

BRIGHTON UNIVERSITY
3D DESIGN AND CRAFT

FURNITURE FROM SUSSEX

CRAFTED BY SHOLTO MURRAY

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THESE TWO PIECES ARE VERY SIMPLE WAYS THAT I HAVE DECIDED TO DISPLAY MY TURNED VESSELS. ALL OF THE MATERIAL WAS CONSIDERED WASTE. THE STACKS ARE FROM THE SYCAMORE TREE THAT I TURNED AND THE CROSS BEAMS ARE BOTH FROM COPFORD SAWMILL AND WERE UNWANTED TIMBER.







JJ'S TABLE





THESE ARE TWO LEAVES FROM A FAMILY TABLE THAT WAS GIVEN AWAY MANY YEARS AGO. LEFT IN MY GRANDDADS GARAGE UNTIL HE GAVE THEM TO ME, I WANTED TO USE THEM IN THE WAY THEY WERE INITIALLY INTENDED.

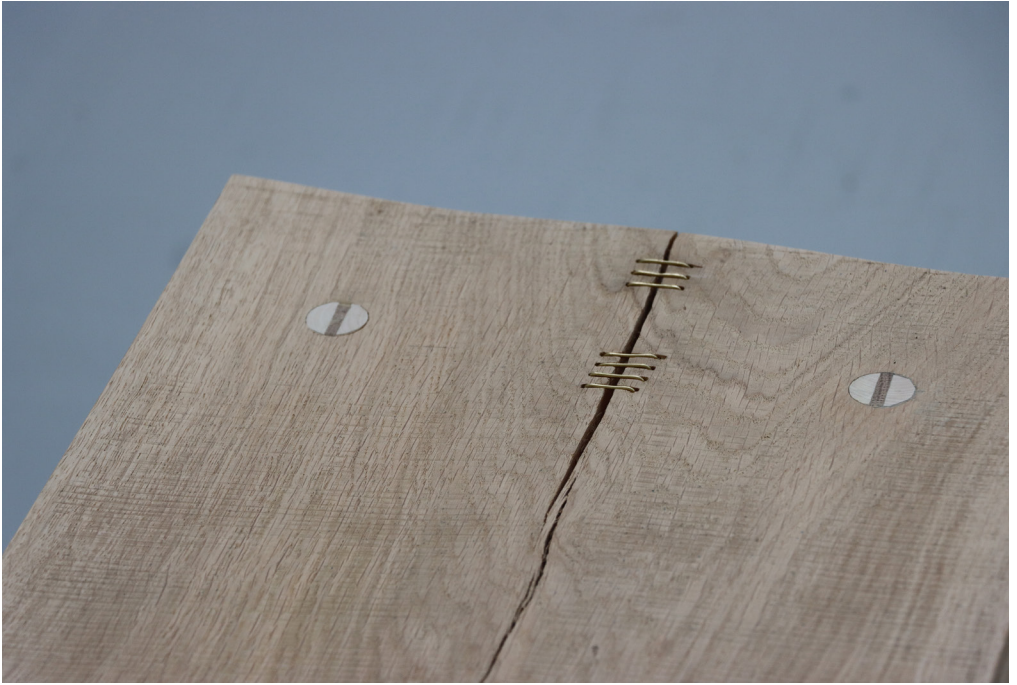


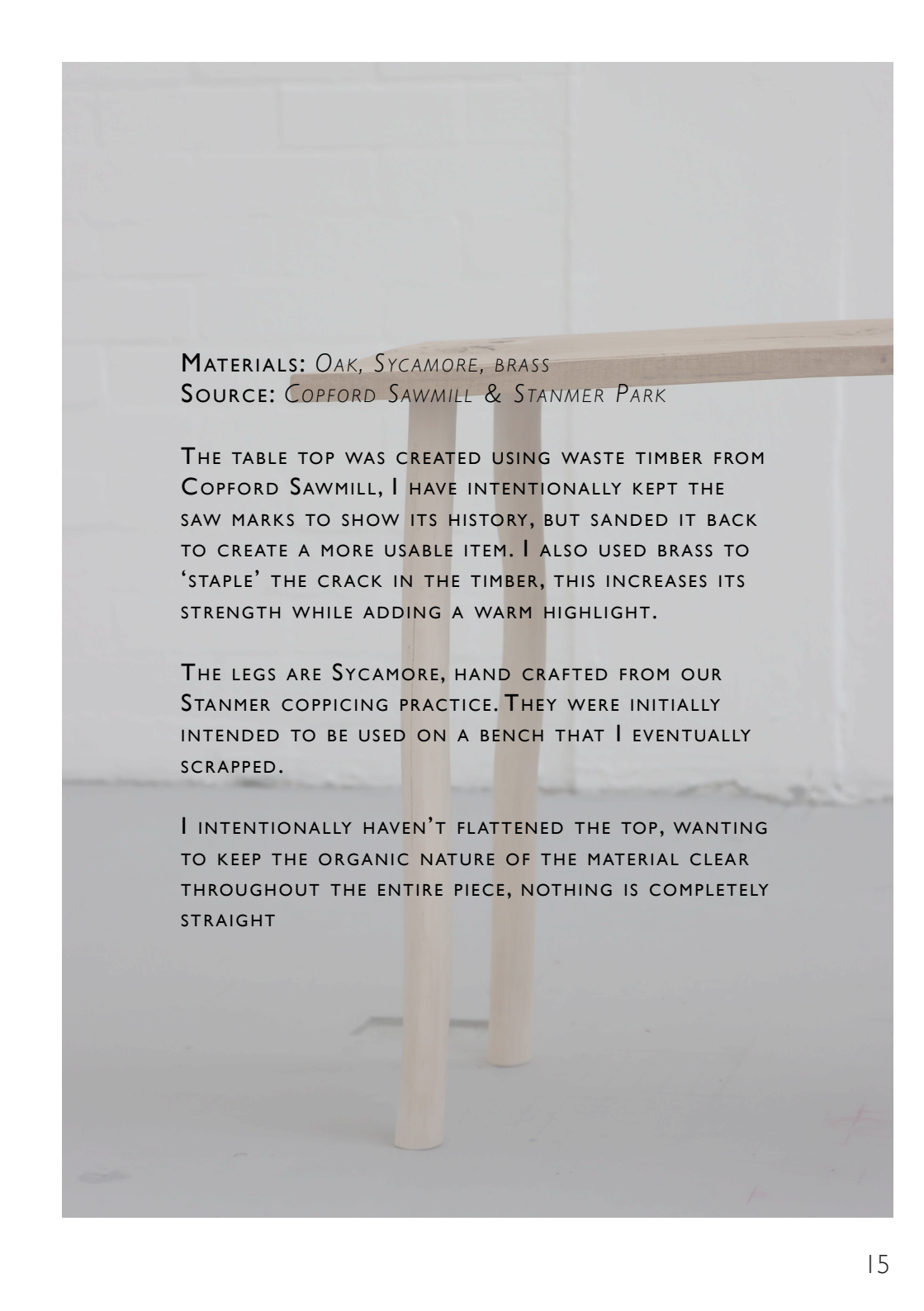


THE LEGS AND SUPPORT POSTS ARE ALL OAK FROM COPFORD SAWMILL. I USED THREADED SCREWS TO KEEP EVERYTHING TOGETHER AND BRUSHED BRASS PLUGS TO FINISH THE PIECE OFF.



ALMOST
A
TABLE





MATERIALS: OAK, SYCAMORE, BRASS

SOURCE: COPFORD SAWMILL & STANMER PARK

THE TABLE TOP WAS CREATED USING WASTE TIMBER FROM COPFORD SAWMILL, I HAVE INTENTIONALLY KEPT THE SAW MARKS TO SHOW ITS HISTORY, BUT SANDED IT BACK TO CREATE A MORE USABLE ITEM. I ALSO USED BRASS TO 'STAPLE' THE CRACK IN THE TIMBER, THIS INCREASES ITS STRENGTH WHILE ADDING A WARM HIGHLIGHT.

THE LEGS ARE SYCAMORE, HAND CRAFTED FROM OUR STANMER COPPICING PRACTICE. THEY WERE INITIALLY INTENDED TO BE USED ON A BENCH THAT I EVENTUALLY SCRAPPED.

I INTENTIONALLY HAVEN'T FLATTENED THE TOP, WANTING TO KEEP THE ORGANIC NATURE OF THE MATERIAL CLEAR THROUGHOUT THE ENTIRE PIECE, NOTHING IS COMPLETELY STRAIGHT









THE CHONKY BENCH









MATERIALS: *BEECH, OAK, BRASS, STEEL*
SOURCE: *COPFORD SAWMILL*

IN MY CONTINUED PURSUIT TO UTILISE WASTE TIMBER, I USED THIS WARPED BEECH TO CREATE A BENCH. WANTING TO WASTE AS LITTLE TIMBER AS POSSIBLE I KEPT THE PROPORTIONS CHUNKY WITH A SIMPLE OAK WEDGED CROSSBEAM FOR SUPPORT. THERE ARE SIX THREADED SCREWS IN THE TOP TO KEEP THE LEGS ATTACHED, WITH BRUSHED BRASS PLUGS USED TO HIGHLIGHT THESE AREAS.

I DIDN'T FLATTEN THE UNDERSIDE AS I WANTED IT TO HOLD ONTO A PART OF ITS SOURCE, THE SAW MARKS CREATE A BEAUTIFULLY RIPPLED TEXTURE.









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WASTE NOT
WANT NOT



WASTE SHAVINGS

THROUGHOUT MY TURNING I CREATED A LARGE QUANTITY OF WASTE SHAVINGS. WHILE TRYING TO MINIMISE THIS WASTE, IT WAS INNEVITABLE WITH THE PROCESS THAT I AM USING.

I WANTED TO FIND A WAY TO UTILISE THIS MATERIAL FURTHER, NOT NECESSARILY THROUGHOUT WOOD WORKING, BUT INSTEAD IN CERAMICS.





SAGGAR FIRING

USING TURNED BLANKS I WAS ABLE TO MAKE PLASTER MOULDS WHICH COULD BE USED TO CAST VESSELS. THIS PROCESS WOULD ALLOW ME TO HOLD ONTO THE WOODEN GRAIN, TRANSPOSING IT ONTO THE CERAMIC PIECES. I THEN FIRED THEM WITH THE SHAVINGS FROM MY TURNING, THIS PROCESS CREATES DISCOLOURATION WITHIN THE PIECES.



TERRACOTTA SLIP

WANTING TO ADD A MORE ORGANIC FEEL TO SOME OF MY CAST VESSELS, I USED TERRACOTTA SLIP. THE NATURAL WARMTH OF THE CLAY PAIRED BEAUTIFULLY WITH THE SAGGAR FIRING PROCESS.



BEESWAX FINISH

WANTING TO BRING OUT THE COLOURS OF THE VESSELS, AS WELL AS GIVE THEM A MORE FINISH LOOK, I APPLIED THE SAME FINISH I MADE FOR MY WOOD. ONCE BUFFED IT GAVE A SATIN FINISH ACROSS THE CERAMIC SURFACE, WITHOUT LOSING THE WOOD GRAIN DETAILS.





SCORCHED VESSELS

SOME OF THE VESSELS I TURNED DID NOT GO TO PLAN, HOWEVER I DIDN'T WANT TO ABANDON THEM. I FELT SCORCHING WOULD BE A WAY TO DEVELOP THE FORM INTO SOMETHING NEW, WHILE ALSO UNPREDICTABLE.

USING INDIAN INK AND THE ASHES FROM THE SAGGAR FIRING I CREATED AN EVEN DEEPER BLACK FINISH THAN JUST SCORCHING ALONE.

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