that enveloped the oak frame. This would be insulated and wrapped in a membrane material. Externally, we had bespoke skylights fitted and a clay tile roof to complement our existing workshop roof.

We needed to get the brick layers back to add the lower courses of bricks to the walls. This was





topped with a lead flashing and then clad with fresh-sawn oak cladding.

The windows and doors are timber and sourced from Scandinavia. They are very sophisticated when compared to the existing workshop windows!

Internally, we had high levels of insulation to fit and all finished with a layer of skimmed plasterboard. The floor is a liquid screed and was finished with an epoxy coating.

Moving all of our existing machinery into the new building meant that we would need a new dust extraction system. This was designed and installed in advance of moving the machinery.

The most difficult (and stressful) part of the whole project was undoubtably the timing of the relocation of our electricity supply line into the



new extension. This needed to be co-ordinated with moving our machines. Once our supply was moved it would render the existing electricity supply dead and our connected machines unusable. After several months and multiple failed attempts, we eventually got our power supply transferred to the new building and we were able to move the machines. We are very grateful to a local farmer for helping with this task by providing a telehandler and a driver.







... continues from previous page

A very poignant moment for me was knocking through the wall of the extension built by Edward Barnsley in the late 1950's to create an access into the new building. Edward Barnsley's extension was built to house the new electric machinery he was able to buy once mains electricity arrived in Cockshott Lane - a major development in the workshop's history. Here we are in the 2020s, some seventy years later, creating another milestone for the workshop.

In addition to thanking our individual benefactors, I would like to acknowledge the following organisations who have supported this project:

Annesley (CLW) Trust The Carpenters' Company Garfield Weston Foundation The Headley Trust The de Laszlo Foundation



TRAINING













Staff and Apprentices

Opposite page: Oscar Harris and James Ryan.

This page clockwise from top left: tutor Stephen Rock, apprentice Luke Rawlinson, craftsman Oscar Harris, apprentice Jacob Janoff, apprentice Chris Gunkel, Oscar Harris and James Ryan,



Training in the Barnsley Workshop

The Edward Barnsley Educational Trust (EBET) provides furniture-making training in Edward Barnsley's historic workshop. We set high standards and teach valuable craft skills. Helped by our supporters, we offer life-changing opportunities.

Why was the EBET established?

There is a nationwide shortage of skilled furniture makers. However, for most people wanting a career in the craft, it is impossible to find affordable, workshopbased training. Providing a good training is expensive. Small craft workshops can cover their training costs only by charging tuition fees. For most aspiring furniture makers, those training fees are prohibitively expensive. In 1980, a group of Barnsley Workshop supporters founded the Edward Barnsley Educational Trust. Its aims, as set out in its deed, are to provide training opportunities and financial support to people who are 'entering upon or engaged in the craft of handmade furniture'. We do not charge apprentices for their training. We pay them the National Minimum Wage.

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 Stephen Rock and James Ryan. 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.

Additional Activities

In addition to apprenticeships, the EBET also offers short-term training to interns, including international students. We offer work experience to school and college students. We organise regular Open Days for the general public to learn more about our work.

Our Achievements

Since 1980 the EBET has trained more than sixty people. It is a testament to the effectiveness of our training programme that nearly all of them continue to earn their living making high-quality furniture. Our apprentices have won national and international cabinet-making competitions. Some have gone on to set up their own furniture-making businesses. Designer-maker James Ryan and tutor Stephen Rock both trained with us as apprentices. James is the manager of the Barnsley Workshop and is a former chairman of the Bespoke Guildmark Committee at the Worshipful Company of Furniture Makers.

Background

Edward Barnsley CBE (1900-1987) was an important furniture maker who established his workshop in rural Hampshire in 1923. Barnsley furniture is renowned for its high quality. Examples of our work can be found in









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, was a pioneering figure in the Arts and Crafts Movement. The Barnsley Workshop has a unique link to the origins of a movement that has helped shape our national identity.

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. The sale of apprentices' work helps cover the cost of their training. Nevertheless, to employ a tutor, train our apprentices and cover a share of the workshop overheads we need to raise around £75,000 each year.

Fundraising

We receive support in a variety of forms: individual donations, regular payments and legacies. We have also received donations and grants for our recent building appeal. We invite individual supporters to become Friends of the EBET. Details are on page 39. On page 38 of this Review and on our website, there is a list of all the grant-giving organisations that have supported the EBET since its inception. We are extremely grateful to all our generous supporters who help us train the next generation of skilled furniture makers.

Organisations Supporting Recent Apprentices

The Arts Society, Grayshott

The Barbara Whatmore Charitable Trust

The Carpenters' Company

The Charlotte Bonham-Carter Charitable Trust

The D'Oyly Carte Charitable Trust

English Woodlands Timber

The Furniture Makers' Company

Olwen & Edwin Powell Award

Garfield Weston Foundation

The Gordon Fraser Charitable Trust

The Mikado Trust

Newby Trust

Radcliffe Trust









Apprentices and long-term trainees supported by the Trust

Colin Eden-Eadon	1981	Retired tutor, making boxes and writing, Shropshire
Giles Garnham	1981	Contact lost
Robert Lawrence	1981	Furniture maker and university technician, West Sussex
Darren Harvey	1984	Furniture maker, Australia
Christopher Butler	1985	Proprietor, Christopher Butler Furniture, Scotland
Michael Shally	1985	Draughtsman, Hampshire
Frank Roper	1986	Contact lost
Hamish Low	1987	Proprietor, Adamson and Low
Adam Gamble	1987	Proprietor, Adam Gamble Furniture, Lancashire
Stephen Rock	1988	Tutor at the Barnsley Workshop
Phillip Brown	1989	Proprietor, Kraftwork, Hampshire
Sean Casey	1989	Furniture tutor, Chichester College
Richard Ash	1990	Furniture maker and teacher, New Zealand
Robert Surgey	1990	Deceased
Yasunori Nagao	1990	Furniture maker at the Arts and Crafts Village, Japan
Frederik Lundquist	1992	Furniture maker, Sweden
Colin Norgate	1992	Proprietor, Colin Norgate Workshop, Hampshire
James Ryan	1992	Designer at the Barnsley Workshop / freelance designer
Bjorn Wenzel	1993	Furniture maker, Sweden
Stephen Lamont	1994	Proprietor, Stephen Lamont Furniture (now retired)
Gunnar Good	1995	Furniture maker, Sweden
Duncan Hitchings	1995	Proprietor, Duncan Hitchings, Dorset
Simon Owen	1996	Furniture maker, Surrey
Theo Cook	1997	Tutor, East Sussex
Vincent Large	1998	Proprietor, Courage Copse Creatives, Devon
Simon Pretty	2000	Cabinet maker, Fareham
Graham Christmas	2001	Professional diver, Bermuda
Ross Clarke	2002	Proprietor, Warleigh Building Services, Hampshire
Tony Buskas	2003	Furniture maker, Sweden
Gary Tuddenham	2003	Proprietor, Parabola Workshops, Cumbria
James Oliver	2004	Proprietor, Artisan Ensemble, France
Joe Orchard	2005	Furniture maker and tutor
Samuli Maja	2005	Structural Engineer, Finland
Charles and the second		

Aidan McEvoy	2005	Proprietor, AM Fine Furniture, Surrey
Ben Smith	2006	Furniture maker, Cumbria
Nathan Day	2006	Proprietor, Nathan Day Design, Australia
Andrew Cunningham	2007	Draughtsman, Wales
Daniel Pateman	2007	Tutor, Sussex
Robert Culverhouse	2008	Workshop manager, London
Joshua Jaeger	2008	Furniture maker, Bath
Nathanael Lloyd	2008	Proprietor, Anthony Lloyd Fine Furniture, Ware
Christopher Wallis	2009	Project manager, Lancashire
Douglas Williams	2009	Project manager, London
Mark Tamcken	2009	Teacher and furniture maker, Berkshire
Christopher Adkins	2010	Furniture maker, Wales
Will Church	2010	Furniture maker, Germany
Laura Tunstall	2011	Furniture designer, London
Tom Keogh	2011	Workshops manager, Wales
Andrew Marsh	2012	Furniture maker, Lincolnshire
Paulo de Vasconcelos	2012	College tutor, London
Danny Humphreys	2013	Furniture maker, Cambridge
David Williams	2013	Furniture maker, Lancashire
Sam Brister	2014	Workshop foreman, Wales
Douglas Foster	2014	Furniture maker, London
Edmund Barker	2015	Furniture maker, London
Nathan Peach	2015	Furniture maker, East Sussex
Warren Bentley	2016	Furniture maker, Wales
lan Towers	2016	Furniture maker, Wales
Simon Bulley	2017	Furniture maker, Oxfordshire
Joshua Pengelly	2018	Furniture maker, Dorset
Max Shaw	2019	Furniture maker, Oxfordshire
Oscar Harris	2019	Craftsman at the Barnsley Workshop
Chris Gunkel	2021	Machine tooling adviser, Germany
Lauren Cabell	2021	Furniture maker, Wales
Luke Rawlinson	2022	Apprentice at the Barnsley Workshop
Jacob Janoff	2023	Apprentice at the Barnsley Workshop

Grant-Giving Supporters 1980-2023

Association for Cultural Exchange

Annesley (CLW) Trust

The Antony Hornby Charitable Trust

The Arts Society

The Art Workers' Guild

The Barbara Whatmore Charitable Trust

The Belmont Trust

The Bernard Sunley Charitable Foundation

The Brewers' Society

The Broderers' Charity Trust

The Carpenters' Company

The Charlotte Bonham-Carter Charitable Trust

The Chase Trust

Christie's

Comino Foundation

The Cinderford Charitable Trust

The Crafts Council

The Crafts Study Centre

The D'Oyly Carte Charitable Trust

The Drapers' Company

The Dulverton Trust

East Hampshire District Council

The Edward Hornby Charitable Trust

Ellis Campbell Charitable Foundation

English Woodlands Timber

The Ernest Cook Trust

Esmée Fairbairn Foundation

The Fine Art Society

Fitton Trust

The Foundation for Sports and the Arts

The Worshipful Company of Furniture Makers

The Gane Charitable Trust

Garfield Weston Foundation

The Golsoncott Foundation

The Gordon Fraser Charitable Trust

The Grocers' Charity

The Haberdashers' Company

Hampshire & Isle of Wight Area Arts Society

Hampshire Archives Trust

Hampshire County Council

Hargreaves and Ball Trust-

The Harley Foundation

The Headley Trust

Hedley Foundation

The Helen Hamlyn Trust

The Idlewild Trust

The Jane Hodge Foundation

The Kobler Trust

The de Laszlo Foundation

The Leche Trust

The Leathersellers' Company Charitable Fund

The Leverhulme Trust

The Lionel Wigram Memorial Trust

The Lord Faringdon Charitable Trust

The Lynn Foundation

Magdelen College, Oxford

The Manifold Charitable Trust

Marks and Spencer

The Mercers' Company

The Mikado Trust

The Monument Trust

Newby Trust

The Olwen and Edwin Powell Award

Petersfield Area Arts Society

The Pilgrim Trust

Pyke Charity Trust

Radcliffe Trust

The Rank Foundation

Rowan Bentall Charitable Trust

Royal Commission for the Exhibition of 1851

Schroder Charity Trust

Southdown Trust

Sotheby's

The Tudor Trust

Appeal

Please donate to keep craft skills alive. Every donation makes a difference for our apprentices and is very gratefully received.

Friends

Become a Friend of the Edward Barnsley Educational Trust by making a regular donation.

Legacies

If you are about to write or change your will, please consider supporting the work of the Edward Barnsley Educational Trust. Legacies to the Trust are free of inheritance tax.

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

Edward Barnsley Educational Trust

C/o the Barnsley Workshop (contact details overleaf)

Registered as a Charitable Incorporated Organisation (1182709)

Trustees

Tom Black DPhil (Oxon)

Milan Cvetkovic MA (Oxon) - Retired 2024

Bill Jackson - Retired 2024

Paul Martin MA(RCA), FCSD

Rodney McMahon BA, FCA (Chair) - Retired 2024

Peter Taylor

Special Adviser

Robert Walton KC

Treasurer

Robin Hasslacher FCA - Retired 2023



