

FURNITURE
FOR THE
21st CENTURY

Betty Norbury

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Edited by
Betty Norbury

STOBART DAVIES
HERTFORD



Matthew Burt

"I am endlessly delighted and increasingly fascinated by the joy of selling beautifully made and enduring pieces of furniture to individuals"

Matthew Burt

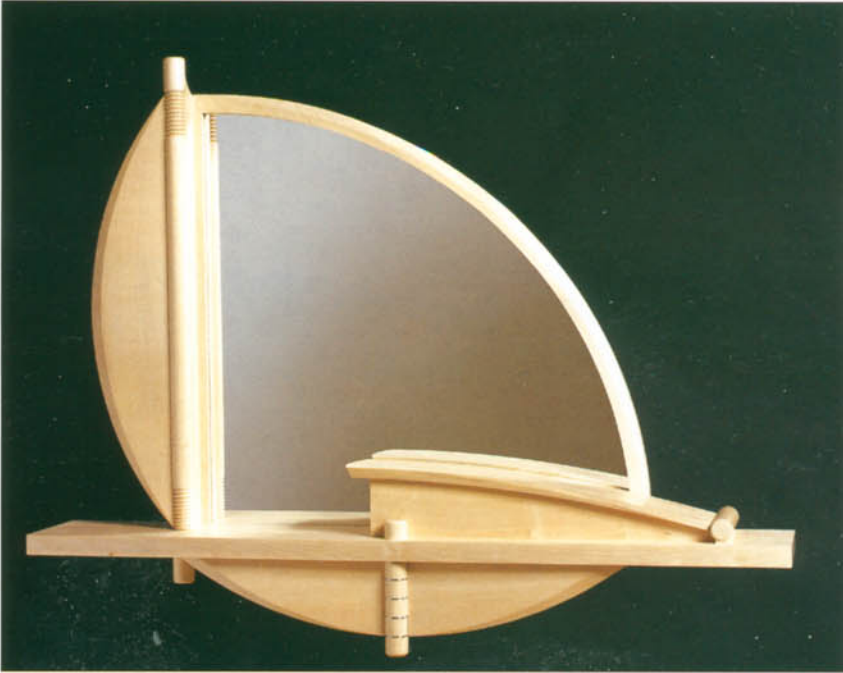
Matthew Burt's work is rooted in English country furniture, fertilised by the Shaker style and pruned by modernism. His overwhelming enthusiasm and pleasure in using wood appropriately, making fine furniture and creating beautiful objects that will become treasured family heirlooms, is only eclipsed by his determination to perform the daunting task of doing this for ordinary people at affordable prices.

Banner Wardrobe

Ripple sycamore and cedar with burr elm details.

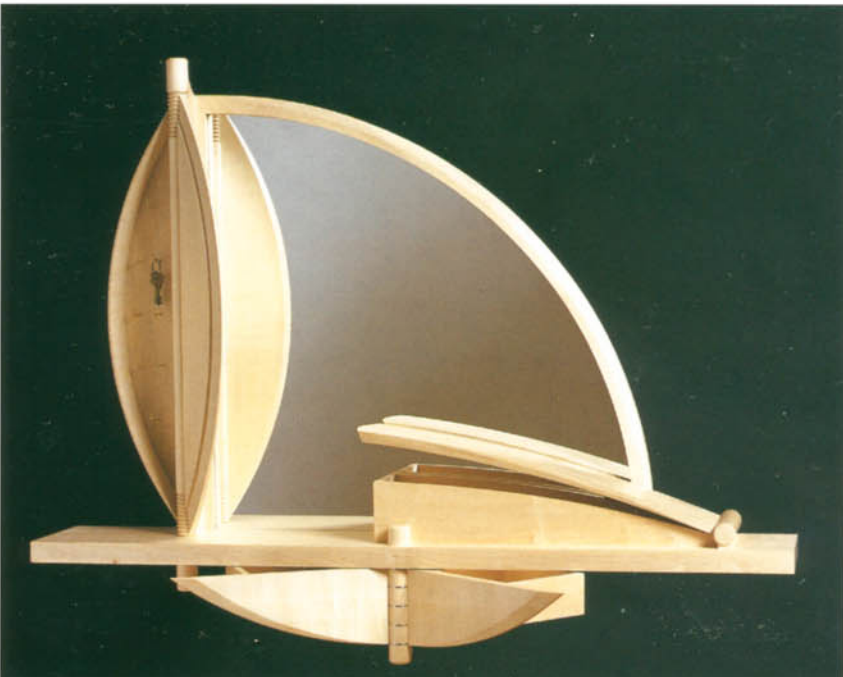
2110 x 1520 x 690mm / 83 x 60 x 27 in.





'Before You Go' hallway organiser

Mirror with key cabinet to its side. The horizontal shelf supports on its upper face a box with a lid that pivots upwards; on its under surface hang two drawers that swing outward from a central pivot. 980 x 1150 x 150mm / 38 x 45 x 6 in.



16 *Matthew Burt*



Reading chair with removeable book holder
Sycamore and walnut.

Desk

Two drawers either side of frame; top box with
three drawers. Sycamore, stainless steel and
powder-coated aluminium.

760 x 2000 x 900mm / 30 x 78 x 36 in.





Dining table and 'Tricorn' upholstered chairs

Diamond pattern sycamore with walnut line.

Detail of dining table

'Tricorn' chairs in ash



Occasional table
Cherry and brass
820 x 630 x 360mm / 36 x 25 x 14 in.



CD lozenge
Lacewood. Holds 60
compact discs.
800 x 200 x 170mm / 32 x 8 x 7 in.

Low fan table Walnut and bronze. 410 x 1470 x 1880mm / 16 x 58 x 74 in.





Intimate seat with integral
table and sculpted seats
Oak and brass

Partner's table and tambour lockers

The tables can be joined
as one unit or broken up
into three independent
ones. Each has integral
cable storage shown at
the centre of the table
top. Beech.

Each table: 740 x 1660 (longest
arc) to 1070 (inner arc) x 1295mm
29 x 65 to 42 x 51 in.



Ashley Cartwright



Bench for two

Chestnut with coloured metal structural elements. The wide arms are for resting drinks.

1650mm / 65 in.

Ashley Cartwright's wide academic training, his international reputation as an advisor and adjudicator in design, and his vast experience at home and abroad in the field of furniture making and environmental design have placed his name at the forefront in publications, exhibitions and commissions for the past thirty years. Despite, or perhaps because of, his exceptional knowledge of his subject, his furniture is simple, based on an analysis of balance and form, virtually undecorated and constructed of plain home grown timbers, mostly made to commission, for clients who are heavily involved in the design and making process.





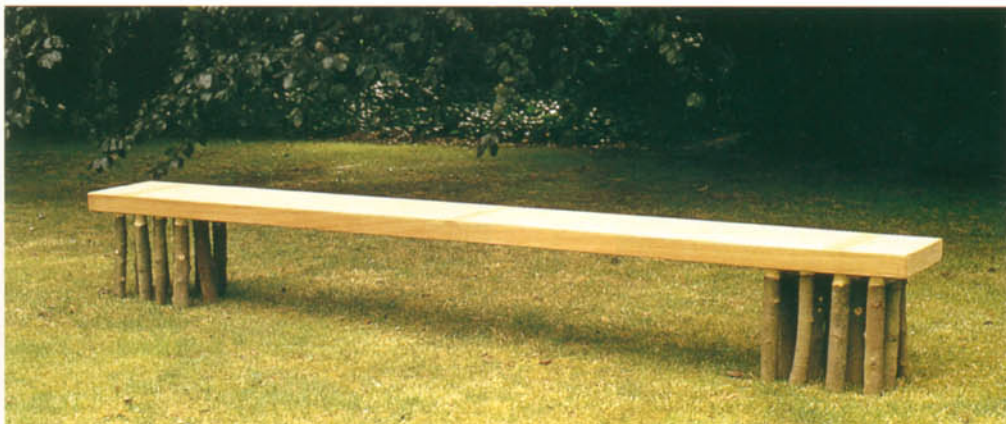
Seat

One of a series of seats in oak with galvanised metal structure. The detail right, shows the subtle shape of the edging.



Long Bench

With 24 legs of round cut sycamore, 3000mm / 118 in.



22 Ashley Cartwright



Table

Limed oak, with zigzag
decoration.
1500mm / 59 in.

Low table

Ash, with tapering edge.
900 x 900 x 400mm / 35 x 35 x 16 in.

Side table

Limed oak, with chevron cut
edge. Detail shown below.
1500 x 400 x 850mm high
59 x 16 x 33 in.





Reception Desk in maple

For the City of Birmingham Symphony Orchestra.
4500mm / 177 in.

Detail

Shows surface edge and juxtaposing planes.



Sideboard

Six curved doors overlap each other when opened. Inside are seven drawers and shelving. Pearwood.
1800 x 900mm / 71 x 35.5 in.

Detail

Shows drawer handles.





Oak dining table

The oak for this table originated from the Royal Botanical Gardens, Kew , Surrey. The original tree plaque is set into the table structure. Seats twenty. 5500 x 1000mm / 216 x 39 in.

Detail

Shows underframe structure.





Small side table (left)

Sawn beech with cleft chestnut legs. 500mm / 20 in.

Side table (above)

Sawn elm with cleft chestnut legs. 1500mm / 59 in.

Side table (below)

Sawn elm with cleft ash legs. 2200mm / 86 in.





Cato

"If you walk into a room that has a beautiful piece of furniture - you could say the same of a stunning work of art, even a superb rug, anything - there is definitely something that emanates from that which contributes to the atmosphere in the home."

Tony Portus

Seven years working in management for one of the early life-style retailers convinced Tony Portus that furniture could be better designed and made than that being imported. Thus motivated, he went to Parnham College, later setting up his own workshop in the early eighties. He feels that furniture should be more than an object, it should be a presence in the room. His objective is to instil a sense of peace and calm.

'Elevata'

Shelving in maple and cast aluminium. Elliptical shelves that can be positioned at any height, sliding on a single wall post.

1800 x 750 x 450mm / 71 x 30 x 18 in.





Directors desk

Ripple sycamore and patinated bronze. Detail (inset) shows top. 1700 x 700 x 800mm / 67 x 27.5 x 31.5 in.



'Plateau'

A low table in sycamore. Its concealed metal bracing allows the top and legs to meet at a fine edge.

1100 x 700 x 360mm
43 x 27.5 x 14 in.



'Towers'

Wall furniture in quilted maple. These cabinets, which are pierced by a single narrow shelf, provide drawers, shelves, cupboards and roll top drinks cabinet.

2100 x 3000 x 700mm

83 x 118 x 28 in.

Fan Screen or room divider

Walnut with removeable silk panels.

1700 x 3000 x 400mm

67 x 118 x 16 in.





'Cato Rocker'

Maple.

950 x 750 x 850mm / 37 x 30 x 33 in.

(Co-designed with Patrick Stronach)



'Beam' cabinet

Five double-fronted drawers,
mitred into the cabinet to give a
seamless 'beam'. English oak.
2500 x 700 x 400mm / 98 x 28 x 16 in.



Console table

The legs, elliptical in section,
scorched and waxed, support a
polished oak top. English oak.
900 x 1100 x 400mm / 35 x 43 x 16 in.

Bedroom cabinet

One of three matching cabinets internally fitted with drawers, shelving and hanging rail. Veneered in yew with a sycamore interior.

2350 x 760 x 440mm
93 x 30 x 17 in.





John and Louise Cropper

As a husband and wife team, John and Louise Cropper have been making furniture for many years, but operating mainly as makers for other designers. Their craftsmanship is of the highest standard and highly respected in the trade. However, although still keeping a low profile and seldom exhibiting, they are now beginning to make an impact as designer-makers in their own right.



'Shapes' cabinet in burr veneers
Fourteen shaped units to store the usual requirements for the home office.
2030 x 1070 x 510mm / 80 x 42 x 20 in.

'Jigsaw' bookcase
A variety of interlocking pieces of wood.
1520 x 1000 x 350mm / 60 x 39 x 14 in.

Hall table and mirror

Olive ash burr veneers with masur birch were used to create an 'aged' effect for this piece. The details below show the use of dyed veneers for the marquetry ivy that grows across the table top and face of the frame.

Table: 860 x 910 x 410mm / 34 x 36 x 16 in.

Mirror: 915 x 610mm / 36 x 24 in.





"Constant attention to detail must be applied at every stage of the process, from the very first meeting with the client to the delivery of the piece. There is no opportunity for slackness at any stage."

Gordon Russell

Detail

Although trained as a furniture maker as well as a designer Gordon Russell now spend his time solely designing, drawing his inspiration, he tells me, from the sensuality of the female form. The making facility at Detail was closed in 1996 and it is now done by carefully chosen makers in their own workshops. Gordon's company is aptly named because it is the constantly monitoring of the minutiae to produce the quality he wants that is all-important to him.

'Reflections of a hoarder'

Deep cut solid bird's eye maple. The full length mirror is pivoted and the doors become shelves in the open position.
2000 x 600mm / 79 x 24 in.





Child's cot

Designed in homage to the Glasgow style. The shaped framework is in American cherry with blue glass.

'Bordello chaise'

Upholstered in cherry cotton velvet. The nozzle has been gold leafed while the studs are in polished brass and the legs in steamed beech.

900 x 2200 x 900mm / 35 x 87 x 35 in.





'Reynolds' dining table
and 'Queens' chairs
The table has a drop
leaf and swing legs.
Solid maple, cast
aluminium and blue
glass. Chairs with tan
leather upholstery.
1800 x 1000mm / 71 x 39 in.

Dining table and chairs

Table in solid English oak with cast iron 'shoes' and bolt heads. Seats eight.
Dining chairs are mild steel with a bronzing solution etched on the surface.
Horns and feet are in oak to match the table.
2200 x 1000mm / 87 x 39 in.





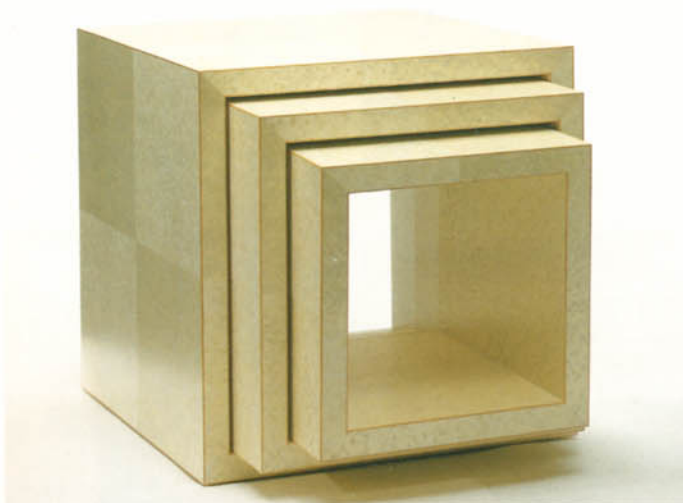
'Redwing' table

Circular glass top with stained MDF.
Shoes and nipples in aluminium.
1200mm / 47 in. diameter



Crescent dresser

Steamed beech and nickel plated steel. The mirror is supported on twin gooseneck supports allowing full flexibility of movement.
1800 x 500mm / 71 x 31 in.



Nest of cubes

Made in alpi-lignum with solid boxwood edge details. The grain direction alternated to effect a harlequin impression around the faces.
Largest cube: 600mm / 24 in.



Boardroom

The table is finished in a polyester resin and the 'lily' chairs are fully upholstered. Glass panels have been etched to echo the design of the nearby reception area. The table: 3000 x 1100mm / 118 x 43 in.



Home study with storage cabinet

Interior storage features suspension filing and adjustable shelving. The desk has hollow back legs for cable access to the management disc in the top. American white oak and cast iron.

Detail 39

Hall storage units

Wardrobe storage for a studio flat. All elements work individually as well as grouped together. Vavona, cast aluminium and blue glass.



'Slotted diner'

Tall backed dining chair upholstered in black leather with solid oak frame.



Waddesdon desks

The desks have cable management facilities along the back edge under bronze flaps. Black desk top lino with solid English oak. 6600mm / 21ft 6 in.





Nicholas Dyson

"We will design and make something for our clients which is more than they could have imagined before they came to the door."

Nicholas Dyson

Nicholas Dyson only occasionally works at the bench these days, preferring the rapid pace of designing for his busy workshop where his ideas can advance more quickly. It was several years ago that he made the deliberate decision to build up the corporate side of his business, targeting interior designers and architects who were able to draw on the greater resources of large organisations to furnish their boardrooms and offices. However, he still welcomes private clients and enjoys the particular satisfaction that comes with these commissions.

Tub chair
Walnut and maple.





Bucket seat

Maple frame, upholstered seat and a moulded ply back faced with wenge.



'Shrimp' low tables

Beech legs with coloured lacquer tops.
500mm / 20 in. diameter

'Oyster' low table

Beech legs with coloured lacquer top with glass insert and under shelf.
1500mm / 59 in. diameter



42 *Nicholas Dyson*



Desk

A simple construction sets off striking geometric forms accentuated by contrasting materials. Pear, walnut, maple and nickel-plated steel.
2200 x 1100 x 730mm / 87 x 43 x 29 in.

Three-sided conference table
and chairs

Table in walnut and grey dyed
veneers. The detail right,
shows side and armchairs in
walnut, ripple ash and
horsehair fabric upholstery.
Table: 2400 x 2080mm / 94 x 82 in.



44 *Nicholas Dyson*

Boardroom table
and **detail** of table support.
To seat twenty. Reconfigures
into two separate tables.
Pear, walnut and burr walnut.
Assembled dimensions:
9000 x 2000mm / 29ft 6 in. x 6ft 6 in.





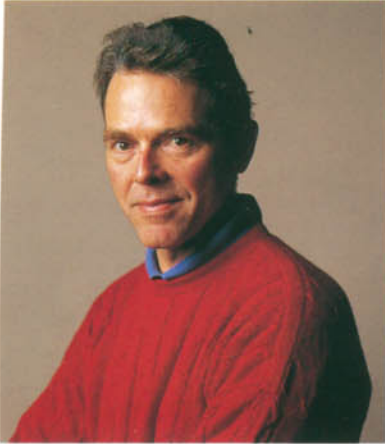
Console table

Maple, burr maple, ripple
sycamore and black steel.
1800 x 600mm / 71 x 24 in.

'Ivory' table and chairs

Ash
1800 x 1200 x 720mm / 71 x 47 x 28 in.





Sean Feeney

Folding screen

Cocobolo, ash and mother of pearl.
2000 x 1800mm / 79 x 41 in.

Whatnot

Ash, cocobolo and glass.
1800 x 1200 x 500mm / 71 x 47 x 20 in.

Sean Feeney pursued woodwork and design skills through school in Sussex and further education at Rycotewood College, followed by three years of further study in a design consultancy and furniture makers in Warwickshire before setting up his own workshop in 1979. Now well established, Sean's output is small, ten to twelve pieces of furniture a year. He exhibits rarely, does not advertise and works with one assistant in an old school house tucked away in the Warwickshire countryside. Relying confidently on word-of-mouth for all of his clients he complains only of there not being enough hours in the day to achieve all his ambitions.







Low table

Burr elm and Cameroon ebony.
460 x 1200 x 600mm / 18 x 47 x 24 in.



Pier table

Burr elm with sycamore and
ebony stringing.
1000 x 800 x 460mm / 39 x 31 x 18 in.

Pair of low tables
Macassar ebony and
sycamore with cherry inlay.
600 x 600 x 460mm / 24 x 24 x 18 in.



50 Sean Feeney

Dining table

Burr elm and oak with
sycamore and ebony
inlay.

2133 x 915mm / 84 x 36 in.



'Strad' compact disc cabinet

The faux table with hinged
single door encloses a
compartmentalised interior.

Sycamore and rosewood.

800 x 460 x 200mm / 31 x 18 x 8 in.

Breakfront sideboard
Ripple sycamore and burr elm,
with oak lined drawers.
1100 x 460 x 900mm / 43 x 18 x 35 in.



'Delta' desk
Burr elm and wych elm.
2000 x 1000 x 770mm / 79 x 39 x 30 in.

Paul Gower



"I need pieces of wood around. They create the ideas - combinations of forms, shadows and textures - the sources are many. I can walk into an engineering workshop and find inspiration for a little ball handle from a high pressure nozzle, and that to me is exciting - not sitting down with a piece of paper and trying to take a new look at something that has already been done."

Paul Gower

'Skyline' cabinet
Ripple maple and
stainless steel.
1190 x 520 x 600mm
47 x 20 x 24 in.

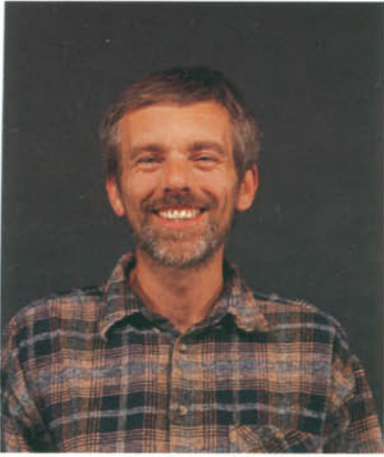




'Square Peg' table (above)
Bleached English oak.
730 x 1750 x 550mm / 29 x 69 x 22 in.

'Skyline' desk
Ripple maple.
730 x 2000 x 910mm / 29 x 79 x 36 in.





David Gregson

Tower of drawers

Burr elm, ebony and copper.
1220 x 600 x 550mm / 48 x 24 x 22 in.

David Gregson was a portrait painter, and having made a few pieces of furniture for his home, decided this had to be a more satisfying way of making a living. This fanciful idea was fuelled by a visit to an exhibition of contemporary furniture. He had no prior knowledge of furniture, tailor-made for a client to fulfil a particular set of parameters, nor any concept of the very high standard of work on offer. David was hooked and has striven ever since to achieve and ultimately surpass the level of design and craftsmanship that was displayed.





Table (above)
Bleached and limed elm with copper inlay.
1220mm / 48 in. diameter.

Table
Elm.
1530 x 600mm / 60 x 24 in.





Blanket chest with tray

Bleached and limed elm,
cedar of Lebanon, wenge
and copper.

480 x 1070 x 610mm / 19 x 42 x 24 in.

Wardrobe

Bleached and limed elm,
wenge and copper.

1980 x 1140 x 640mm / 78 x 45 x 25 in.

Tower of drawers

Bleached and limed elm,
wenge and copper.

1220 x 600 x 550mm / 48 x 24 x 22 in.





Sideboard and mirror

Maple.

750 x 1350 x 450mm

30 x 53 x 18 in.

Portable lectern

Made for Norwich

Cathedral in cherry.

1365 x 850 x 575mm

54 x 33 x 23 in.

Desk and chair

Maple, brown oak,

apple wood and

ebony.

760 x 1500 x 730mm

30 x 59 x 29 in.





Foyer seating (Left)

Designed and made for the University of East Anglia.
Bleached and limed elm, carved ash and stainless steel.

460 x 1220mm / 18 x 48 in. diameter, and 460 x 2060 x 400mm / 18 x 81 x 16 in.

Single bench below: 460 x 3960 x 400mm / 18 x 156 x 16 in.

Garden bench in oak (below)

990 x 1850 x 580mm / 39 x 73 x 23 in.





Martin Grierson

Martin Grierson has strong traditional roots: having been good at both art and woodwork since the age of eight, he was encouraged to combine both of these interests in a career. He attended the Central School of Arts and Crafts and spent five years in architectural offices before setting up his own design consultancy. His own workshops came later out of a desire to see his work better made.

"I think the future is very encouraging because the advantage of the designer-maker over manufacturing industry is that every job is different: you have a different person to design for, different building, different interior design - whatever it is - and you can respond to each job. You can do this in a way that no manufacturer could ever do."

Martin Grierson

Collector's cabinet on stand
Macassar ebony.
1400 x 500mm / 55 x 20 in.



Boardroom table and chairs

Made for the St Bride Foundation Institute. The table is modular and can be folded to stand round the walls as console tables and assembled in other shapes. English and French walnut, 3000 x 5000mm / 10 x 16 ft.



62 *Martin Grierson*

Gentleman's dressing chest
Weathered sycamore and
pear with rosewood handles.
1100 x 960mm / 43 x 38 in.

Bookcase
Solid American black walnut
with silver inserts in handles.
1560 x 1750mm / 61 x 69 in.





Dining table, chairs and sideboard
Maple with bog oak splats and woven
horsehair upholstery.
Table: 1520 x 1520mm / 60 x 60 in.



Extending dining table and chairs
Brown and bog oak.
1225 x 2340 to 3740mm / 49 x 92 to 147 in.

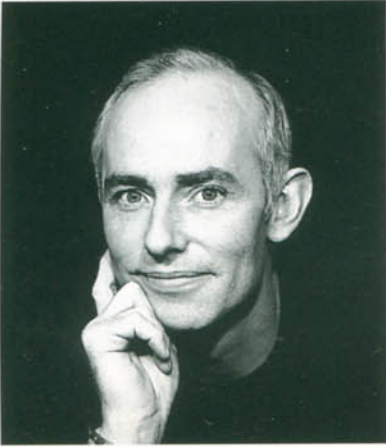
Library furniture
Designed and made for Jesus
College, Cambridge. White
stained ash and white leather.

(right)
Home entertainment cabinet
Holly with ebony stringing.
2650 x 950mm / 104 x 38 in.





Johnny Hawkes



Johnny Hawkes has had a long and eventful career in designing and making furniture. His enthusiasm for his work, his love of wood and his forward-looking optimism is reflected in his work by his adventurous designs and innovative use of traditional and modern materials. His best work has a sensuality of line and sculptural form that raises it above the level of a lot of modern furniture. His down-to-earth attitude and business-like approach to his work is a pleasant surprise for his clients.

"You choose the wood carefully, you put all of your affection into it, sometimes it has humour in it."

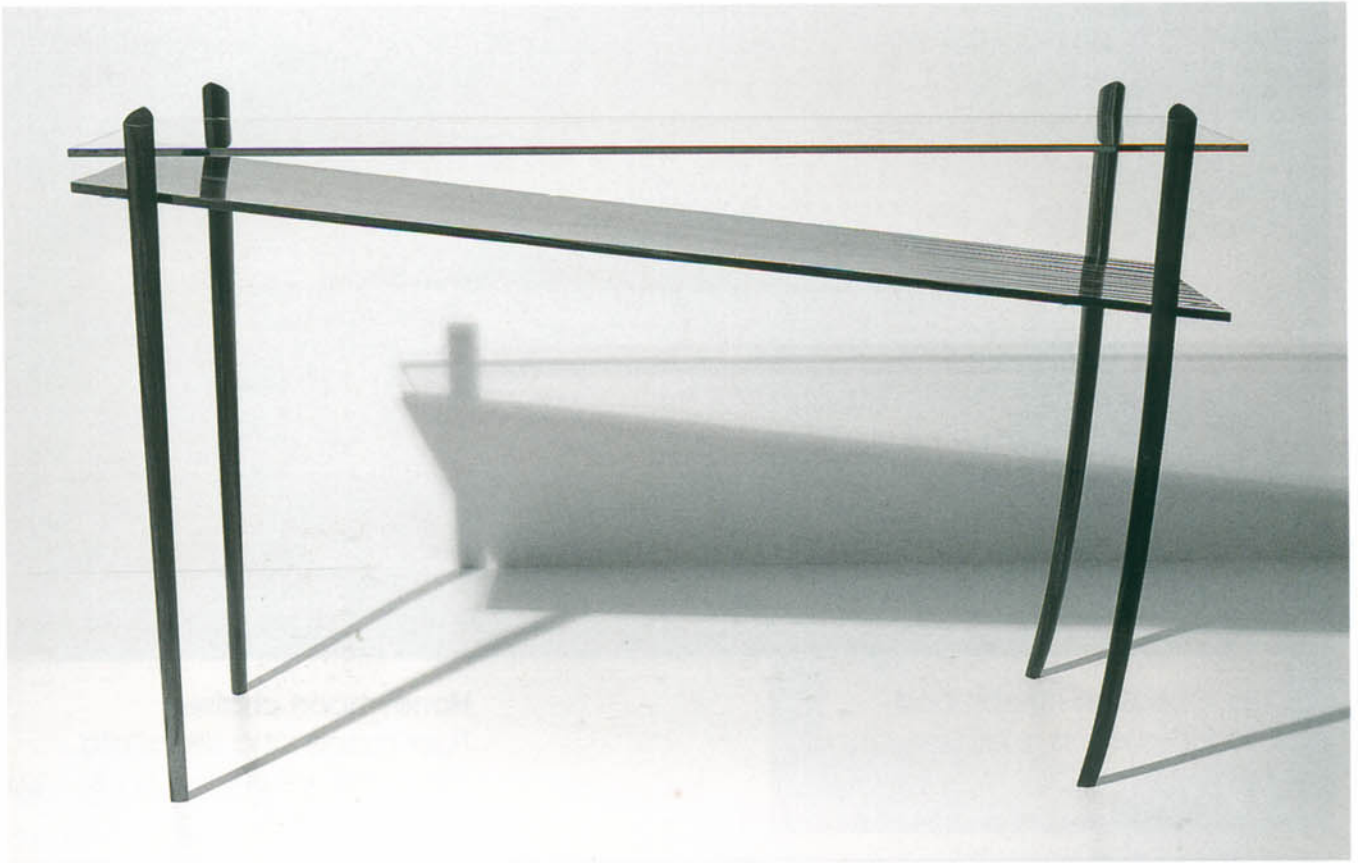
Johnny Hawkes

Light veneer screen

As many as ten screens can be linked together or three in a triangle with a centre light. Poplar and aluminium.

Each panel: 1820 x 400mm / 72 x 16 in.





'The Recession' table
A quivering hall table depicting the angst of losing a company during the recession. Ebony and tulipwood.
890 x 1350 x 400mm
35 x 53 x 16 in.



Sofa table
The weight of the ebony platen set below the glass, tries to diagonally splat the legs out. Restrained by a ball joint, the structure becomes rigid. Ebony and satinwood.
400 x 1000 x 700mm
16 x 39 x 27 in.



'The Obe One Kinobi' bed
Carved in deep relief throughout.
Ripple Ash.
950 x 2200 x 980mm / 37 x 87 x 38 in.

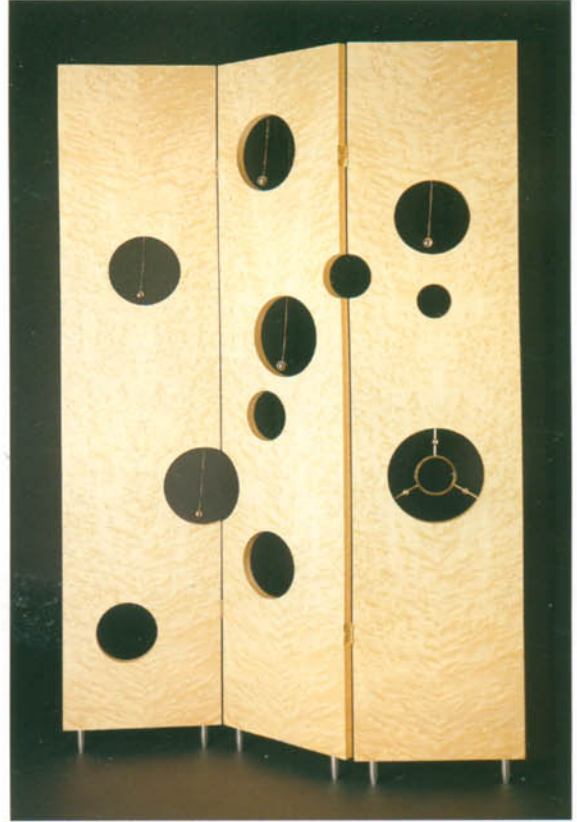
Honeymoon chaise
Tiger maple and silk taffeta.
1060 x 2200 x 1000mm / 42 x 87 x 39 in.
(Designed with Steve Pawsey)





'Diner Wave' chair
Designed for the four-hour lunch.
Solid teak.

'Croppy 5'
Screen signifying
the great crop
circles of 1996.
Bird's eye maple,
stainless steel
and magnets.
1830 x 400 x 25mm
72 x 16 x 1 in.



'My Lover's Desk No. 1'
Burry brown oak and bronze.
760 x 1600 x 810mm / 30 x 63 x 32 in.



70 Johnny Hawkes



'Gullwing'
spiral table
Lacewood and
glass.
380 x 1000 x 700mm
15 x 39 x 28 in.

'Diner Wave' set

Inspired by boats, waves and sails from the bay at Cannes.

Teak and bronze.

Table: 760 x 2300 x 1400mm / 30 x 90 x 55 in.





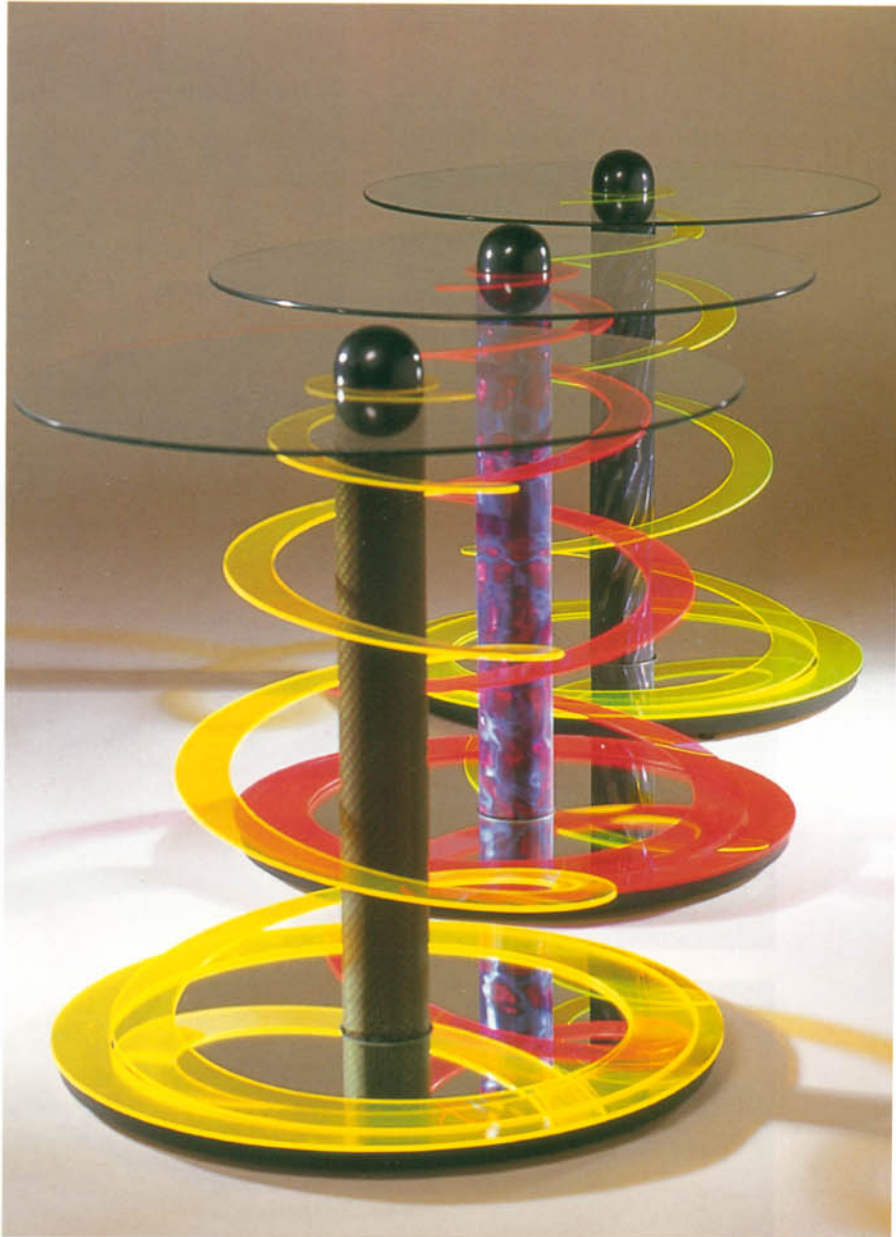
'Spinal' chair

A chair for Merlin to dream in and mix his potions.
Painted poplar.
1690mm high / 66 in.



Rave tables

Five fluorescent colours in
neon acrylic and psycho vinyl.
640 x 600mm / 25 x 24 in.



'Gullwing' chair

Designed to go with the Gullwing
spiral table. Blue sycamore and
leather.



Rachel Hutchinson

"My designs come about through experimentation; through getting a piece of cardboard or a piece of thin plywood, manipulating it into a form that I like and developing that into a piece of furniture. My aim within that is to be original as far as I can be, as aware as I am of what has gone before. I aim not to repeat but to innovate."

Rachel Hutchinson

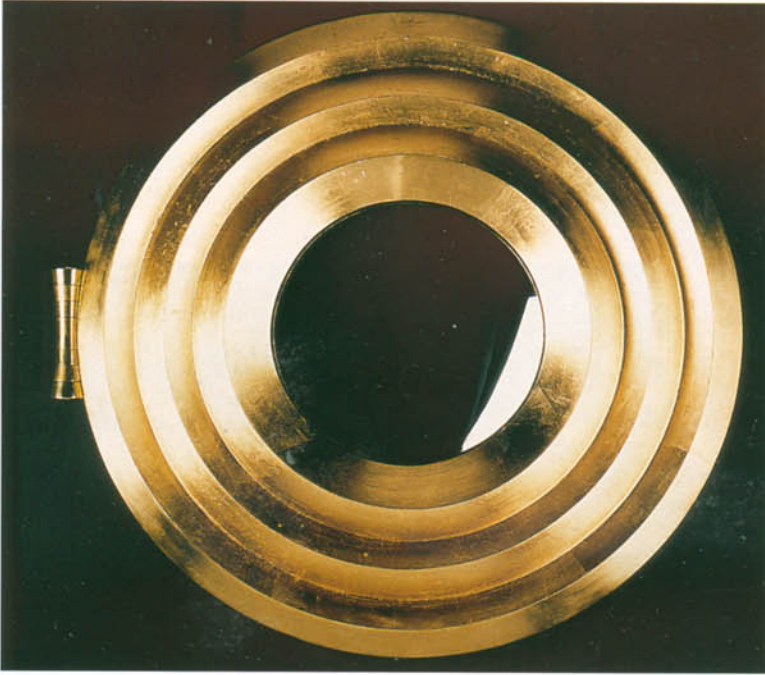


'Martinsell' chair

Birch plywood and ripple sycamore.

780 x 600 x 600mm

31 x 24 x 24 in.



'Zero X' bathroom cabinet
Sycamore and gold leaf with
convex mirror.
150 x 600mm diameter / 6 x 24 in.



'Corset' pedestal
Ash and oak with plywood.
The upper corset hangs by
an almost invisible nylon
thread creating the
impression of the sculpture
suspended in mid-air.
900 x 420 x 420mm / 36 x 17 x 17 in.



Robert Ingham

'Quatrain' chest of drawers
Wenge and quilted maple with
malachite pulls.
1370 x 400 x 400mm / 54 x 16 x 16 in.

Of all the furniture designer-makers who have started and remained successfully in business over the last twenty years, it would not be a gross exaggeration to state that the bulk of them were trained at Parnham College under the guidance of its principal Robert Ingham. Robert's exacting standards and patient guidance have been a major influence on a string of graduates that are now the backbone of the British designer-making industry. After twenty years at Parnham, creating furniture as and when his commitments would allow, Robert has now settled in a beautiful valley in North Wales designing and making furniture full time.





**Wardrobe and
dressing table**

Swiss pear and
weathered ripple
sycamore.

Wardrobe:

1980 x 2440 x 610mm

78 x 96 x 24 in.

Dressing table:

1320 x 1370 x 510mm

52 x 54 x 20 in.



76 Robert Ingham



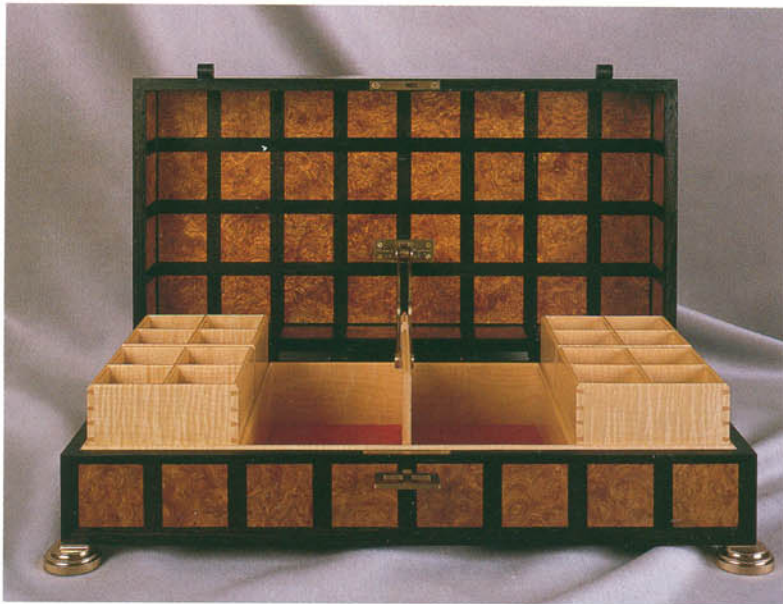
Dining/conference table
American red oak and burr oak.
2000mm diameter / 79 in.

Writing desk and stool
Bleached English oak and burr oak.
710 x 1220 x 460mm / 28 x 48 x 18 in.



Table with drawers
Swiss pear and weathered
ripple sycamore.
760 x 1000 x 430mm / 30 x 39 x 17 in.





Treasure chest

Burr elm, bog oak and ripple sycamore.

150 x 460 x 250mm / 6 x 18 x 10 in.

Jewellery box

Ripple and weathered sycamore and purpleheart.

180 x 410 x 180mm / 7 x 16 x 7 in.



Trinket box

Wenge and burr ash.

50 x 180 x 180mm / 2 x 7 x 7 in.





Dressing table mirror

Wenge and amboyna.

670 x 740 x 260mm / 26 x 29 x 10 in.

'Curtsey' low table

Bleached wenge and burr oak.

460 x 920 x 920mm / 18 x 36 x 36 in.

Low table

Bleached wenge, bleached burr oak and patinated copper.

500 x 1070 x 1070mm / 20 x 42 x 42 in.



i tre

"The philosophy behind the making is as important as the actual design ...if you do not put quality and integrity into the work I feel the piece will not stand the test of time."

Petter Southall

The Highback Twist chair

Steam bent oak with Russia leather seat.
1500 x 500 x 500mm / 59 x 20 x 20 in.

For ten years Petter Southall built boats, specialising in the graceful Norwegian Oselver Faering. The making of this boat is an art passed from teacher to pupil - there are no plans. Now as a furniture designer-maker he adheres to the same traditional values.





The 'Olivia' china cabinet

The sides and elliptical arch are steam bent from 25mm/1 in. solid book-matched oak. Ripple oak, mouth-blown glass and leather. 2200 x 2450 x 450mm / 87 x 96 x 18 in.

Detail (right)

Cabinet handles in leather bound oak.



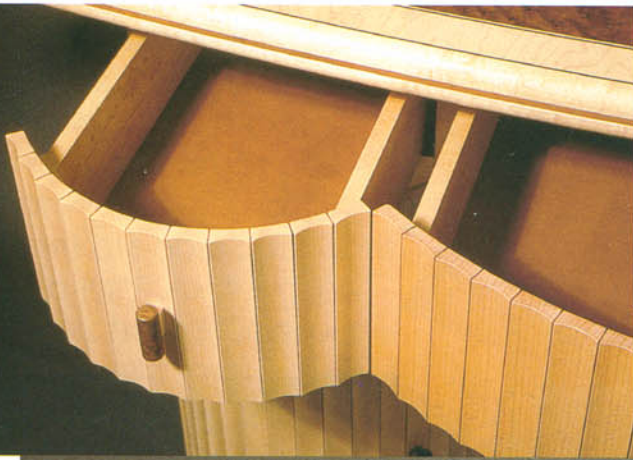


Adrian Jones

Originally trained in the aircraft industry, Adrian Jones followed his heart when he sought a place at Parnham College to pursue his lifelong interest in working with wood.

"I think furniture ought to be about more than looks - it should also be about feel and evocative aromas - cedar and camphor wood, echoes of earlier times."

Adrian Jones



Credenza

Maple, thuya burr and leather with boxwood and ebony inlay.

1800 x 440 x 900mm / 71 x 17 x 36 in.





Collector's cabinet of twelve drawers
Macassar ebony, thuya burr, boxwood,
rippled sycamore, walnut and maple.
Bronze feet and handles.
1550 x 450 x 450mm / 61 x 18 x 18 in.



Display cabinet with integral lighting
American walnut and ripple cherry.
2200 x 1400 x 800mm / 87 x 55 x 32 in.



Prism low table
Macassar ebony,
bird's eye maple
and boxwood inlay.
360 x 1000 x 1000mm
14 x 39 x 39 in.



Philip Koomen

"...for creating is an expression of the human spirit in action."

Philip Koomen

Philip Koomen established his workshop in 1975 and employs a team of five craftsmen, including an apprentice. His work evolves from themes which may be based on traditional furniture or sculptural forms, but it is always designed to be appropriate to the client's lifestyle and practical needs. Although his furniture covers a wide price range, he aims to produce classic pieces that will become heirlooms for future generations. Above all, his work reflects his own deeply held spiritual beliefs and is made with passion and faith in the future.



Twelve drawer chest
English walnut with
boxwood inlay.
960 x 1170 x 580mm
38 x 46 x 23 in.



Dining table
Canadian rock maple.
1350mm / 53 in. diameter

Dining table and chairs
French oak with rosewood inlay.

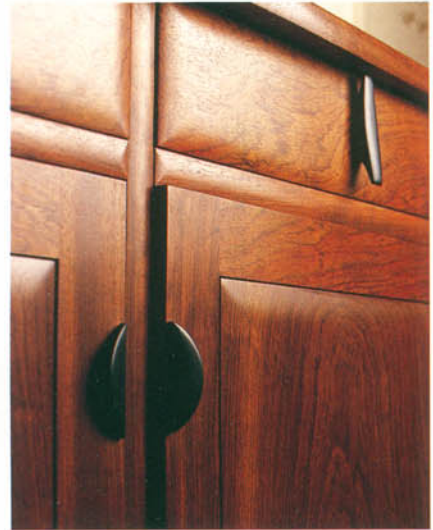


86 Philip Koomen



Dining chairs

English brown oak with boxwood inlay.
910 x 450 x 450mm / 36 x 18 x 18 in.



Detail of sideboard
Bubinga and ebony.



Writing desk

Cherry, rosewood
inlay and stainless
steel.
730 x 1220 x 580mm
29 x 48 x 23 in.

Hi-fi cabinet

Cherry, bird's eye maple
with ebony inlay.
840 x 960 x 480mm
33 x 38 x 19 in.



Needlework cabinet

American black walnut with
boxwood inlay.
750 x 520 x 520mm / 30 x 20 x 20 in.





(Left) Dining table and side table

Dining table has an integral lazy Susan, shown in detail.

English walnut, burr walnut with ebony inlay.

Dining table: 1930mm diameter / 76 in.

(Left) Bathroom interior

Bird's eye maple, ebonised walnut and black granite.

'Pond Life' bench

Cedar of Lebanon.

2500 x 2500 x 690mm / 98 x 98 x 27 in.





Andrew Lawton

"Since I have been making furniture there has been a tremendous upsurge both in the number of good workshops and in the number of people who are interested in commissioning work. I think this is going to continue, especially as mass-produced furniture offers less and less individuality. Even more nowadays, people are becoming increasingly receptive to good design and are genuinely interested in pushing things forward."

Andrew Lawton

Hanging corner cupboard

Made of solid wych elm with bandsawn veneers.

810 x 460mm / 32 x 18 in.

Chest of drawers

Solid figured English walnut, maple, sweet chestnut and cedar of Lebanon.

1270 x 560 x 430mm / 50 x 22 x 17 in.



Library table

Commissioned for the
Richard Attenborough
Centre for Disability
and the Arts at the
University of Leicester.

American maple.

3500 x 1220mm

138 x 48 in.



'Chevron' writing table and chair

Derbyshire wych elm.

1370 x 560mm / 54 x 22 in.

Dining table

Seats ten. Maple,
bandsawn veneers of
bird's eye maple and
American black
walnut.

2000mm diameter / 78 in.





Lucinda Leech

Lucinda takes a serious environmental interest in the source of her raw materials and to this end has devoted much of her time to travelling extensively to research methods of managing, harvesting and the replanting of forests. This has given her the confidence to use exotic timbers in her work, when she is able to verify the source, and a variety of lesser known timbers to choose from. A young family has slowed Lucinda down a little over the past couple of years, but she is using the time away from the computer and bench to take stock, look at where she is going and to proceed renewed with a fresh approach.





Church furniture

For First Church of Christ, Scientist, Oxford. English ash.

(Left) Conservatory table

Tiger oak.

400 x 1000 x 500mm / 16 x 39 x 20 in.



Lawyer's desk Ash with laminated and ebonised birch.
740 x 2100 x 1200mm / 29 x 83 x 47 in.





Office furniture
Bubinga with black
lacquered details.
Cabinet:
2000 x 1000 x 500mm
79 x 39 x 20 in.





Display cabinet

Walnut.

2000 x 1100 x 400mm

79 x 43 x 16 in.

Detail of table under-frame

Bubinga, glass and marble with ebonised detailing, showing the relationship between the curves, emphasised by the use of opposing colours in structural components and inlays.



Dining chairs

(from the left) American maple and walnut; English oak; bubinga, ebony and leather; American cherry and wenge; English elm and sycamore.





John Makepeace

John Makepeace is one of the few British furniture designers to achieve international recognition in his own lifetime, and one of the few in the world whose work commands prices comparable to fine art. Alone, he has done more to promote public awareness of the British furniture designer-maker industry than any other person or institution. His designs challenge the accepted boundaries and his workshops are continually experimenting to provide the innovative techniques required by these designs. To attend Parnham College, founded by John Makepeace in 1977, has been the goal of two generations of aspiring makers world-wide and his revolutionary experiment in the use of sustainable resources at Hooke Park is planned as a model for forestry and manufacturing in the new millennium.



'Arcade'
Detail of the side
of a chest of drawers
in cherry.



'Throne' Carved lime and burnished lacquer.
970 x 750 x 620mm / 38 x 29 x 24 in.



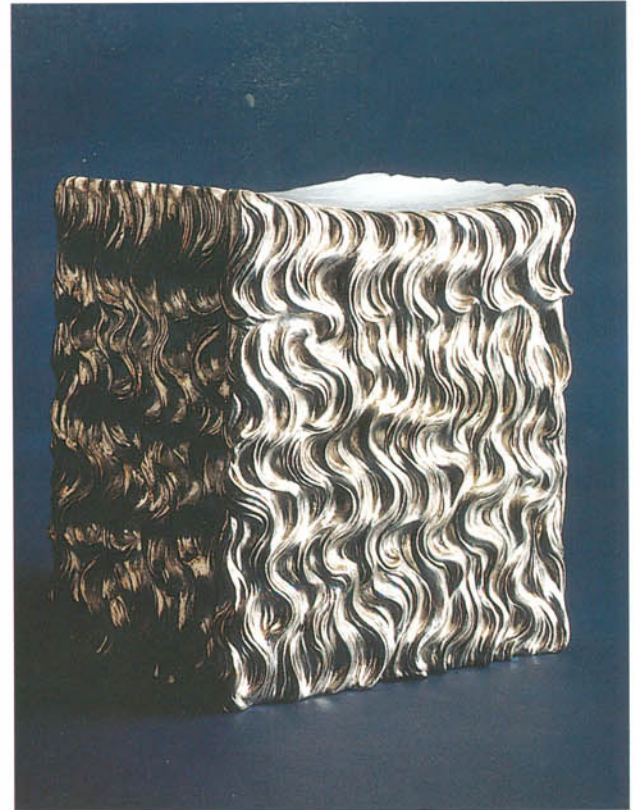
'Vine' Carved and coloured lime.

'Agnes' Pivoted gallery seat. Burr elm, coloured lime and cherry wood.



'Millennium' Laminated holly.

'Swaledale' Carved stool in lime and white gold leaf.





'Bird'
Burr elm, leather and cast bronze.
1100 x 1160 x 680mm / 43 x 46 x 27 in.



'Lunar' conference table and chairs
English cherry, burr elm, bog oak and leather.
7500 x 5000mm / 24ft 6 in. x 16ft 6 in.





'Time' dining table and chairs

Burr and plain 'weathered' oak.

Table: 720 x 3000 x 1500mm / 29 x 118 x 59 in.



Tony McMullen



Tony McMullen is one the last breed of makers who were apprenticed to the furniture trade, and trained in the art and craft of furniture making. He is steeped in the ethos of the Arts and Crafts movement and true to that tradition, he passes on his knowledge to the next generation at the University of Central England for a few hours each week, spending the rest of his time in his workshop. Tony is now experimenting with designs and techniques that will enable him to make furniture from materials not usually associated with 'fine' furniture.

Home entertainment cabinet
The central doors of the low cabinet pivot and slide back into the carcass for video and speaker access. Beech with sandblasted glass panels.
1700 x 3000mm / 67 x 118 in.





'Zig Zag' cabinet Sycamore with parquetry doors of rosewood and lacewood, rests on a stand of marble and aluminium.
1500 x 1500 x 400mm / 59 x 59 x 16 in.

106 Tony McMullen

Wall Unit

Oak and maple, with serpentine drawer fronts and laminated shelves.

1800 x 3600 x 550mm / 71 x 142 x 22 in.





Table

2mm birch ply, sprung and glued into shape with glass top.

750 x 910mm diameter / 30 x 36 in.

Shelves

MDF, handpainted in acrylics with textured brush marks. These shelves have an oblique plan.

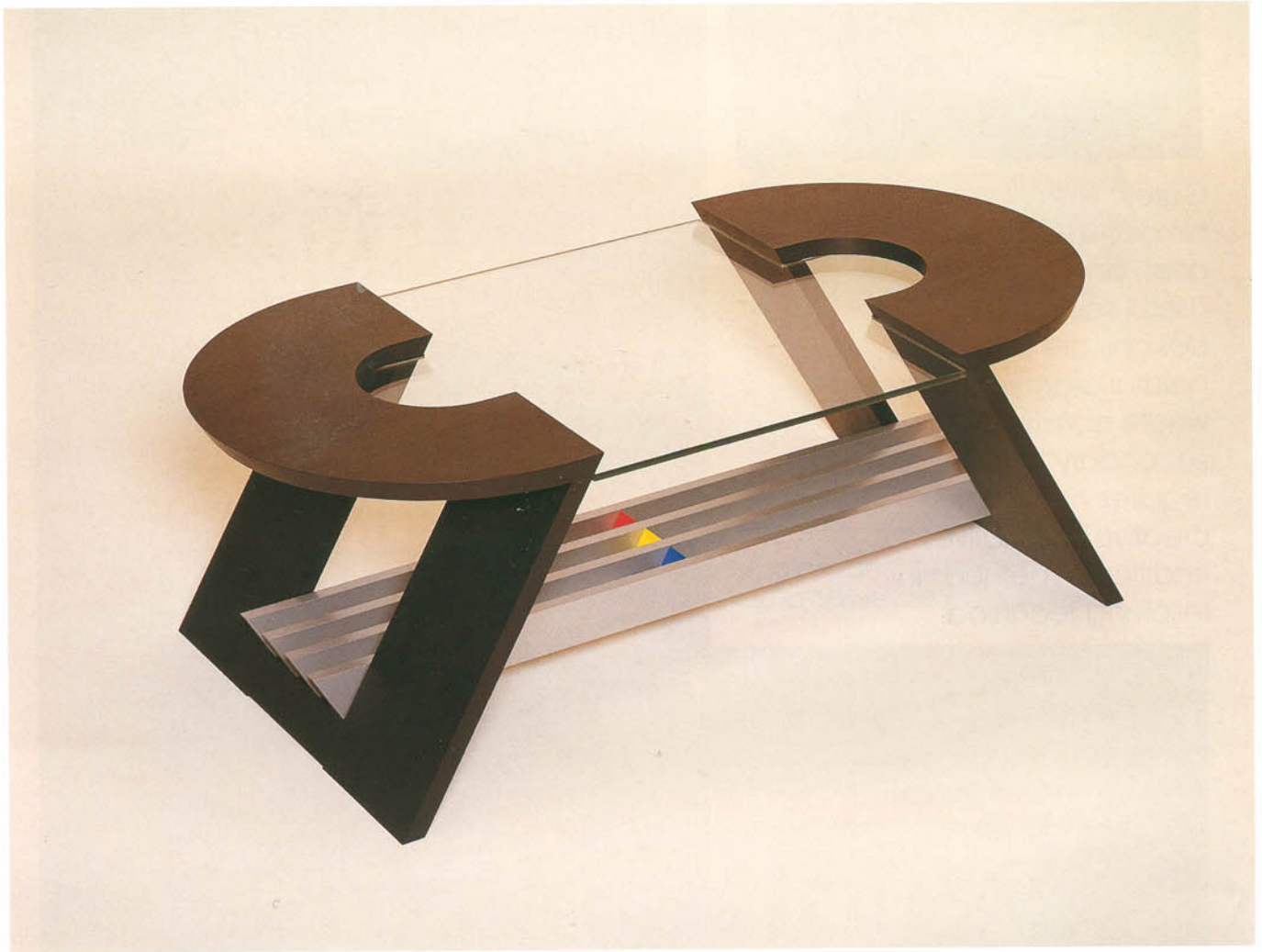
1800 x 300 x 300mm / 71 x 12 x 12 in.





Couch

Upholstered in leather on wood
laminated frame with foam infill.
2000 x 1320mm / 79 x 52 in.



Low table

Cantilevered top and legs in stained and painted wood, with glass top.

430 x 1200 x 600mm / 17 x 47 x 24 in.



Gareth Neal

Gareth Neal describes himself as a functional artist, and his furniture as useful sculptures. His designs are based on natural organic forms where construction is secondary to form. This requires him to use creative alternatives to traditional methods in resolving technical problems.

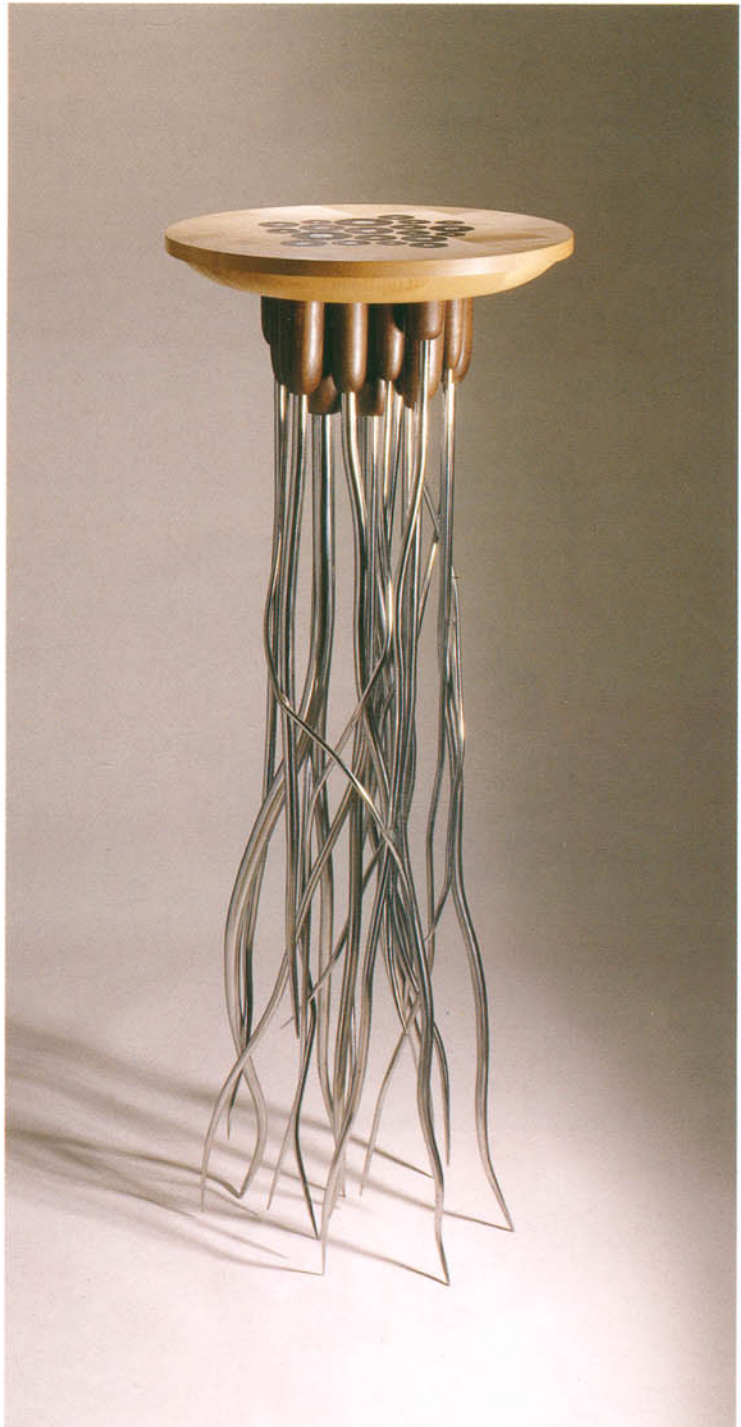
"I hope that my designs will inspire the viewer and invite them into my imagination."
Gareth Neal

'Tendrils' pedestal

Sycamore, walnut, silver and steel.
920 x 330mm / 36 x 13 in.

'Capillary' side table (facing page)

English oak.
810 x 810 x 350mm / 32 x 32 x 14 in.





'Thoracic' occasional chair
Plywood with nylon detail.
910 x 430 x 410mm / 36 x 17 x 16 in.



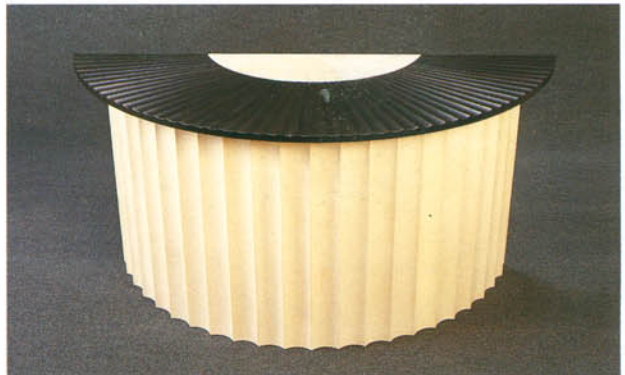
Skeleton of drawers
Walnut, glass and aluminium.
970 x 430 x 510mm / 38 x 17 x 20 in.





Alan Peters

Alan Peters epitomises all that one expects of a craftsman; he is the revered elder statesman. Newly qualified designer-makers set out with the high ideal of possessing his quiet integrity. His clients will wait patiently until they head the top of his two-year waiting list. Throughout the fifty years that Alan has been involved in the industry his designs have moved confidently and inexorably towards the millennium. In 1990 he was awarded the OBE for his services to furniture design. Retirement, he tells me, is not part of his agenda and he is looking forward to producing his best work ever at a more leisurely pace.



Dining table and chairs

Indian sisso rosewood and sycamore. To seat ten.
Table: 737 x 2438 x 1168mm / 29 x 96 x 46 in.

Fan table

Solid sycamore and Indian ebony.
508 x 1220 x 508mm at centre / 20 x 48 x 20 in.



(above)
Cabinet interior.
(right)
Lectern in open
position.



Kelmscott Chaucer Cabinet

A tribute in solid Devon walnut to William Morris and exhibited at Morris' centenary exhibition. The cabinet holds a copy of Morris' Kelmscott Press edition *The Works of Geoffrey Chaucer*. 1422 x 890 x 406mm / 56 x 35 x 16 in. (Lettering by Tom Perkins and Ronald Parsons)



Nine Drawer Chest

Devon grown olive ash with detailing in Zambesi redwood. 1400 x 1016 x 457mm / 55 x 40 x 18 in.

Storage Cabinet

Solid walnut and bog oak. 1370 x 914 x 457mm / 54 x 36 x 18 in.



114 Alan Peters



Tall cabinet
Yew with detailing in ebony and interior of ripple sycamore.
1422 x 483 x 241mm / 56 x 19 x 9.5 in.



Six-seater dining table
Solid olive ash and bog oak.
1003 x 1980 x 991mm
39.5 x 78 x 39 in.



Tub chair
One of a pair made in oiled Devon yew.
660 x 660mm wide
26 x 26 in.
(Upholstery fabric woven by Geraldine St Aubyn-Hubbard)





Gallery seating

For the Earth Gallery, Glasgow Museum of Modern Art, sculptured from home grown oak. 432 x 1725 x 710mm / 17 x 68 x 28 in.

'After Morris' dining table

Ash. 750 x 1320mm diameter / 29.5 x 52 in.



116 Alan Peters



Coffer

Solid Devon walnut with spalted door panels from the same tree.
864 x 1830 x 610mm
34 x 72 x 24 in.

Low cabinet

Oiled tropical olive and wenge.
533 x 1524 x 533mm
21 x 60 x 21 in.

Bureau

Bleached and natural oak with yew interior.

1397 x 914 x 483mm / 55 x 36 x 19 in.

Silver chest (below right)

Devon walnut inlaid with stainless steel.

1067 x 1067 x 508mm / 42 x 42 x 20 in.



Mushroom table

Made from the root end of a large walnut tree.
660 x 762mm diameter / 26 x 30 in.



Dining table

To seat ten. Walnut and cherry.
737 x 1829mm diameter / 29 x 72 in.

Low mushroom table

Walnut and sycamore.
406 x 838mm diameter / 16 x 33 in.



Octagonal occasional table

Sycamore, inlaid with padauk.
610 x 635 x 635mm / 24 x 25 x 25 in.





Nicholas Pryke

Nicholas Pryke comes from a background of structural engineering and architecture and this is strongly reflected in his work and his confident use of materials other than wood - stainless steel, glass, copper etc., and in the architectural roots of his designs. He spends the majority of his time at the drawing board, working closely with a network of top class craftsmen.



Corner cabinet
Vavona, etched glass and stainless steel.
950 x 500 x 500mm / 37.5 x 20 x 20 in.



Oval drawer pedestal
Burr ash, anodised aluminium and lignum vitae.
730 x 700 x 550mm / 29 x 27.5 x 21.5 in.



Compact disc racks

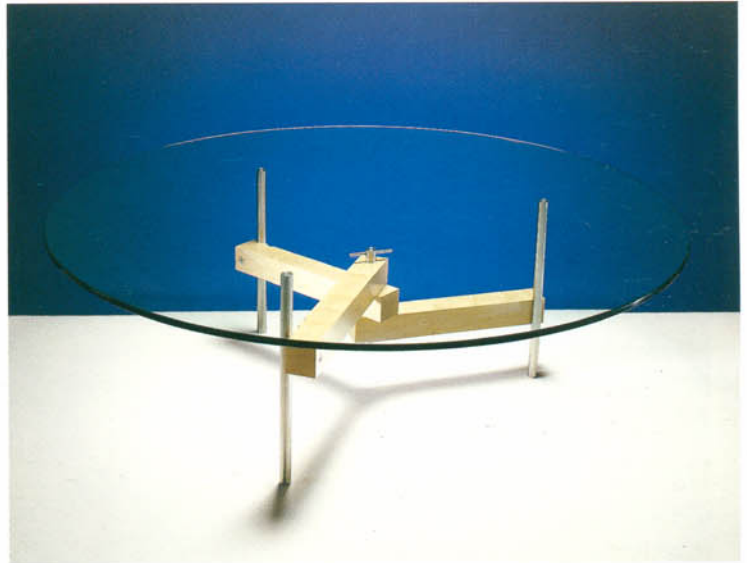
American cherry, hand etched glass, sandblasted slumped glass bowl and stainless steel.
1000 x 350mm diameter / 39 x 14 in.

Coffee table

Layers of hand etched glass become increasingly opaque with lower light levels. Laminated oak, glass and stainless steel.
400 x 1200mm diameter / 16 x 47 in.

Folding coffee table

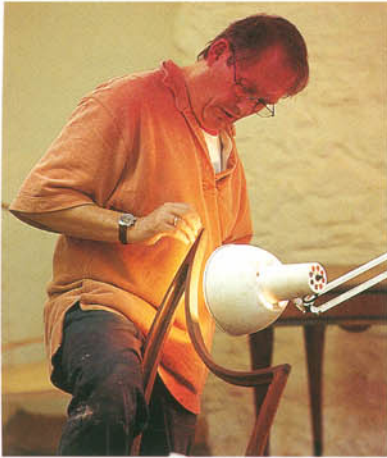
Canadian rock maple, stainless steel and toughened glass.
400 x 1000mm diameter / 16 x 39 in.



Dining table

The legs have been designed to appear slightly anthropomorphic. Aluminium, steel and ash.
740 x 1750 x 1100mm / 29 x 69 x 43 in.





David Savage

After six years of fine art training at the Ruskin School, Oxford and the Royal Academy, David Savage has spent many years in various fields of design and has been creating furniture since 1978. His inspiration is derived from organic forms, mainly plants and humans, and his designs evolve from a close rapport with the client. He is unable to work in a vacuum and this relationship, he considers, is essential to produce his best work.

"I am inspired by a client's confidence and trust. A piece is designed for that client, you can see them sitting on it, see them using it - that is what matters, their future enjoyment of it."

David Savage

Chaise longue (day bed)
Indian rosewood.
1200 x 1100 x 2100mm / 47 x 43 x 83 in.







Writing table and chair

Indian rosewood detailed with vavona burr and ebony.

750 x 1600 x 700mm / 30 x 63 x 28 in.



Desk chair

Rosewood with ebony detail. Back detail shows vavona burr panels.

1300 x 700 x 600mm / 51 x 28 x 24 in.



'Love chairs'

Each chair has its own identity. The male chair, on the left, is stable, strong and dependable; the female of the pair is a free spirit, carefree and energetic. English elm and ash.

1700 x 2300 x 1000mm / 67 x 91 x 39 in.



Hat stand

Swiss pear wood and Indian rosewood
detailed with rippled sycamore.
2000 x 900 x 600mm / 79 x 35 x 24 in.



Reception furniture

English oak and English brown oak.

Drinks cabinet

Pearwood.

800 x 1000 x 600mm

31 x 40 x 24 in.



Hall table

Indian rosewood.

800 x 800 x 600mm / 31 x 31 x 24 in.



Senior & Carmichael

"The hands-on element is very important to us because it improves our understanding of the pieces of furniture we can actually design. If we step aside from that we will never see all of the problems."

Charles Wheeler-Carmichael

Partners for twenty years, Rupert Senior and Charles Wheeler-Carmichael enjoy a challenge. They have always made the moving parts within their furniture, but for many years fostered an ambition to make a mechanically expanding table. One of their more adventurous clients threw down the gauntlet - "...if you can make it, I will buy it." All the work was done in their workshop and on completion this table was awarded a guild mark by the Worshipful Company of Furniture Makers.

Expanding mechanical table
(Detail) The caps at the end of each of the bronze arms can be removed to allow candleholders to be attached.





Expanding mechanical table

American black walnut burr with mechanism of polished and patinated bronze and engine turned stainless steel. Seats six to ten. The table expands by turning the top. Eight leaves are then inserted into the spaces created. Detail shows capstan closed. 740 x 1520 - 1880mm diameter
29 x 60 - 74 in.



Detail of Sun cabinet
Fluted sections of laminated ripple sycamore radiate from the burr yew centre of the sun, itself a secret drawer.



Sun cabinet
Ripple sycamore, ebony and burr yew.
2060 x 1160 x 390mm / 81 x 46 x 15 in.
(In association with A. Weston)

Expanding circular table
Figured birch, polished cast aluminium, masur birch and glass. The table extends by attaching an outer ring, made in eight sections.

Fantail dining chairs in maple with webbed and sprung upholstery.

Table: 740 x 1630 - 2000mm diameter / 29 x 64 - 79 in.

Detail

Shows the table top with central glass panel.



130 Senior & Carmichael

Side table

American black walnut.

840 x 1140 x 460mm / 33 x 45 x 18 in.



Display table

Sycamore and yew.

800 x 360 x 360mm / 31 x 14 x 14 in.

Hurricane and Lilliput chairs

Made in a combination of hardwoods salvaged from the 1987 hurricane.

Hurricane: 710 x 630 x 530mm
30 x 25 x 21 in.

Lilliput: 460 x 440 x 330mm
18 x 17 x 13 in.

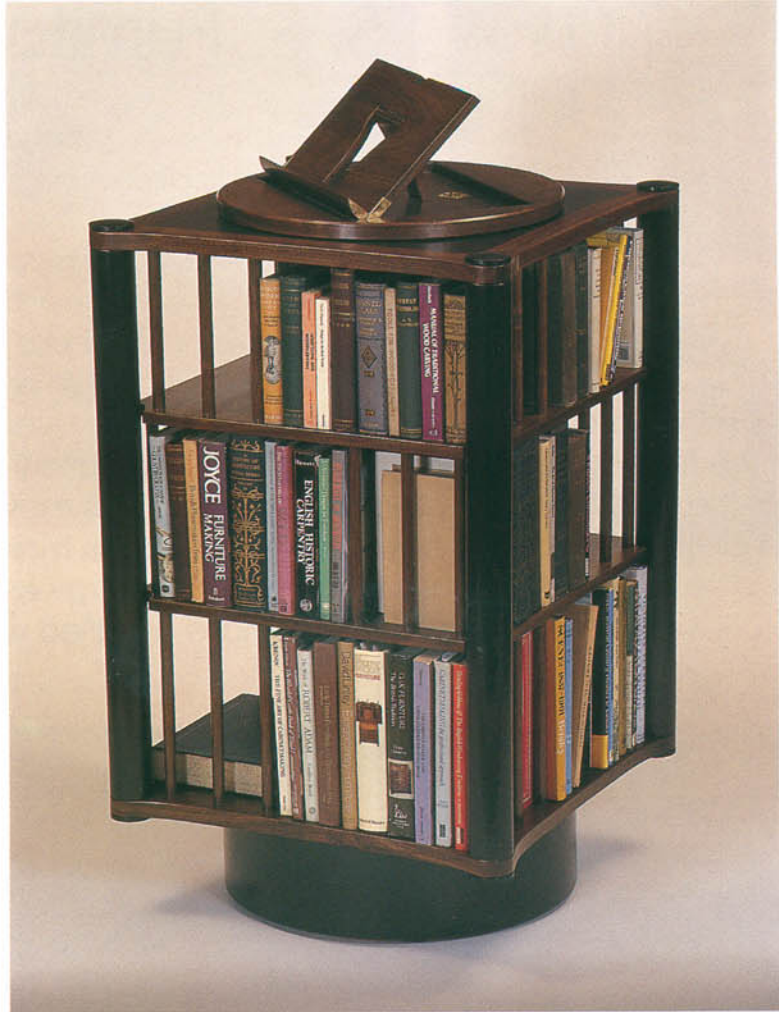


Revolving bookcase

Walnut and wenge.

1300 x 570 x 570mm

51 x 22 x 22 in.



Detail

The independently rotating lectern folds flat when not in use.



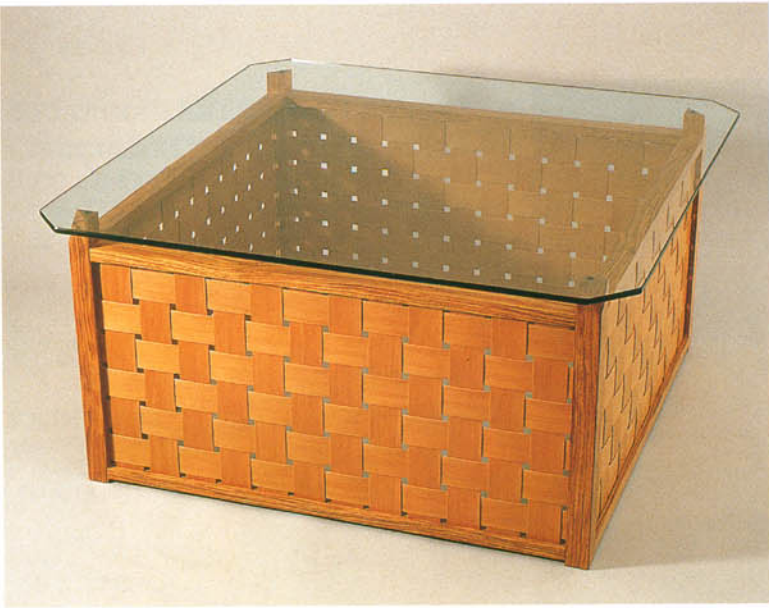
S. F. Furniture

S. F. Furniture is a partnership of two well-matched makers. Ian Heseltine, the more serious of the two, and Declan O'Donoghue, the irrepressibly optimistic Irishman. They work successfully either together or alone as the mood takes them or as their clients demand.

They come at design problems from opposite perspectives: Declan's approach is more conceptual, starting with the form and impact of the finished piece, using more than one variety of timber, assuming always that the piece can be built. Ian's approach is more technical, beginning with the function of the piece, how it will work and the making process, introducing the aesthetics as the design progresses, rarely mixing woods. Thus, two disparate elements that combine to make a unified whole.



'Meander' An occasional table in laminated limed oak, patinated brass, maple and glass. 400 x 1500 x 560mm / 16 x 59 x 22 in.



Occasional table

Bubinga with pearwood panels.
500 x 900 x 900mm / 20 x 36 x 36 in.



Dining chair

Imbuia, wenge and kevasingo.

Collectors stereo cabinet

Ebony, burr vavona and satinwood.
1000 x 600 x 600mm / 39 x 24 x 24 in.



Circular dining table

Brown oak.
2000mm diameter / 79 in.



134 S. F. Furniture



Double Bed

Quilted maple and bubinga.

'Riverdance'

Foyer table in olivewood, recycled oak and glass.

600 x 2100 x 600mm / 24 x 84 x 20 in.



Bedroom chest

English elm, burr elm panels and handles.

700 x 1000 x 460mm / 28 x 39 x 18 in.



Bedside cabinet

Ripple maple and kevasingo.

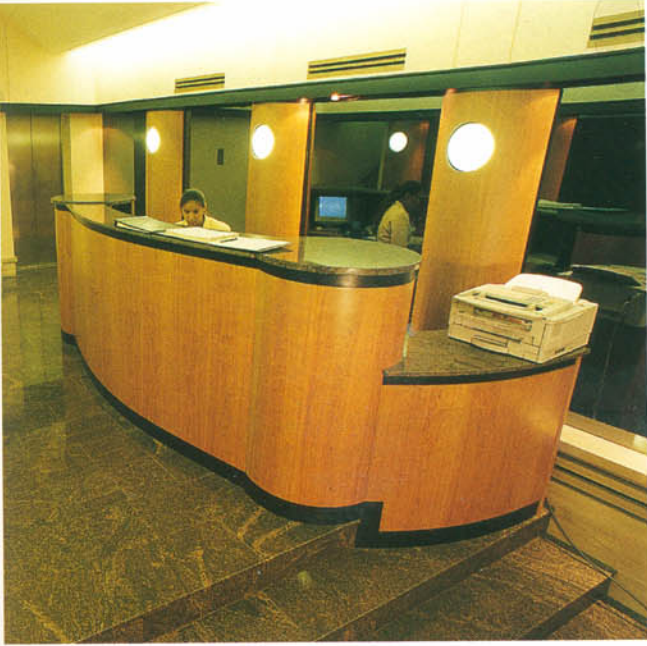
800 x 700 x 400mm / 32 x 28 x 16 in.



Boardroom table
Cherry and burr madrona.
5000 x 3000mm / 16ft x 10ft.



Reception desk and curved lighting pillars
American cherry and granite.



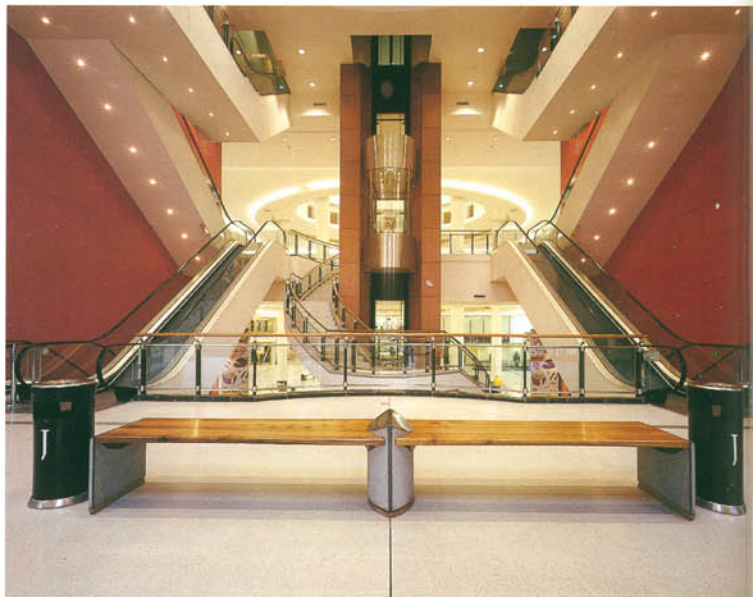
Sectional
boardroom table
To seat thirty-five.
Ripple maple, burr
oak and aluminium.



136 S. F. Furniture

'Plateau'

Public seating in Kilkenny limestone and oak.
2000mm radius / 79 in.



'Facet'

Public seating in polished and hand
chiselled limestone and elm.
4000mm / 13ft 2 in.

'Zenith'

Bench in weathered oak.
1800mm / 71 in.

'Tangent'

Convex and concave public
seating in oak and limestone.
2500mm / 98 in.





Prayer desk
Brown and burr oak.
900 x 560 x 400mm / 36 x 22 x 16 in.

Chapel furniture
Limed oak and stainless steel.



Bishop's chair
Brown oak and burr oak.



Altar furniture
Brown oak and white oak.



Silver Lining

"It is the satisfaction of knowing you have done a good job; the client feels it is value for money and that it is collectable."

Mark Boddington

Lectern

African wenge.

1270 x 480 x 430mm / 50 x 19 x 17 in.

Winning prizes for arts and crafts subjects at school encouraged Mark Boddington to take up a career in furniture making rather than following his father into the family business. Apart from a future in politics, one of Mark's goals is to make limited edition furniture which will make his work available to a wider audience, as he acknowledges that fine design and craftsmanship can be very expensive. In the meantime, his enjoyment at securing a commission from a difficult client is surpassed only by the return of a client for more work, be it in twelve months or twelve years.





Music cabinet
Burr and straight
grained walnut.
790 x 1570 x 500mm
31 x 62 x 20 in.

'Wishbone'

Low table in American walnut curl.
430 x 760 x 760mm / 17 x 30 x 30 in.



Clock
Walnut and silver.
210 x 100 x 50mm
8 x 4 x 2 in.

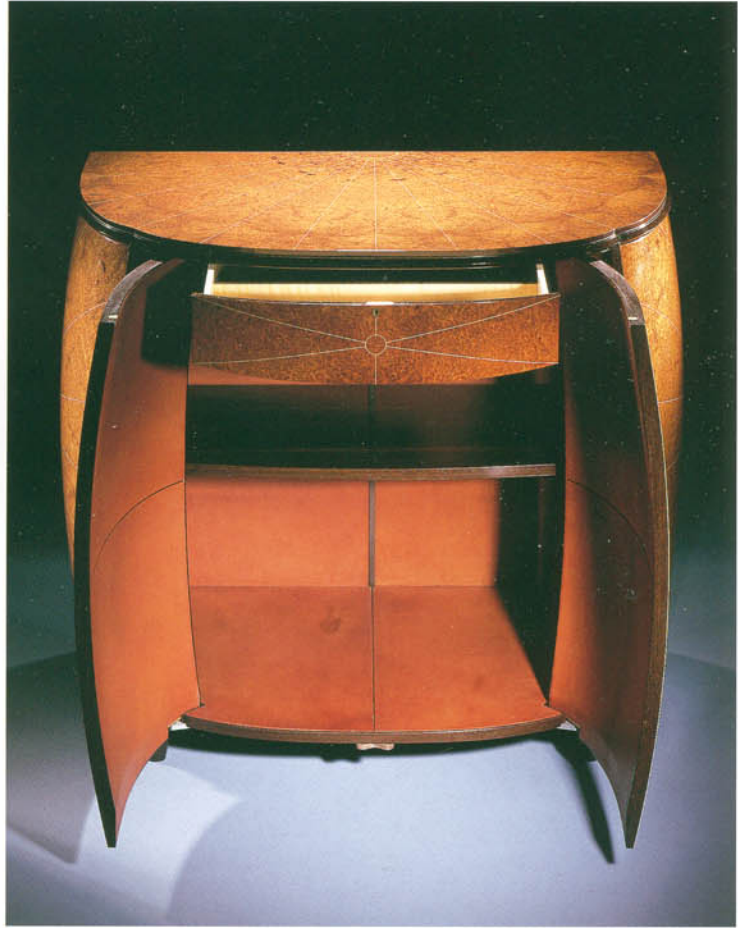
140 Silver Lining



Commode

Amboyna burr, wenge, holly and leather.

1000 x 920 x 600mm / 39 x 36 x 24 in.



Maltese low table

Ebony and sterling silver.

450 x 610 x 610mm
18 x 24 x 24 in.



'Golden Sun'

Low table in amboyna with 9ct gold inlay.
610 x 610mm / 24 x 24 in.

142 Silver Lining



Side table

Burr elm.

760 x 710 x 450mm / 30 x 28 x 18 in.

Sun Burst table

Walnut, satinwood and ebony.

720 x 1370mm diameter / 28 x 54 in.



Hall table

Ebonised mahogany.

720 x 1200mm diameter / 28 x 47 in.





'Lunar' side table (and detail)
Kingwood and sterling silver.
710 x 610 x 280mm / 28 x 24 x 11 in.



Paris club chair
Amboyne with hand woven chenille fabric.
760 x 760 x 760mm / 30 x 30 x 30 in.



'Wishbone' dining chairs
Cherry and sycamore.
990 x 510 x 510mm / 39 x 20 x 20 in.



Stemmer & Sharp

"To understand the unusual and make it into harmony is what I would like to achieve. In this world there are not enough things which are unusual but harmonious."

Andrea Stemmer

Andrea Stemmer was trained at Dusseldorf in Germany and at Parnham College. Her partnership with Fiona Sharp ended when Fiona died in 1995. Her work, mainly in solid timber from sustainable sources, displays clean sharp lines and is strictly functional.



Round table

Maple. 1750mm diameter / 69 in.



Garden lounger

Oak and stainless steel.

940 x 900 x 550mm / 37 x 36 x 22 in.

Tea table

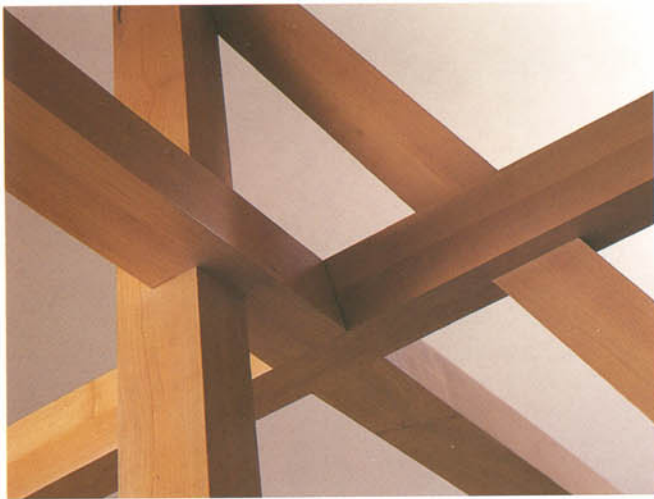
Maple.

630 x 470 x 470mm / 25 x 18 x 18 in.



'Jekyll' garden table and curved bench

Oak. 800 x 740 x 1800mm / 32 x 31 x 71 in.



Round table (detail)





Trannon

"One does change the world - that is exactly what creative art is about - exactly why one is an artist - absolutely! absolutely!"

David Colwell

David Colwell is the designer at Trannon. It is his passionate belief that in an ideal world, wealth would be more equally distributed, resources would not be squandered and the environment would not be polluted. Well-managed forests would be planted and harvested to make fine furniture for ordinary people. To this end, Trannon makes batch production furniture from fast grown ash, making minimum impact on the environment and manufactured with a painstaking concern for pollution, energy conservation, fitness for purpose and retail price.





Recliner with footstool
Steam bent ash frame and rattan.

Stacking chair
Steam bent ash.

148 *Trannon*



Captain's chair
Ash.



Writing desk
Ash.
800 x 1370 x 740mm
31 x 54 x 29 in.



Director's chair
Steam bent ash.

Extending table

Ash. Seats up to ten people.

The leaf is stored under the table.

1000 x 1600 to 2100mm / 39 x 83 to 63 in.



Cardiff sideboard

Ash.

750 x 1370 x 500mm

30 x 54 x 20 in.

150 Trannon

Link bench
Oak and ash.

Cardiff Bench
Oak and ash.



Round table
Ash. Seats up to ten people.
1520mm diameter / 60 in.

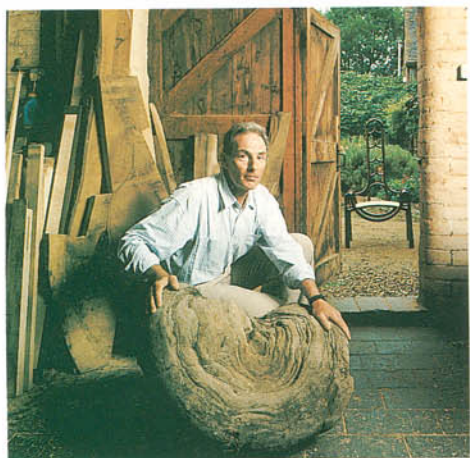
High stool
Ash and stainless steel.



Settee with steam bent ash frame

The arms can be adjusted to three different positions.

900 x 1750 x 900mm / 35 x 69 x 35 in.



Andrew Varah

To meet this gentleman away from his workshop would give you no indication of the imaginative nature of his mind, but meet him in his design studio with photographs of his work on the walls and you begin to understand that commissioning from Andrew Varah could be fun. Like the currency broker who asked for his dining room furniture to reflect his profession. The client was presented with the drawings for the 'Card' table

and chairs, perfectly encapsulating the element of chance in his occupation. The fun does not stop there, all significant pieces of furniture have a secret compartment containing an item of jewellery. Clients are given a year to solve the mystery, otherwise, rumour has it, Mr. Varah will reveal all and remove the prize.

Writing desk with infinity model housing stationery

Quilted maple and madrona burr. 1370 x 685mm / 54 x 27 in.





Double-sided desk
Cherry and pommelle mahogany.
1980 x 1066mm / 78 x 42 in.



Detail of drawer
Oyster cut yew.



Storage cabinet with infinity model
1680 x 610 x 610mm / 66 x 24 x 24 in.



Wardrobe
Satinwood and rosewood.
2133 x 2133 x 610mm / 84 x 84 x 24 in.

Cigar humidor
Oyster cut
laburnum and
yew.
177 x 300 x 200mm
7 x 12 x 8 in.

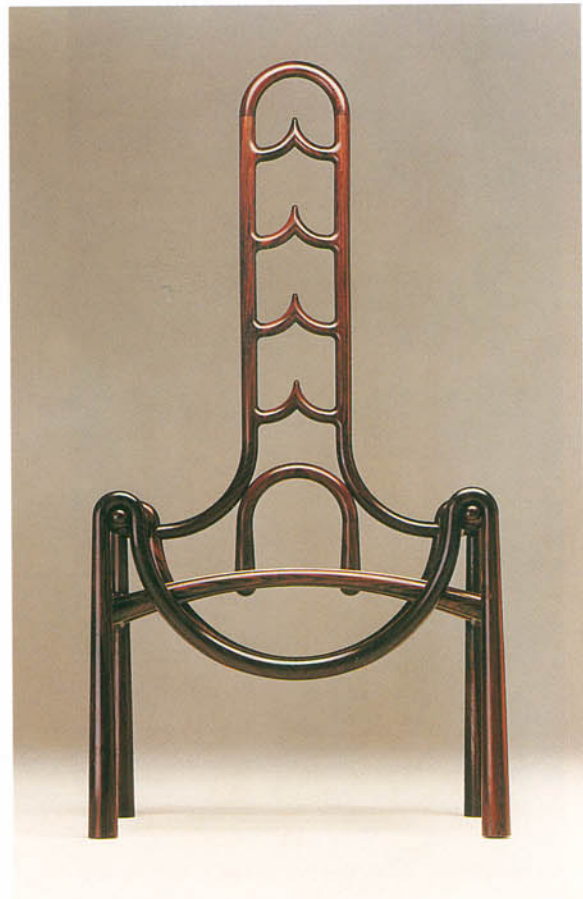




Collector's cabinet/desk with infinity model
Amboyna. 1860 x 950 x 750mm / 73 x 37 x 30 in.



Oak dining table and chairs
2590 x 1220mm / 102 x 48 in.



Solid rosewood chair
1370mm high / 54 in.

Dining table
Oak.
915 x 1830mm / 72 x 36 in.



CD cabinet
Cherry and rosewood.
900 x 1220 x 600mm
36 x 48 x 24 in.



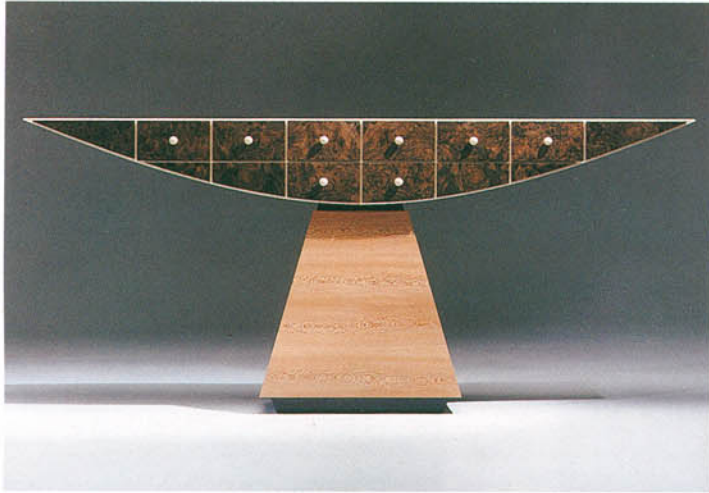
Desk and chair
Myrtle burr and maple.
915 x 600mm / 36 x 24 in.



Computer desk
Walnut. 1220 x 760mm / 48 x 30 in.

Sofa table

Lacewood, black
walnut burr and holly.
760 x 1830 x 300mm
30 x 72 x 12 in.



Occasional table

Bird's eye maple,
black walnut and
holly.
508 x 1066 x 406mm
20 x 42 x 16 in.



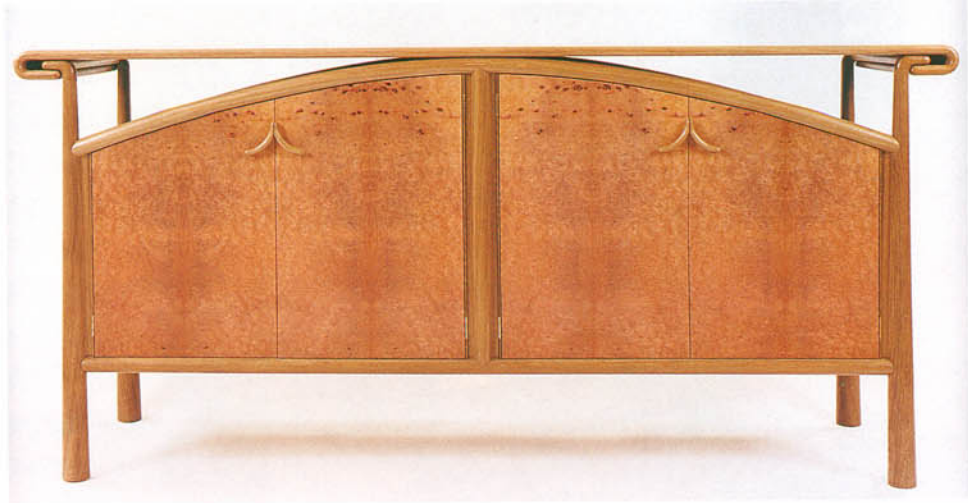
Bishop's throne
Beech.

**Kasparov chess
chair (right)**
Holly.



Sideboard

Madrona burr and fumed oak.
900 x 1525 x 600mm / 36 x 60 x 24 in.



Dining table and chairs

Wenge and bird's eye maple.
2240 x 900mm / 96 x 36 in.



Marquetry 'Card table' and chairs

Pressure dyed woods.
2140 x 900mm / 84 x 36 in.



Dining chair
Solid cherry.





Wales & Wales

Rod and Alison Wales had been designing and making individual pieces of furniture for private clients for eight years when circumstances forced them to review all aspects of their business and redefine the focus of their interests. The resulting shift in direction towards corporate and architectural furniture has developed into a specialisation in atrium, museum and other public seating. They take particular satisfaction in the wider audience they are reaching and the effect on the public environment.

"There are issues to be addressed in designing and making furniture and we are doing our best to meet these demands. It makes for an interesting life's work."

Rod Wales





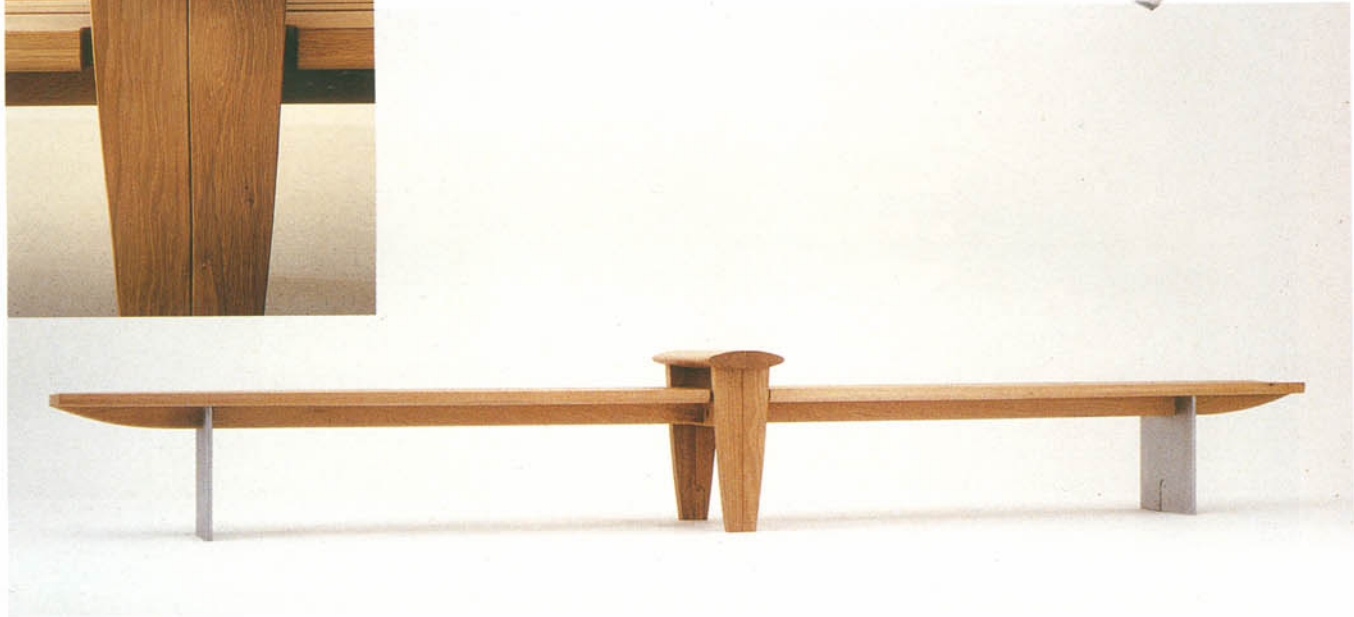
(Left) **Cabinet with nine drawers**
Natural and fumed oak with painted and gilded details. First of the 'Stripe' series.
1680 x 420 x 320mm / 66 x 16.5 x 13 in.

(Above) **'Stripe' cabinets**
The second and third of the 'Stripe' series. Natural and ebonised oak.
1440 x 520 x 365mm / 57 x 20 x 14 in.

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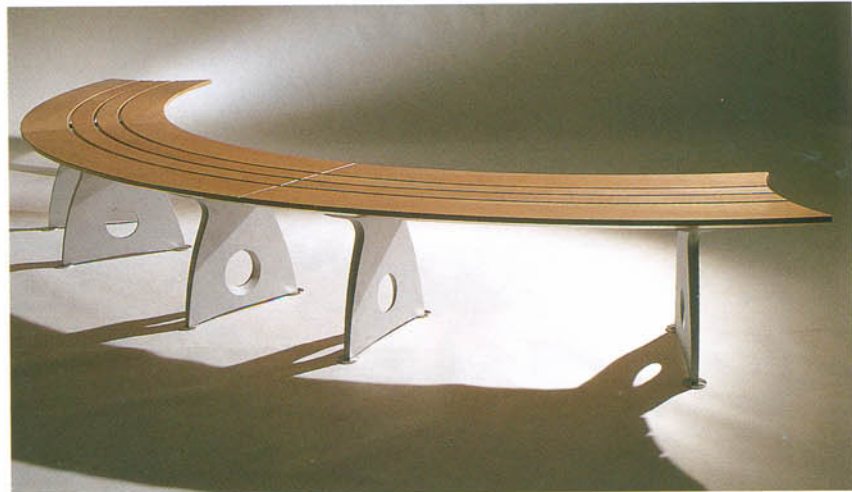


'DB' bench (and detail)
Oak and aluminium.
4000mm / 13 ft.



Water Gallery bench
Fumed oak and maple.
1500mm / 59 in.

'Smart Alex'
Beech and aluminium. A bench for anywhere.
Radii and sizes vary.



Boardroom table

To seat eighteen.
Oak with bog oak detail.
4360mm diameter
14ft 4 in.



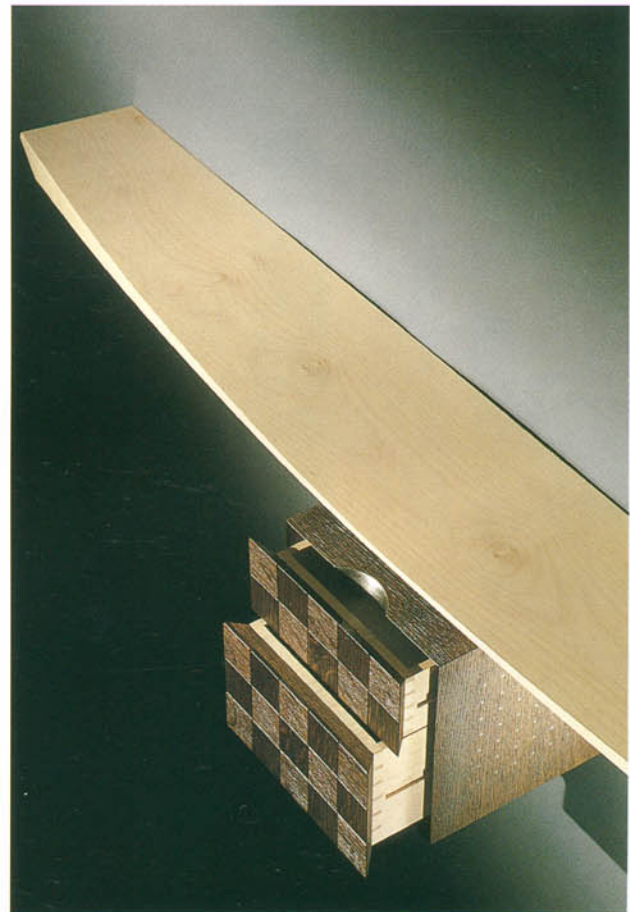
'Butterfly' chair

Beech.

(Designed by Wales & Wales, manufactured by Englander Furniture Ltd.)

'Leda'

Afrormosia and cast metal. Part of a range of street furniture.



Shelf with two drawers

Sycamore, fumed oak, stainless steel and silver gilt detail. 1450mm / 57 in.

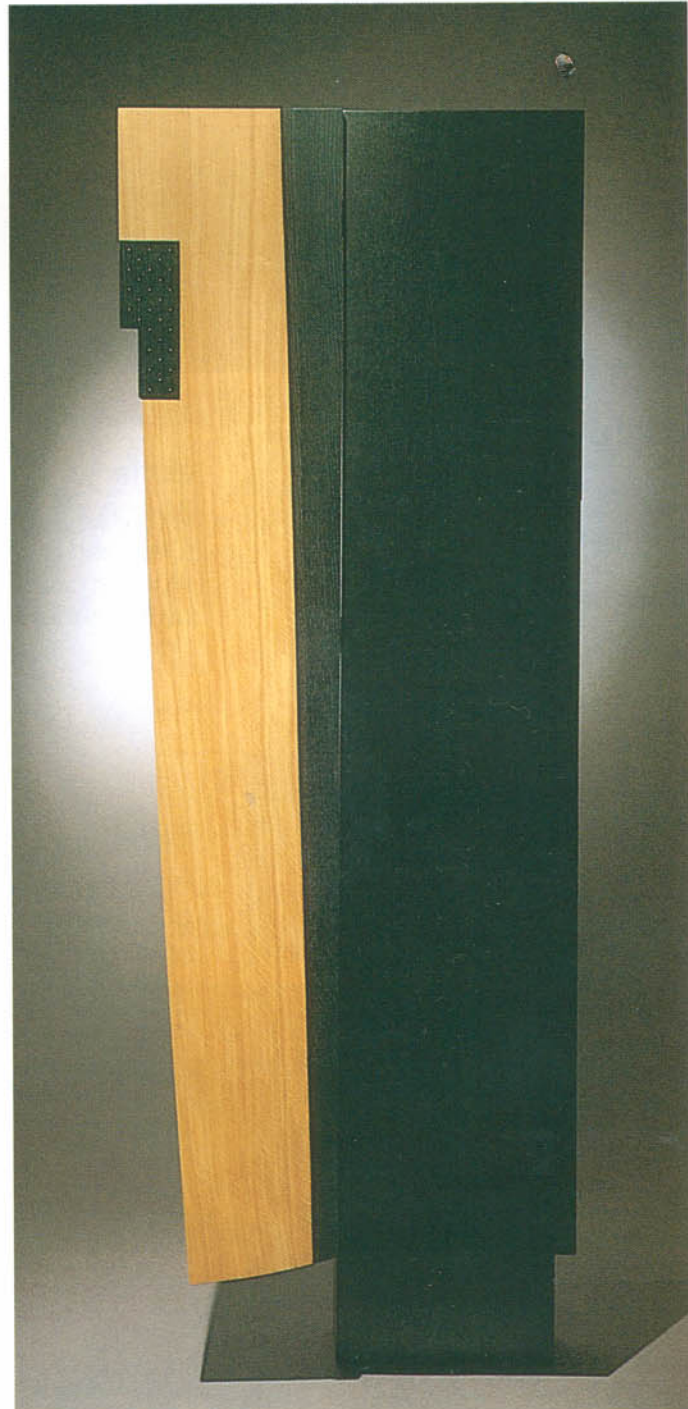
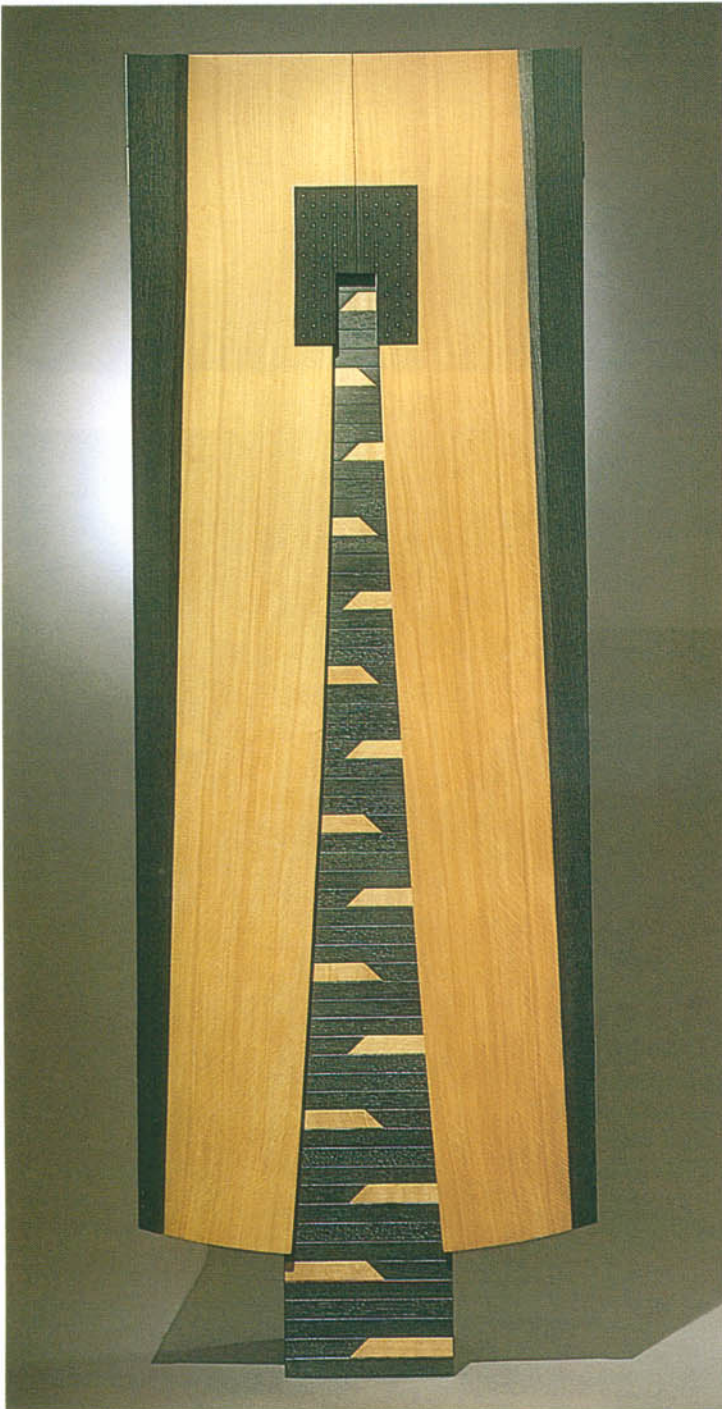
162 *Wales & Wales*

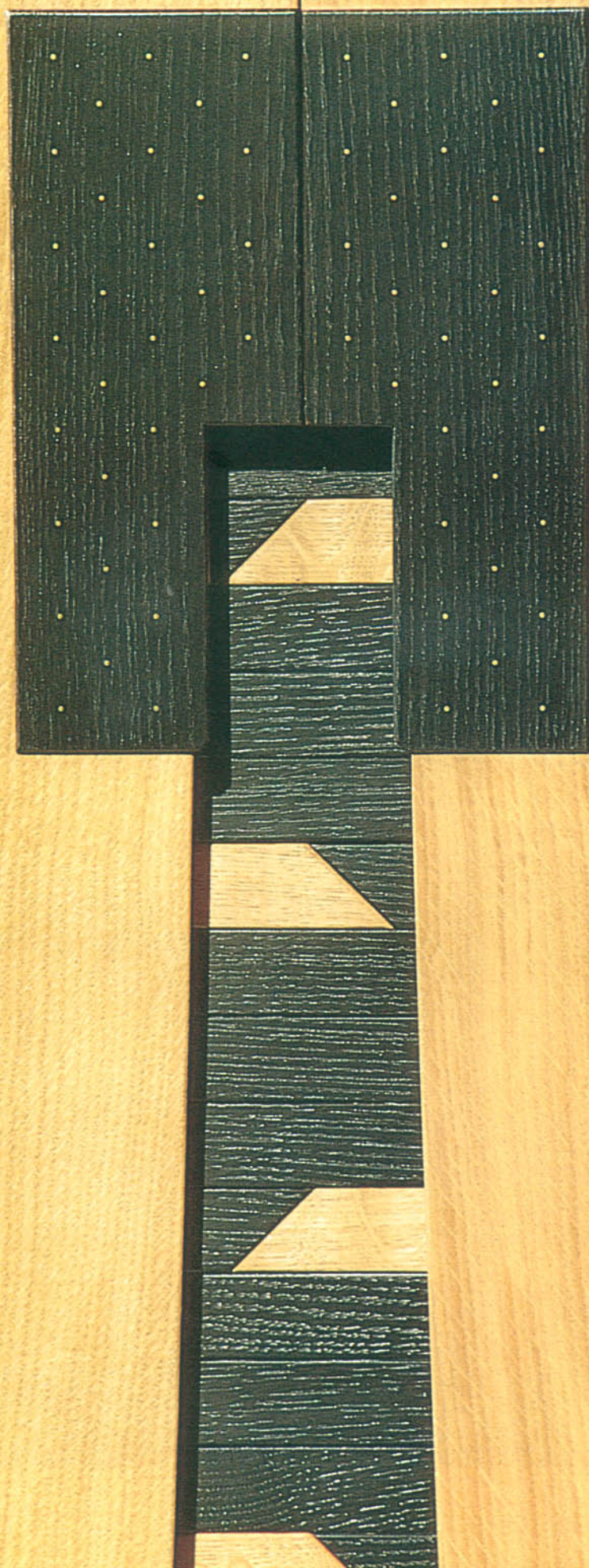
Cabinet with eight drawers

English oak, bog oak, 18 ct gold inlay. Height 1880mm / 74 in.

Detail (right)

Handle.







Waywood

"We have never tried to blow people's socks off with the first look at something, it is much more persuasive than that. A lot of customers have said this to us, that although they liked the piece when we first delivered it they liked it even more a year later, and that is the best thing that they could have said - it is what we are aiming for."

Barnaby Scott

Barnaby Scott and Clive Brooks head up the Waywood team whose furniture is made from solid home-grown wood and hand finished with natural oils and waxes. They employ a gentle philosophy to their work and demonstrate their concern for the environment by frequently planting new trees in the local landscape.



Chest of drawers

Dutch elm with carved beech
drawer fronts.

910 x 510 x 160mm / 36 x 20 x 63 in.

Waywood 165

Sideboard

Ash and olive ash with
black walnut detail.
840 x 1830 x 480mm
33 x 72 x 19 in.

Sideboard with raised panels

Wych elm with quilted
English elm panels
and bog oak handles.
790 x 1680 x 510mm
31 x 66 x 20 in.



166 Waywood



Chairs with
laminated backs
English and
brown oak.

Reception area coffee table
English oak.
2800mm diameter / 110 in.





Pair of bookcases
Tiger chestnut and sycamore.
1220 x 1980 x 410mm / 48 x 78 x 16 in.

168 Waywood



Round dining table and chairs
Olive ash, brown oak and ash.
2080mm dia. / 82 in.

Elliptical dining table

Olive ash.

2540 x 1220mm / 100 x 47 in.



Sculptured chest
English oak and
burr elm.
560 x 1120 x 460mm
22 x 44 x 18 in.



King-size bed
Ripple redwood
with black walnut
detail.





Williams & Cleal

Justin Williams and Jane Cleal trained together at Buckinghamshire College and have worked in partnership since 1990. Their furniture, which is almost entirely for private clients, is designed by Jane and made by Justin. European and North American hardwoods are used with particular attention to sustainable resources.



Collector's cabinet
English and burr walnut.
1270 x 427 x 427mm
50 x 17 x 17 in.



'Tree' chair
Cherry and aspen.
970mm high / 38 in.



Sideboard
English cherry with ripple
sycamore door panels and
walnut beading.
810 x 1700 x 430mm
32 x 67 x 17 in.



Desk
English walnut, burr chestnut and ebony.
800 x 1850 x 710mm
31.5 x 73 x 28 in.

Dining room interior
Steamed pear and burr maple
with ebony detailing.





Richard Williams

"I do not want to get dragged away from the bench, I would miss it too much."

Richard Williams

All well-run businesses grow, and Richard's was no exception. He no longer spent time at the bench; all his days were taken up with design work, meeting clients and watching his three cabinet makers make his furniture, until the day he saw a piece of furniture taking shape that he itched to be making himself. It made him realise that he wanted to do some of the making, but without a determined effort on his part he would never work at the bench again. Happily he solved the dilemma and now divides his time successfully.





Campaign table

African and Macassar ebonies, with holly inlay and a silver crest. The piece has a lid that lifts to provide a vertical notice board and to reveal a leather writing surface for the visitors book. The stand collapses and the entire piece packs into its own transit case for removal to camp.

890 x 1140 x 510mm / 35 x 45 x 20 in.

Pair of bedside tables

Honduras rosewood and lacewood burr veneer.

560 x 355 x 330mm / 22 x 14 x 13 in.

Bachelor's chest

Solid English oak and Australian walnut.
860 x 480 x 400mm / 34 x 19 x 16 in.



Sideboard

Solid English oak.
965 x 1520 x 460mm
38 x 60 x 18 in.



Occasional table

American black walnut.
Top and shelf in
sandblasted glass.
430 x 1100 x 610mm
17 x 43 x 24 in.

Outdoor bench

Teak.

810 x 1780 x 640mm / 32 x 70 x 25 in.





Pair of wine tables
Macassar ebony, with drawers
in olivewood
690 x 330 x 250mm / 27 x 13 x 10 in.



Hall table
African and Macassar ebony.
840 x 910 x 330mm / 33 x 36 x 13 in.





Display cabinet

The piece has four drawers and is designed to display a single special item. English walnut.

1600 x 810 x 460mm / 63 x 32 x 18 in.



Rupert Williamson

Despite having a natural ability in the craft of furniture making, Rupert Williamson began his career using any other material except timber, rejecting wood because of its association with the brown colour of old furniture. Yet the inherent quality of wood to be manipulated appealed to him. Now he likes to use contrasting timbers such as maple and walnut which retain their colours and contrast strongly, emphasising form and structure. Spending less and less time at the bench, Rupert enjoys the challenge of designing furniture which reflects not only the client's interest and the brief, but combines, in a more abstract form, the geometry of man-made objects with the organic asymmetry of nature.





Dining table and six chairs
Sycamore and walnut with a
bronze structure.
Table: 1500mm diameter / 60 in.

Side table
Rosewood, inlaid
with boxwood.
800 x 500 x 500mm
31 x 20 x 20 in.



Desk chair (left)
Sycamore.
880mm high / 35 in.

180 Rupert Williamson

Sofa table (far right)
Black burr walnut
and burr ash.
900 X 1700 X 400mm
35 x 67 x 16 in.



Side table
Storm damaged
Osage orange
wood from Royal
Botanical Gardens.
900 x 1800 x 400mm
35 x 71 x 16 in.

Dining table and ten chairs
Sycamore and walnut. 1200 x 1500mm / 87 x 59 in.





Anniversary table

Laminated maple with stained legs
piercing the top.

6000 x 1200mm / 19 ft 8 in. x 4 ft.



Dining table

Maple with stained brackets.

1200 x 1200mm / 47 x 47 in.



Room light and paper bin

Sycamore and rosewood.

2800mm tall / 110 in.



'Rock' chest with
twelve drawers
Variety of ten woods.
900 x 1800 x 600mm
35 x 71 x 24 in.



Desk chair

Bog oak and sycamore
with leather seat.

'Rock' cupboard

Variety of woods.
600 x 800 x 600mm
24 x 31.5 x 24 in.



Asymmetrical chair

Sycamore and redwood burr. This piece is a culmination of Rupert's interest in designing chairs from classical formats with organic imagery. It has no flat planes or right angles and is made of laminated components bolted on to the seat. The chair has been the ideal object for him to use asymmetrical forms, and with a relaxed functional seating position it becomes a three dimensional sculptural expression. 880mm high / 35 in.



Book table

Sycamore and walnut.
750 x 1200 x 1200 mm
29.5 x 47 x 47 in.

Jewellery cabinet

Rosewood and sycamore.
1400 x 800 x 400mm / 55 x 31.5 x 16 in.
(Silver enamel inlays by Jane Short)

Sideboard

Macassar ebony inlaid with silver.
900 x 1800 x 400mm / 35 x 71 x 16 in.





Toby Winteringham

Toby Winteringham's working life is split between his urge to design and his desire to make, and his furniture is similarly divided between, on the one hand the crisp clean-lined aesthetic with little or no decoration, influenced by the Shaker style and minimalist sculpture, and on the other hand by his more decorative work inspired by Biedermeier, where motifs and patterns are applied usually in the form of marquetry inlay to a plain surface. "A

constant quest" is Toby's description of his search for patterns with which to decorate his marquetry work. From an old hemp rope to a pebble lying in the sand, or a more unusual piece of chain, all of these items are photographed and decorate Toby's office - waiting for the right piece of furniture.



'Rope desk'

Black burr walnut with sycamore and shaded marquetry.

1600 x 800mm / 63 x 32 in.





Dining table and chairs

Inspired by Festival of Britain's 'Skylon':

Elm and bubinga.

Table: 720 x 1800 x 950mm / 28 x 71 x 37 in.

Chair: 1070 x 480 x 480mm / 42 x 19 x 19 in.



'Solid' side table in ash

800 x 800 x 300mm / 32 x 32 x 12 in.

'Perseus' console table and mirror

English cherry with coloured and shaded marquetry and gilded cones.

Mirror: 900mm diameter / 36 in. Table: 800 x 1200 x 500mm / 32 x 47 x 20 in.



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Meeting table and chairs

Part of a complete office.

Elm and burr elm.

Table: 2000mm diameter / 79 in.



A small table top font

Elm with spun silver bowl.

300 x 270mm diameter / 12 x 11 in.



Detail of bed headboard

Rosewood, burr elm and
marquetry with ebonised
and gilded details.