

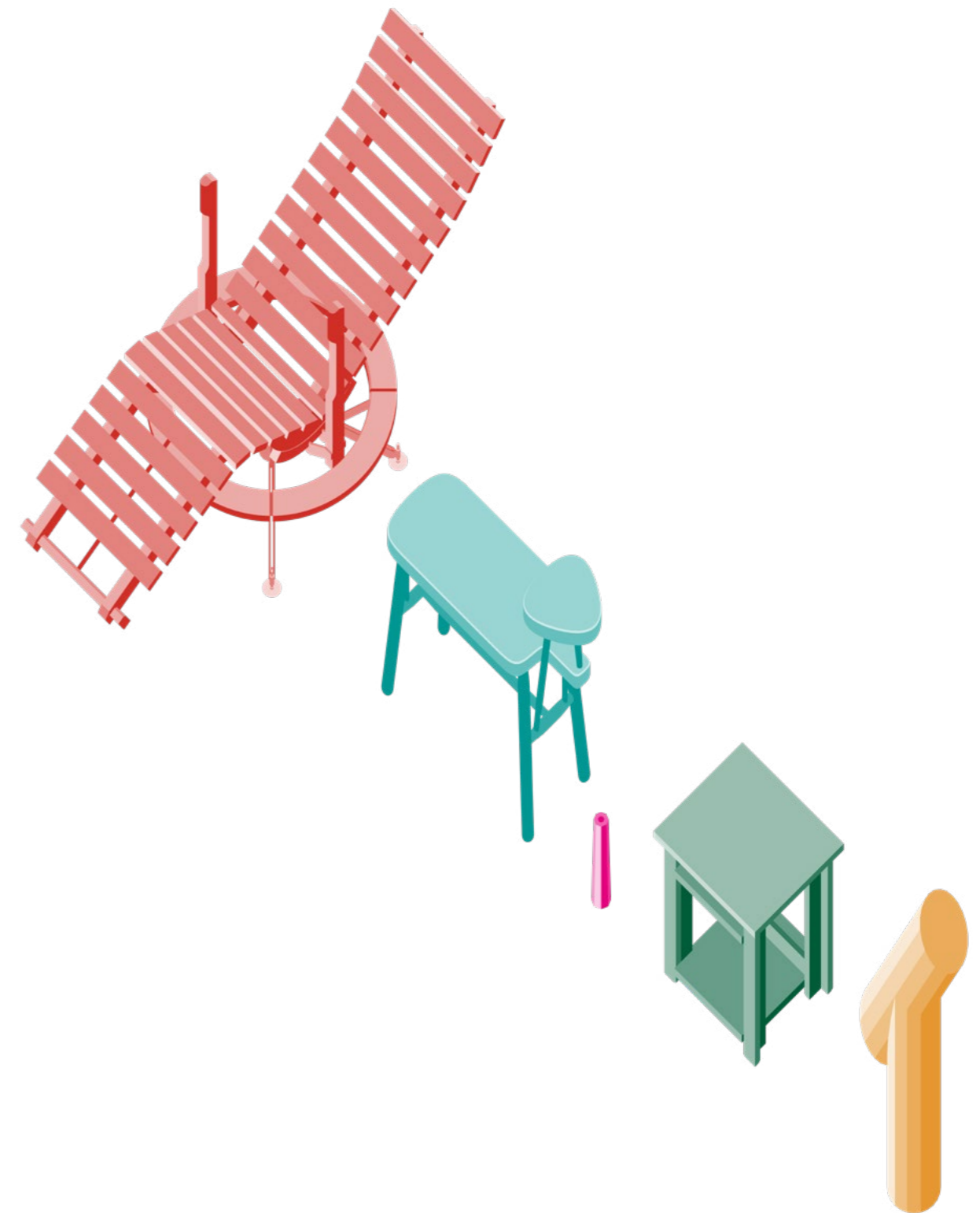
JAMIE QUADE [1998-] is a designer and maker of objects born from atypical but rational ideas.

He finds deep interest in pursuing projects which subvert idioms or imagine new ones through historical research and contemporary thinking.

Motivated by the process of developing a fragile idea into a tangible object, he strives for a hands-on approach to design from research and sketching through to prototyping and testing until intention are fulfilled.

Upon graduating from Furniture and Product Design at Nottingham Trent University [2018-22] with First Class Honours, he was chosen to continue his exploration of making at the Snowdon School of Furniture's inaugural Create Programme [2022-23], familiarising with the nature of wood and its industries while reconsidering its place in our changing environment—all amongst the backdrop of King Charles III's family residence at Highgrove, Gloucestershire.

These five projects best exhibit a range of typologies, materials, and approaches undertaken thus far throughout his practice.



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MORE PROJECTS	

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A STARGAZER'S CHAIR

JAMIE QUADE



## A STARGAZER\*S CHAIR

Built from weather resistant western red cedar, aluminium, and stainless steel, A STARGAZER\*S CHAIR defines a persistent outdoor space for spontaneous use without nightly setup.

When mounted, the sitter gains the ability to orient themselves how they desire, or track objects through their transit across the sky, all while remaining in comfort.



①

## JAMIE QUADE



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①

## A STARGAZER'S CHAIR



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Vertical handles are pushed against to recline the seat up to a near-horizontal position, while a counterweight adjustable to the sitter ensures balance is maintained.

A ring set under the seat is grabbed to allow swivel even with feet off the ground. With two axes of rotation, the sitter is free to explore their own night sky much like a telescope.

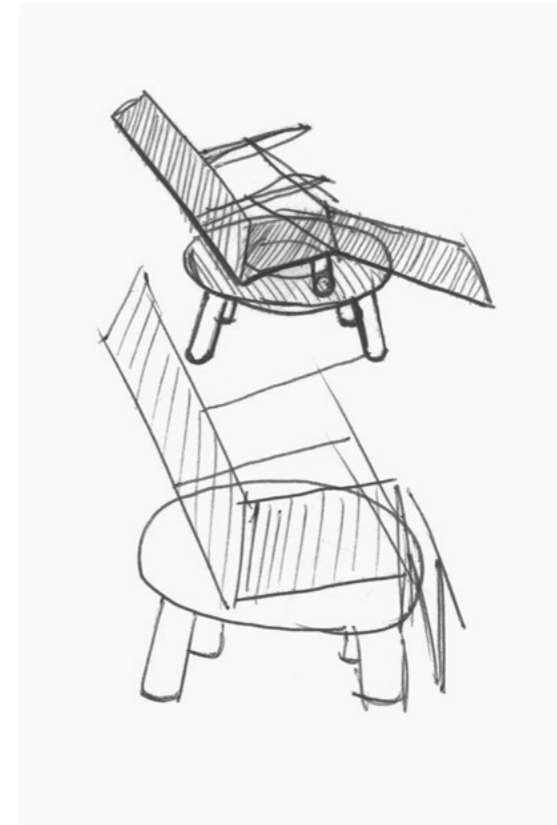


## A STARGAZER'S CHAIR



Bodily observations were made while stargazing upon a range of chair types, in addition to standing and laying.

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Early concepts saw a reclining chair upon a swivelling base.

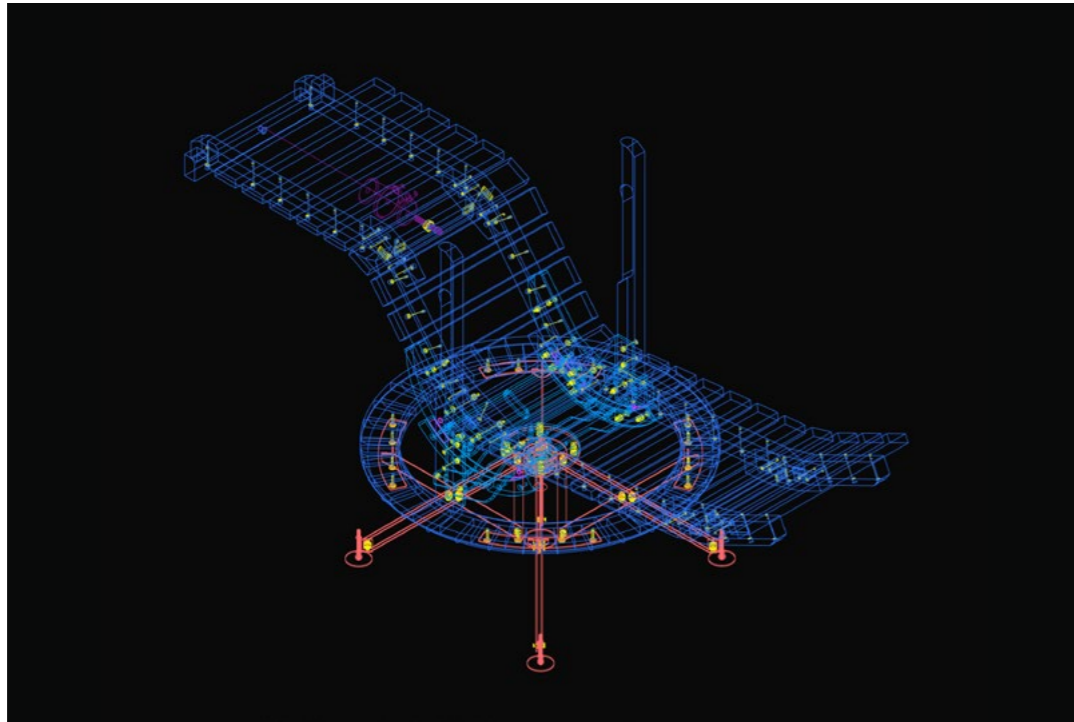


The reclining method was developed from the Dobsonian telescope; using PTFE pads running against a large semicircular edge.



Experimentation with variables such as bearing location and radius culminated in an eureka moment when the desired performance was achieved.

## A STARGAZER'S CHAIR



The final prototype's 770 components and fixings were modelled accurately using Rhino 7.



An aluminium reclining mechanism is mounted to a brushed stainless steel base, providing support and swivel motion.

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The final prototype's seat is constructed from western red cedar; lightweight, strong, and resilient to outdoor use.

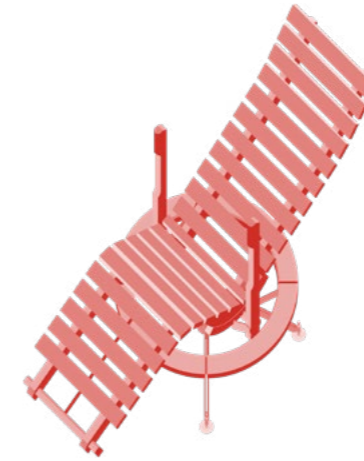


20mm thick altitude bearings were engraved, then polished by hand to a high shine.

## A STARGAZER'S CHAIR



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Year  
2022

Context  
Final-year project at Nottingham Trent University

Materials  
Western red cedar, aluminium, stainless steel, PTFE

Dimensions  
800W x 1840D x 990H

Exhibitions  
NTUDI Degree Show [Nottingham, 2022]  
New Designers [Islington, 2022]

Awards  
DFS & NTU: Best Project of Furniture & Product Design [2022]  
NTU: Best Thesis of Product Design  
(accompanying thesis 'You Are The Telescope') [2022]

Photography  
Jamie Quade, Staszek Lyson ©

URL  
[jamiequade.com/stargazers-chair](http://jamiequade.com/stargazers-chair)



FALLOW BENCH

JAMIE QUADE



## FALLOW BENCH

Born from an enchantment towards the 'bobtail'—a protrusion from the back of some Windsor chair seats to provide additional backrest support—**FALLOW BENCH** recontextualises the bobtail's outreach to support a small table top offset to one side.

A long and narrow seat offers itself to be used either as a typical bench: the table suited to support a drink; or ridden like a saddle: the table providing a place for note taking.



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The 'bobtail' of some Windsor chairs inspired the application of a table in place of a backrest. *From English Country Furniture: 1500-1900 by David Knell.*

## FALLOW BENCH



②

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British grown ash—still partially green—is fashioned into the unusually proportioned seat and table, gradually shrinking upon the joints for a stronger, longer lasting fit.

An alert stance, supple curvature, and an outstretched head-like table inspires an endearing cervid resemblance, appropriate given the Windsor's 'forest chair' origins.



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## FALLOW BENCH



An fast-paced design process saw a collection of scale models created in just one day.



Partially air dried ash was hand picked from ash boards in stick.

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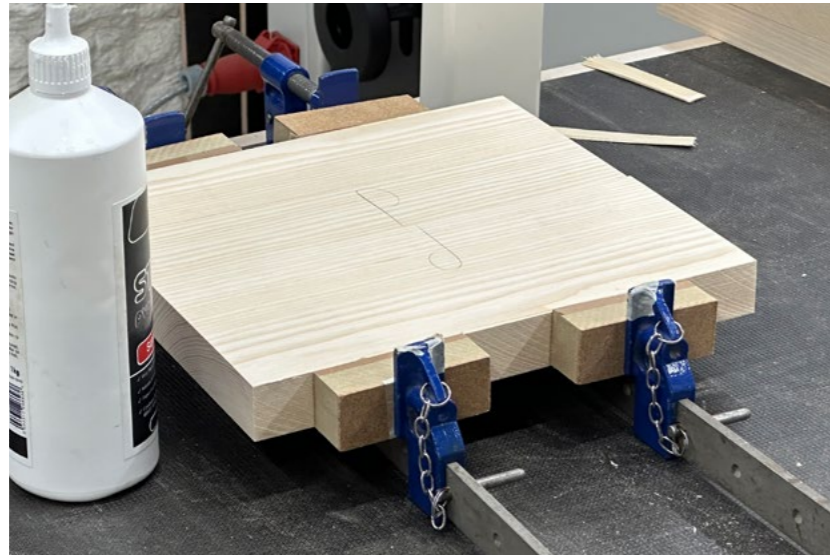


A crude prototype was rapidly constructed from plywood and broom handles.



Legs and spindles were hand-turned from olive ash.

## FALLOW BENCH



Ash for the seat and table were ripped in half, swapped, then edge jointed to reduce the potential of cupping at the crown.



Underside edges were softened while still preserving a robust-appearing thickness.

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Supple curvature was accurately translated from a CAD model onto the work piece without employing CNC techniques.



The table top was positioned at a height nominal for writing in a notebook or resting a drink.

FALLOW BENCH

JAMIE QUADE



Year  
2023

Context  
Project at Snowdon School of Furniture

Materials  
Ash

Dimensions  
780W x 290D x 580H

Photography  
Jamie Quade, Carmel King ②

URL  
[jamiequade.com/fallow-bench](https://jamiequade.com/fallow-bench)

CHIMNEY VASES

JAMIE QUADE



## CHIMNEY VASES

Prevailing monuments of yesteryear, **CHIMNEY VASES** are a family of concrete vessels inlaid with fragments of reclaimed Nottinghamshire brick, resembling the octagonal chimneys once dominant throughout the skyline of industrial Britain.



## JAMIE QUADE





## CHIMNEY VASES



## JAMIE QUADE

A method of inlaying brick within each face was developed through experimentation. Moulds were constructed as flexible nets from strips of foam core, coated in a water soluble glue and lined with disintegrated brick. When folded to shape, a mixture of concrete was poured within. Once set, the mould was removed and the resulting vase soaked in water to dissolve excess glue.



## CHIMNEY VASES



Preserved cotton mill chimneys in Nottingham inspired an octagonal form.

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Using brick as a pigment and an aggregate. Radiant at first, the colour of the pigment rapidly faded.



Reclaimed brick was disintegrated and refined into various grades of fineness.



Initial mould designs failed for numerous reasons, demanding a reconsideration of approach.

## CHIMNEY VASES



An experiment with Jesmonite, cast in a yoghurt pot coated in water soluble glue and sprinklings of disintegrated brick.

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The four vases soaked in soapy water to dissolve excess glue, prior to final sanding.

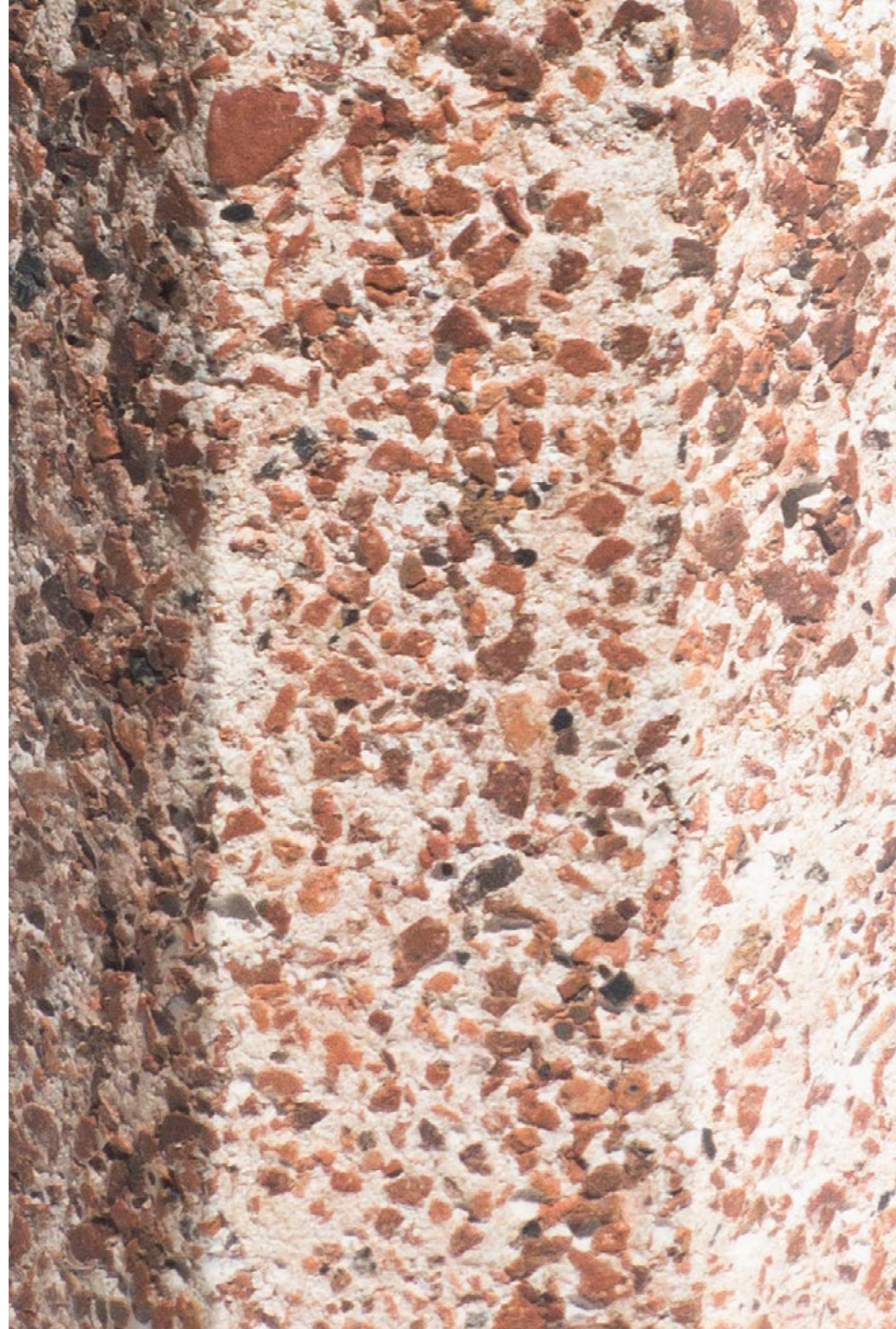


Four moulds—each lined with a different colour of brick—ready for concrete to be poured.



All 67 experiments made throughout the project, in chronological order.

## CHIMNEY VASES



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Year  
2020

Context  
Second-year project at Nottingham Trent University

Materials  
Concrete, reclaimed brick

Dimensions  
60W x 60D x 290H

Photography  
Jamie Quade

URL  
[jamiequade.com/chimney-vases](http://jamiequade.com/chimney-vases)

TOAD

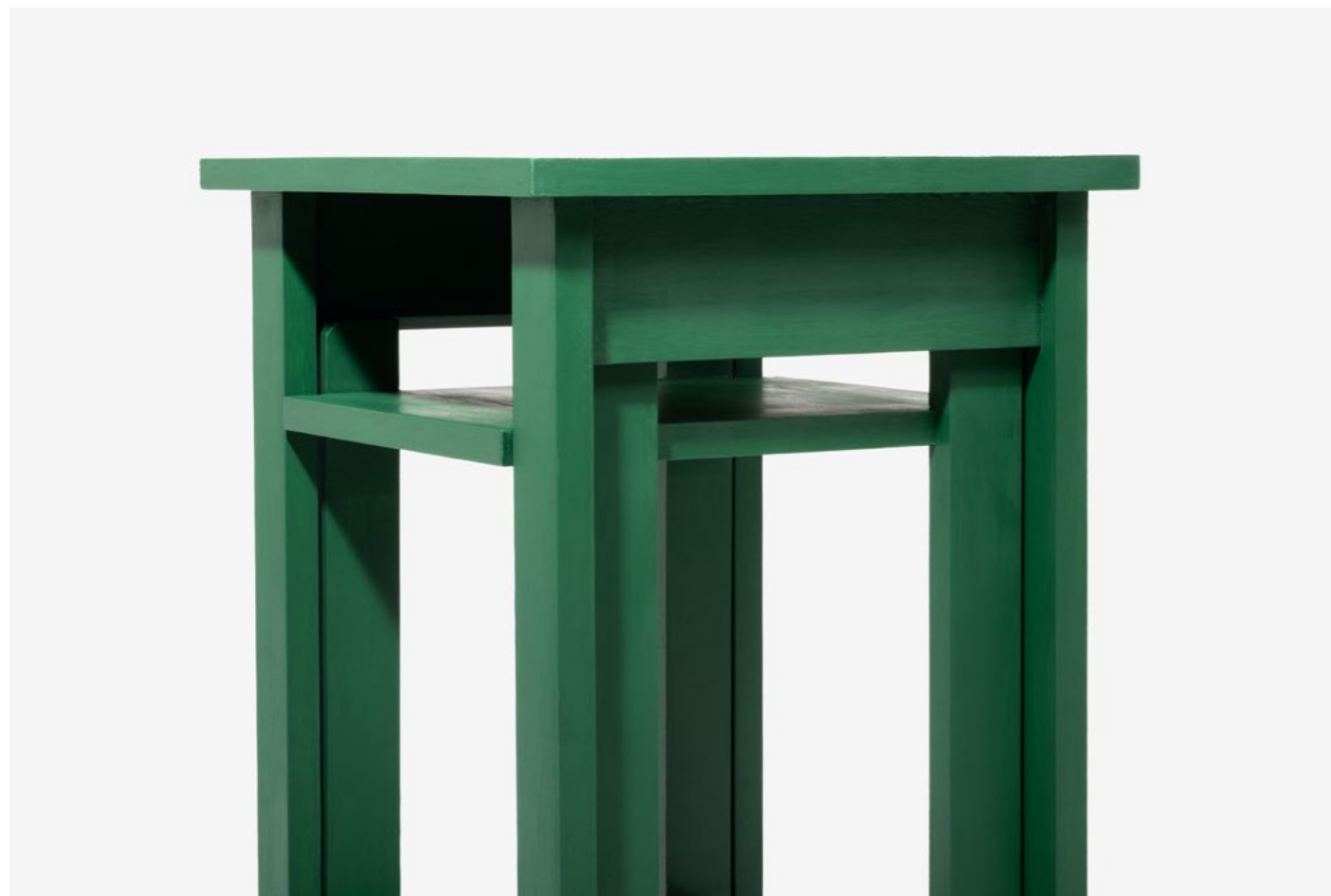
JAMIE QUADE



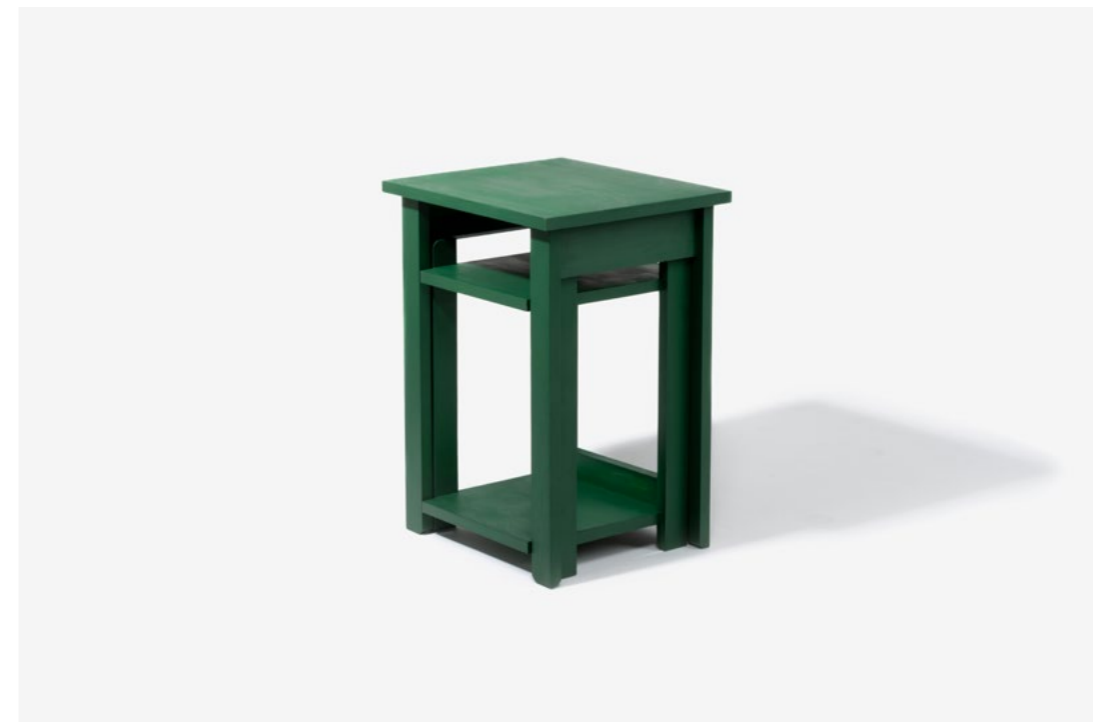
## TOAD

A seemingly singular object separates in two with the raise of the table, deployed to serve guests or assist with the task at hand, while a pair of shelves remain put to store your books and records, or act as an additional table top.

When returned, the table can be lowered back onto the shelving base, aided by sloped edges on ends of the legs guiding both parts in place.



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## TOAD



Both components can be treated as independent entities.

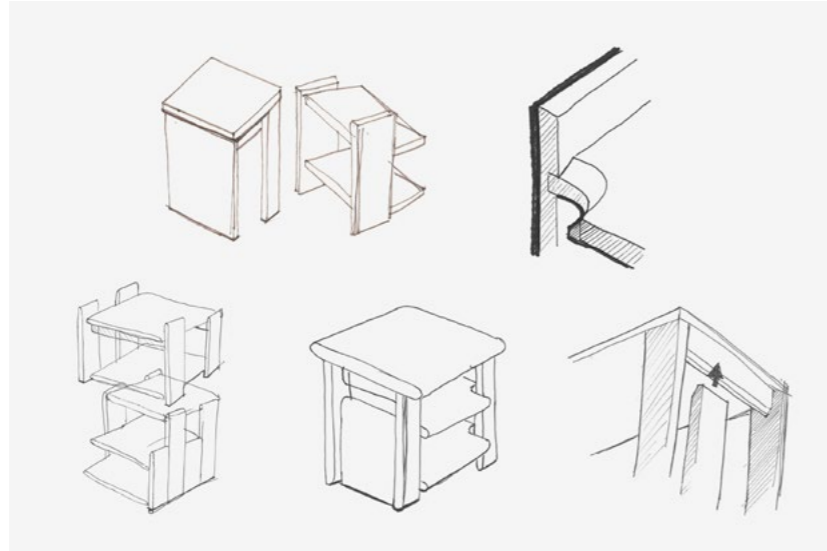
Exploration into the vernacular past—a time where items were made by local makers from local materials, fulfilling local needs and sensitivities—highlighted the practice of combining multiple furniture functions into one, saving space, resources, and costs.

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① TOAD's dual-nature is hinted through the base and table's perpendicular legs and resulting shadow gaps.

## TOAD



The concept of two furniture types merged into one product ignited the project.

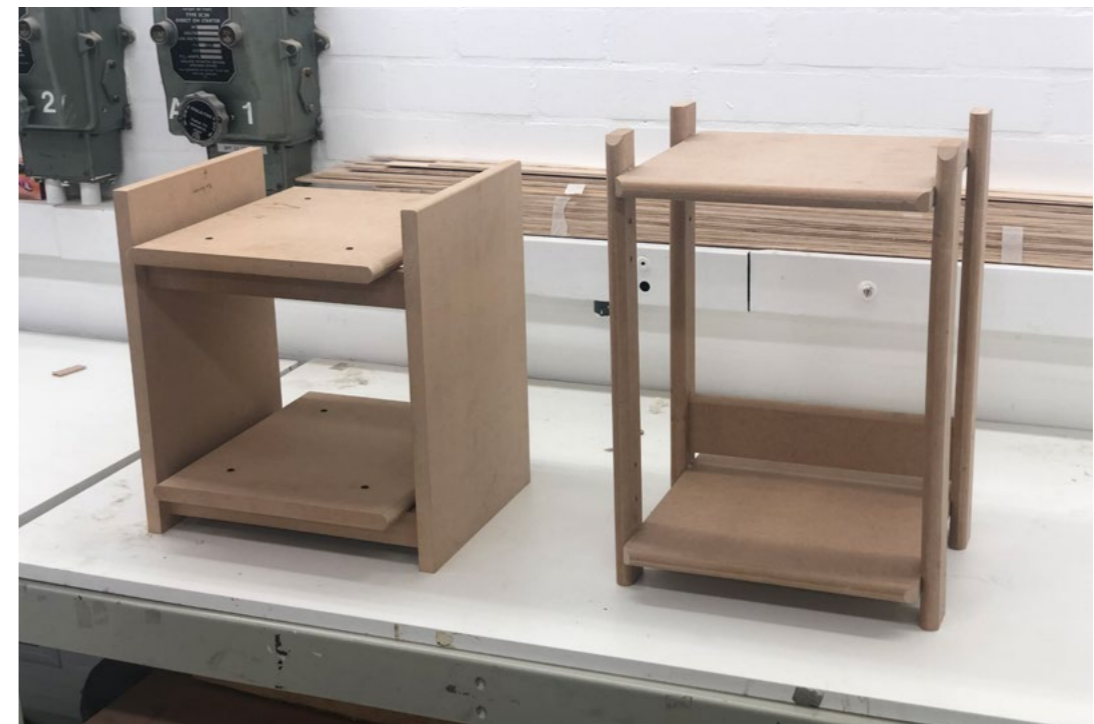


The first MDF prototype contrasted heavy-appearing shelving with a nimble tabletop.

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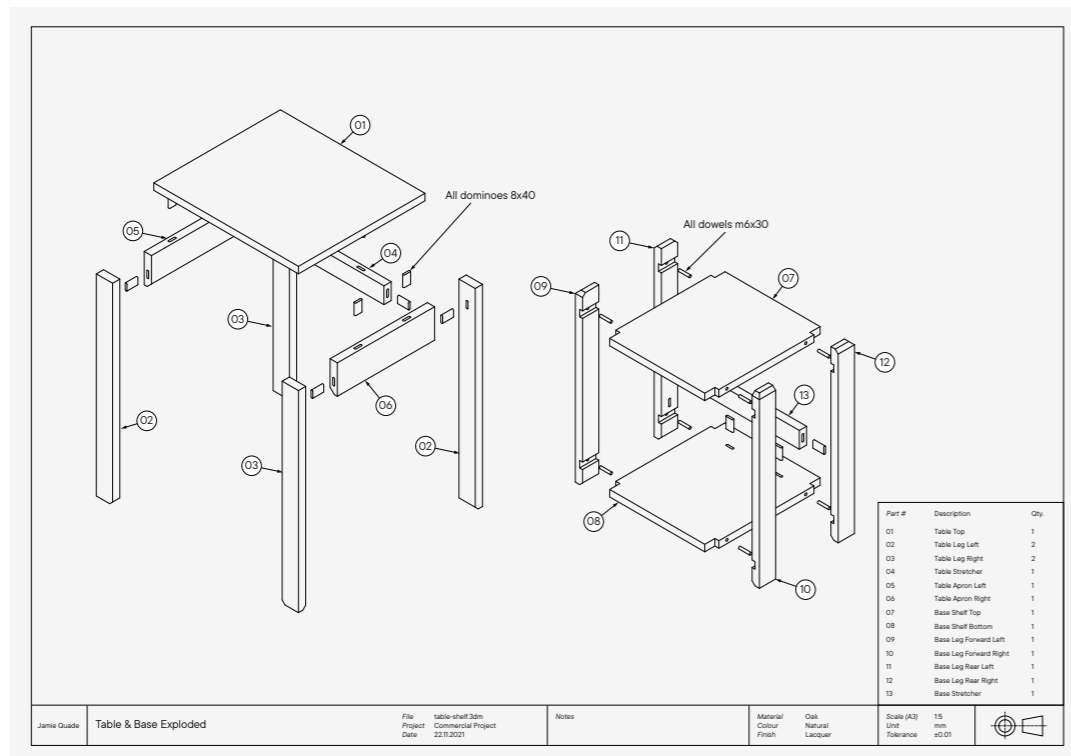
An early cardboard prototype, demonstrating the table/shelves concept



A number of succeeding prototypes aimed to reduce material use and refine the process of construction.



# TOAD



Technical documents and premeditated instructions streamlined the construction process of the final oak prototype.



Heavily chamfered feet help guide the table top onto the base.

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While designed predominantly for machinery processes, final touches were achieved using chisels.



The addition of green paint was later made, referencing the vernacular tradition of its use as an affordable method of protection and decoration.

# TOAD

# JAMIE QUADE



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Year  
2021

Context  
Final-year project at Nottingham Trent University with  
Joined+Jointed and Sylva Foundation

Materials  
European oak

Dimensions  
400W x 350D x 550H

Exhibitions  
NTUDI Degree Show [Nottingham, 2022]  
New Designers [Islington, 2022]

Awards  
Habitat Loves [2022]

Photography  
Jamie Quade, Staszek Lyson ①

URL  
[jamiequade.com/toad](http://jamiequade.com/toad)



## SUNDIAL FOR HIGHGROVE

JAMIE QUADE

Grown from sunlight and time, and fashioned to measure it, **SUNDIAL FOR HIGHGROVE** is a reimagining of the ancient timekeeper's instrument.

Logs of western red cedar—recovered from a firewood pile at Highgrove Gardens—are transformed into 24 sided prisms and orientated parallel with the earth's axis of rotation.



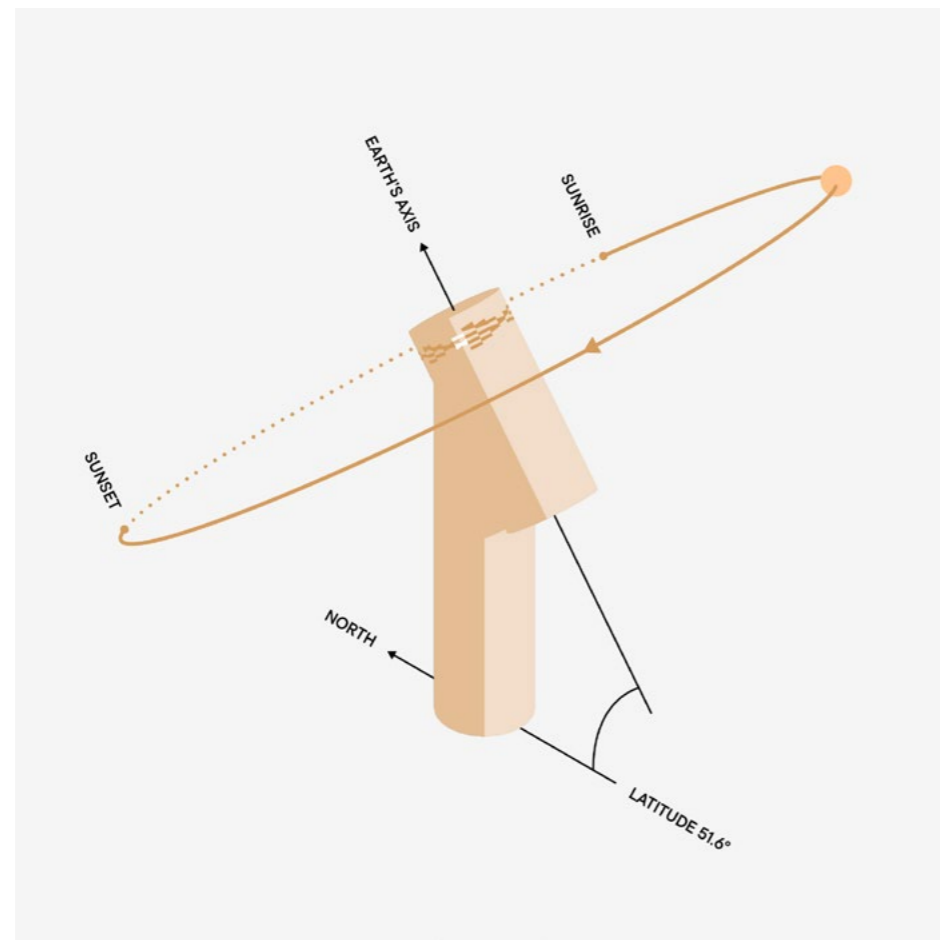
②



Unlike a conventional sundial where a gnomon casts a shadow upon a dial plate, **SUNDIAL FOR HIGHGROVE** casts upon itself, reckoning solar time to the nearest hour by observing one of the two edges where light meets shade.

This three-dimensional readability incentivises an observer to surround the object, offering a better sense of the sun's diurnal path across the sky.

When positioned at the correct latitude and facing north, the sun will appear to rotate about the angled gnomon.



② Western red cedar's outdoor durability and lightness makes it a desirable timber for use as a sundial.

## SUNDIAL FOR HIGHGROVE



A hollow prototype made from 24 panels of western red cedar proved the sundial concept.

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Logs of western red cedar were hand picked and recovered from a log pile at Highgrove Garden.



The logs were debarked and left for a few days for the surface of the cambium to dry.



Four faces were cut along the lengths of the logs in an order which ensures perpendicularity.

## SUNDIAL FOR HIGHGROVE



Four more faces were cut using a jig to cradle each log at 45°, resulting in an octagonal shape. These eight faces were marked for later steps.



③ A final jig allowed two perpendicular cuts on both the plinth and gnomon; able to pivot 90° about the centreline of the blade without removal of the workpiece.

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② A 30° cradle allowed for eight more faces to be cut. The piece was then flipped and the process repeated to total 24 faces.



② Three adjustable feet were installed to enable level footing on uneven ground.

# SUNDIAL FOR HIGHGROVE

JAMIE QUADE



Year  
2023

Context  
Project at Snowdon School of Furniture

Materials  
Western red cedar

Dimensions  
370W x 170D x 850H

Photography  
Jamie Quade, Carmel King ②, Jacob Marks ③

URL  
[jamiequade.com/sundial-for-highgrove](http://jamiequade.com/sundial-for-highgrove)



