

Cube Chest

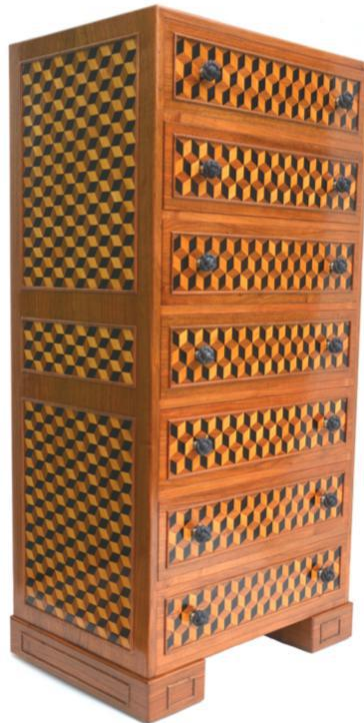
POA

REF:- 1152

Height: 129.5 cm (50 1/1")

Width: 63.5 cm (25")

Depth: 44.5 cm (17 1/2")



Short Description

Walnut, inlaid with ebony and acacia, walnut beading, oak lined throughout, knotted handles, silver mounted, cedar back. By Jasper Shackleton. Jasper Shackleton started making furniture in the early 1980's after being run into by a police car in London whilst on his motorcycle. A severe leg injury prevented him continuing with his career in the wine trade and during his convalescence furniture making became his new full-time occupation. He taught himself the basics and made small cabinets mainly in softwood that were sold at fairs and markets and took commissions when customers wanted something a bit different. After some months workshop space became an issue in London and Shackleton decided to move to the country. Settling in Hampshire near Petersfield, a workshop and shopfront was established and the beginning proper commenced. In his own words Shackleton 'really hadn't a clue what he was doing,' but development was

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rapid and soon he was tackling projects beyond his wildest dreams... One off pieces made in British hardwoods was Shackleton's line, mainly cabinet work, bespoke, in cherry, walnut, pear etc. He strove continuously for quality, trying to achieve a feeling for detail and proportion in his work as well as constantly upping the level of craftsmanship involved. A local friend and fellow maker introduced Shackleton to George Taylor who was a craftsman near to retirement who had worked at Edward Barnsley's workshop also near Petersfield since he had left school. George and Jasper got on well together and almost by osmosis George's huge experience influenced and shaped Shackleton's work and depth of understanding. George was a brilliant teacher and his wisdom and experience fell on receptive ears. All this was occasional and very casual as between friends. Around 1984 Shackleton started introducing inlay into his work. Often confused with marquetry which is a veneer, inlay is set into the solid, so the case or drawer front is solid and the inlay of a different type(s) of wood is let in flush with the surface. Shackleton had found an expression and identity to his work that would follow for literally decades. The Hampshire workshop ran until 1987, his work had been widely exhibited and had featured in Country Life, he appeared in The Sunday Telegraph and a host of local publications. Around this time Shackleton got distracted and began a period of different projects the first of which was to build and then sail a 23'-00" open wooden boat through the islands of the Pacific Ocean, 'In the Wake of William Bligh'. Shackleton had not built a boat before, but 'not having a clue' was not a place he was unfamiliar with, furthermore neither had he skippered an open boat over thousands of miles of open ocean. At this time Shackleton was 31 years old. The open boat, with the help of an apprentice, took six months to complete. Shackleton did all the offsets and construction drawings; and all the woodwork; framing, planking and fitting out of the hull. He made the spars and oars and a sizeable contingent of the one-off metal work, mast steps and fittings etc. The vessel was launched in 1988 and named SV Elizabeth Bligh after the good captain's wife. On 28th April 1989 Lizzy, as she became known, was off the island of Tofua in The Friendly Islands, with a crew of five, exactly 200 years to the day after the mutiny on the Bounty. Under Shackleton's management she covered 4,500 nautical miles under sail and oar and arrived in Bali, Indonesia around ten weeks later. Shackleton was awarded The Royal Cruising Club's Seamanship Medal. On his return to UK Shackleton decided to move further west and managed to purchase a derelict former dairy farm in Dorset. The property had been abandoned in the early 1960's and had no roofs and little else, besides what was remaining of the walls. Shackleton had never done any roofing... or brick and stone work... or architectural drawings... Shackleton usually comes back to making furniture but has spent the time between involved in various projects including documentary film proposals, training and HR projects, public speaking, marketing, branding schemes etc. etc... From the late 1990's Shackleton has made fewer pieces of furniture than during the 1980's but the pieces he has made are inevitably smothered in inlay; they are almost projects in their own right taking many weeks and sometimes months to complete. Walnut is Shackleton's favourite cabinet case material and all his work is oak lined. The inlay is formed into intricate patterns and typically consists of sections of yew, laburnum, holly, tulip, box, pear, cherry and acacia etc.. Shackleton believes a piece of furniture should be designed to be loved and cherished and then produced regardless of the time taken and the problems encountered in its making. Rather than designed for ease of manufacture which is often the case in modern contemporary designs.

More Information

Year	2017
Signed	Jasper Shackleton