

The logo consists of the letters 'HMA' in a stylized, black, sans-serif font. The 'H' is a simple vertical bar on the left connected to a horizontal bar. The 'M' is formed by two vertical bars connected at the top and bottom by a diagonal line that dips in the middle. The 'A' is a vertical bar on the right connected to a horizontal bar. A small red dot is positioned between the 'M' and 'A' on the horizontal line.

HUGH
MILLER
FURNITURE



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Furniture Collection.

This collection of furniture, developed over the last 5 Years, encapsulates my approach to design and making. Influenced by the Arts & Crafts movement, the pieces celebrate the intrinsic qualities of timber, as well as the integrity of traditional hand-joining techniques, which are left exposed in all my designs. The collection seeks to build upon the rich heritage of cabinet making in the UK, whilst embracing contemporary forms, functions and styling.



The Folded Record Bureau.



A band of solid Iroko is used to make this low bureau. The timber intertwines and punches through itself to make an angled shelf for record storage, and the upturned end provides a space for your favourite audiophile magazine. Set into the top is a vintage 1985 Bang and Olufsen turntable, seamlessly integrated with all its original controls.

1730mm x 520mm x 490mm (w.h.d)

Price: on application



'Francis' Writing Desk.



This writing desk, constructed in solid quarter-sawn English Oak, is the second piece in my 'Eve and Friends' collection. A dovetailed box creates the desk top into which the tapered, turned legs are wedged. A leather-lined drawer, angled to match the edge detail of the box, hides under the desk surface.

1200mm x 750mm x 450mm (w.h.d)

Price: £2700 inc. vat and UK mainland delivery.



Isosceles Dining Table.

A huge Oak top is balanced on a triangulated frame in this dining table, creating a sense of floating and suspension. A divided cutlery drawers is set into each end of the table top, with handles machined to echo the motif of the legs.

2200mm x 725mm x 1100mm (w.h.d)

Price: £4800 inc. vat and UK mainland delivery.





Tapered-Edge Console Table.

The first in a collection of matching tables and chairs, this piece is an exercise in elegance and grace. The table edge is finned to a slim wedge, and the triangulated legs taper to the floor. Handmade in solid Maple, with Walnut inlay and detailing.

1200mm x 850mm x 350mm (w.h.d)

Price: £1750 inc. vat and UK mainland delivery.



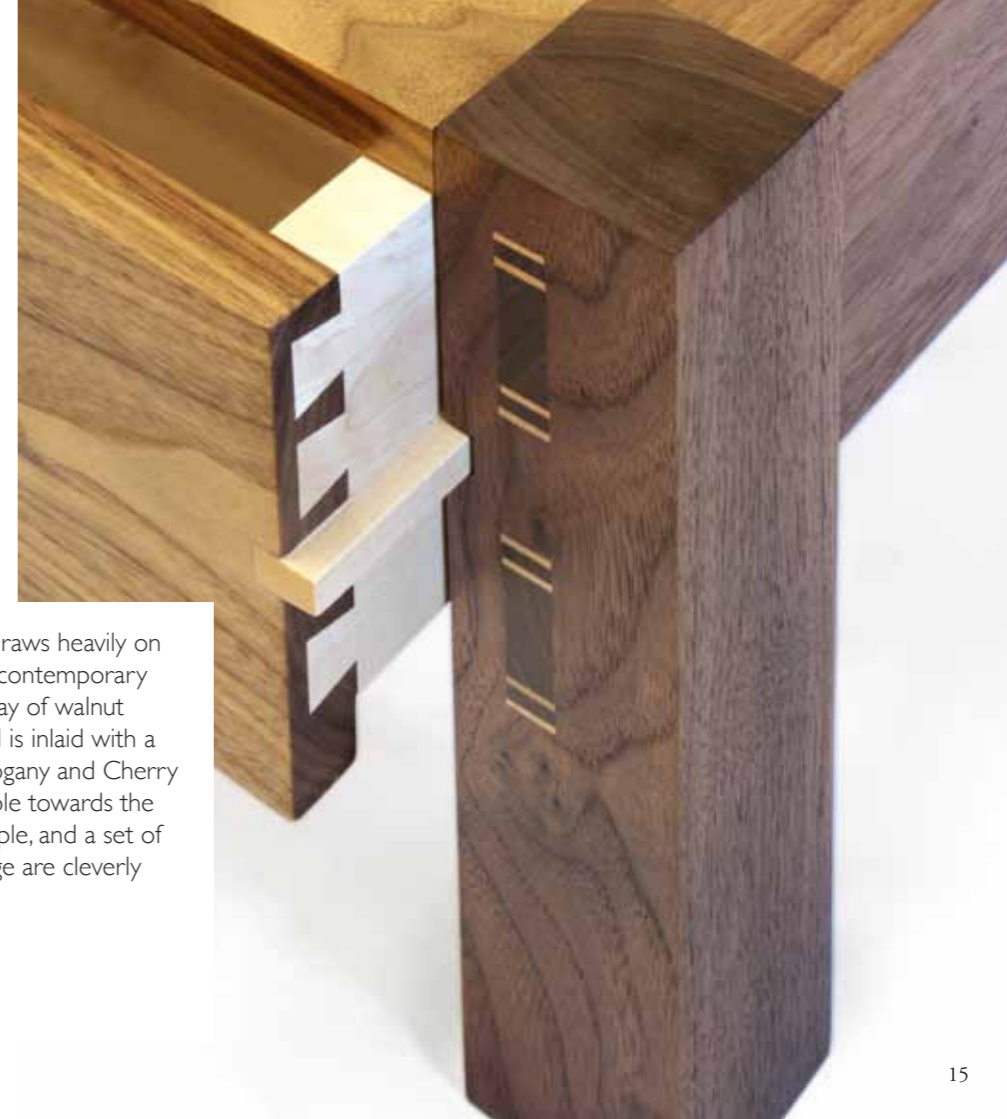


Walnut Sunrise Bed.

This king-sized bed, made from solid Walnut, draws heavily on traditional jointing techniques but maintains a contemporary aesthetic. The headboard is made up of an array of walnut panels which fan out into a sunrise. Each panel is inlaid with a contrasting timber with the dark reds of Mahogany and Cherry at the bottom, and lighter-toned Oak and Maple towards the centre. Each tenon is double-wedged with Maple, and a set of two huge Maple-lined drawers for linen storage are cleverly disguised into the foot of the bed.

1550mm x 2100mm x 1050mm (w.h.d)

Price: on application





‘Eve’ Bedside Table.

This bedside table is made from solid Maple, and is a treasure trove of detail. Dovetailed corners accent the box-shaped top, Walnut wedges hold the hand-lathed legs in place, and a hole in the top allows a glass of water to be placed on the table with no danger of tipping over in the night.

650mm x 325mm x 300mm (w.h.d)

Price: £1250 inc. vat and UK mainland delivery.



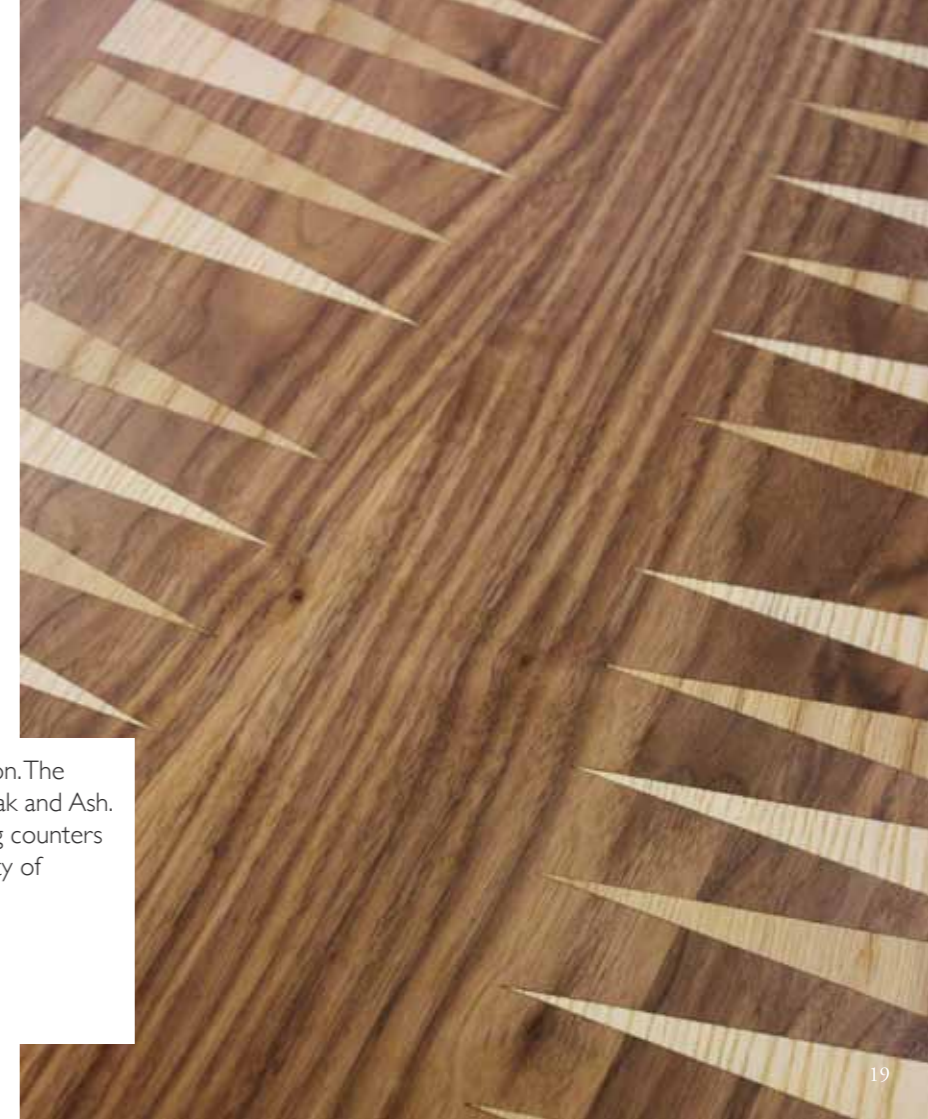


Folded Backgammon Coffee Table.

This was the first piece designed in 'The Fold' collection. The coffee table is made in solid Walnut, and is inlaid in Oak and Ash. The piece includes dice and a set of hexagonal playing counters in Ash and Walnut (not pictured). Available in a variety of timbers and with or without a painted underside.

1000mm x 425mm x 650mm (w.h.d)

Price: £2700 inc. vat and UK mainland delivery.





Bespoke Commissions.

Bespoke commissions make up the majority of my work, and I have designed and made pieces for clients all over the UK. My background in architecture allows me to respond to my client's brief and exceed their expectations. I aim to delight by adding those small details that really make the difference.

In order to respect the privacy of my clients, I have not included prices in this book, but if you would like to enquire about a particular piece please get in touch. My contact details are at the end of this book.



English Oak Sideboard.



This sideboard, and matching desk (next page) sit either side of the living room in a cottage in the Lake District. A dovetailed English quarter-sawn Oak box surrounds the pippy Oak cabinet doors and drawers of the front. Stainless steel ironmongery and leather lining finish the piece.

2200mm x 650mm x 400mm (w.h.d)

Price: on application



English Oak Desk.

This desk, made from English quarter-sawn and pippy Oak, is formed from dovetailed boxes suspended in wedged-tenoned frames. The piece channels mid-century styling with Arts & Crafts jointing, but the real star of the show is the beautiful home-grown timber.

1700mm x 750mm x 700mm (w.h.d)

Price: on application



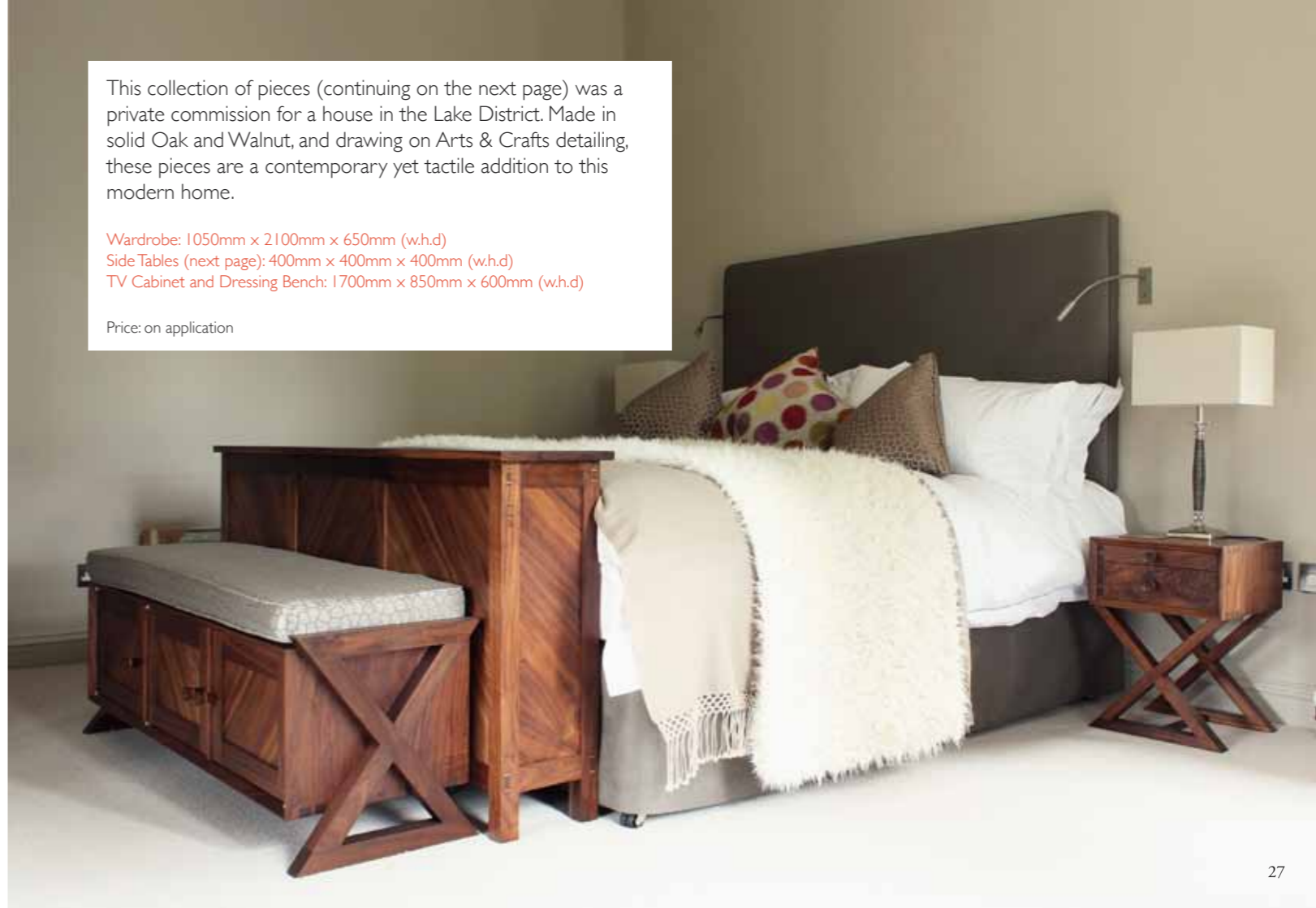
This collection of pieces (continuing on the next page) was a private commission for a house in the Lake District. Made in solid Oak and Walnut, and drawing on Arts & Crafts detailing, these pieces are a contemporary yet tactile addition to this modern home.

Wardrobe: 1050mm x 2100mm x 650mm (w.h.d)

Side Tables (next page): 400mm x 400mm x 400mm (w.h.d)

TV Cabinet and Dressing Bench: 1700mm x 850mm x 600mm (w.h.d)

Price: on application



Ambleside Bedroom Furniture.



Side tables for the house were made in both Walnut and Oak, and in three different sizes. The detailing of the wardrobes continues through into the tables, with cross-brace legs, dovetailed corners and turned pull handles.

400mm / 600mm x 425mm x 400mm (w.h.d)

Price: on application

Ambleside Tables.



Calligraphy Study.

Arts and Crafts joint-making is combined with contemporary forms to create this calligraphy desk and cabinetry. Made in solid Oak, with English brown Oak pegs, wedges and handles, this piece is a celebration of craftsmanship in timber.

2500mm x 1720mm x 600mm (w.h.d)

Price: on application





Oak Display Cabinets.

This pair of display cabinets are made from solid Oak. Although the pieces appear quite clean and simple there is, on closer inspection, a huge amount of detail. Each member of the structure is pared down to a slender profile, and the legs are tapered towards the base. Quarter-sawn and book-matched Oak are used for the cabinet fronts, with their distinctive medullary rays and mirrored grain.

Tall Cabinet: 700mm x 1850mm x 320mm
Corner Cabinet: 700mm x 800mm x 420mm (w.h.d)

Price: on application





Crescent Desk.

The Crescent Desk is constructed of Oak and lined with an underbelly of Walnut, showcasing the beauty that can be achieved by combining light and dark timbers. The piece was designed by architect Tom Allen.

1850mm x 725mm x 750mm (w.h.d)

Price: on application



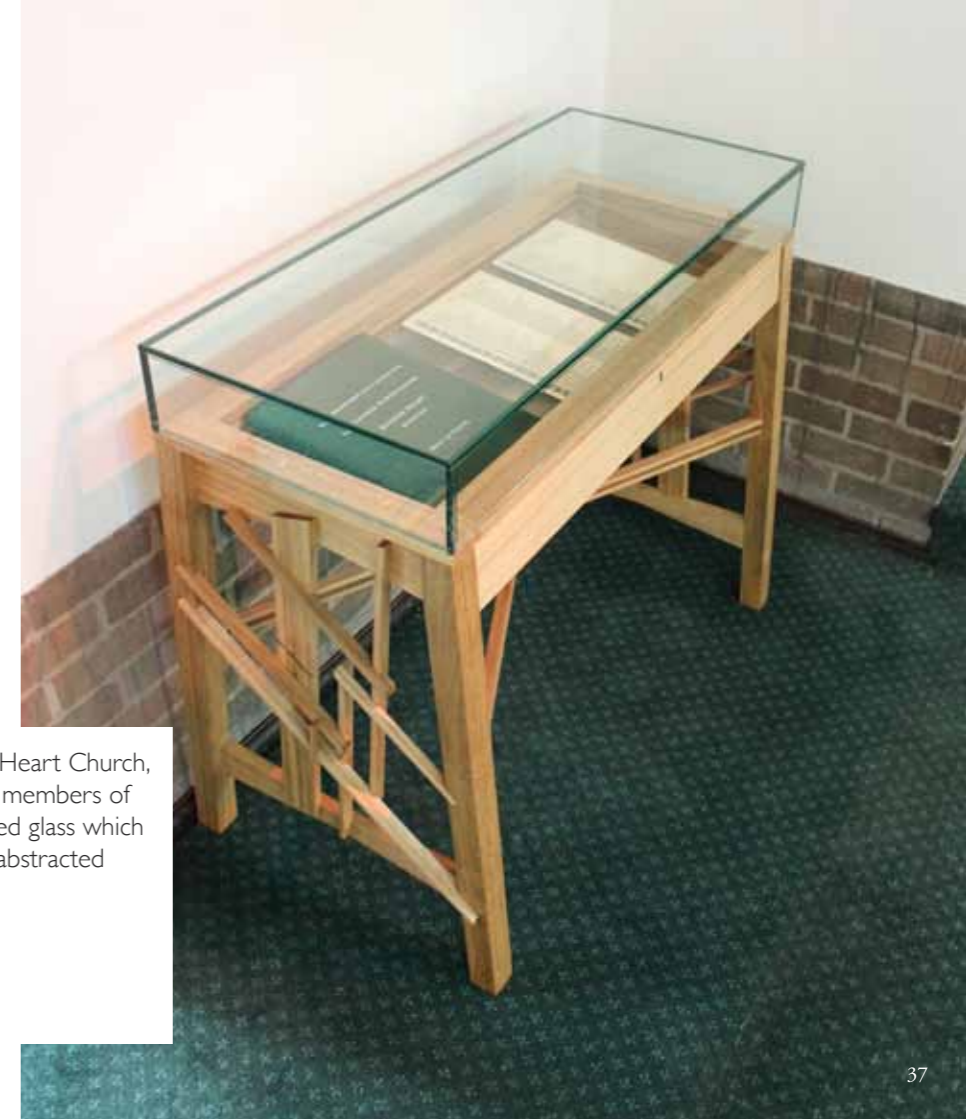


Sacred Heart Display Cabinet.

This display cabinet was commissioned by Sacred Heart Church, on The Wirral, in order to display a register of the members of the congregation. The design was inspired by stained glass which sits in a window above the piece, and features an abstracted diamond motif formed from lathes of oak.

1025mm x 425mm x 900mm (w.h.d)

Price: on application





Quarter-Sawn Oak Font.

Made for St. Werburgh's Church in Chester; this font lid was constructed from quarter-sawn Oak and features beautiful medullary rays – the tiger-stripe pattern in the grain. The piece includes bespoke ironwork crafted by Pete Wilson of Bartington Forge. The cross was made in the shape of ears of wheat, in reference to the Cheshire County Crest.

600mm x 100mm x 600mm (w.h.d)

Price: on application





About Hugh Miller Furniture.

I specialise in the design and making of bespoke cabinetry and furniture. Based in central Liverpool, I take on projects across the UK and internationally.

Having trained as an architect before becoming a furniture designer and cabinet maker, my work is centred in detail, articulation and tactility.

My natural affinity with wood sparks endless motivation for bringing out the best in this magnificent material, and I aim to create furniture that is a pleasure to use, live with, and pass on to the next generation. I love detail, and combining innovative ideas with the intrinsic beauty of timber is at the very essence of my work.

My work is always handmade, and always in solid hardwood.



Photo © Rob Evans Photography

About Hugh.

Selected Awards and Exhibitions

- 2015 - Awarded Winston Churchill Memorial Fellowship, to travel to Japan to research it's unique woodworking culture
- 2015 - Shortlisted for Wood Awards for the design and construction of Constellations Bar in Liverpool
- 2015 - Shortlisted for AJ Small Projects Awards for Constellations
- 2015 - Shortlisted for RIBA Awards (North West) for Constellations
- 2014 - Exhibited at Royal College of Art Summer Show in collaboration with jewellery designer Kate Rieppel
- 2010 - Awarded Silver Medal at RHS Tatton Show for 'Handbag of Harmonies' Garden
- 2009 - Awarded North East Timber Trade Association Prize for best use of timber in a Masters Architecture thesis
- 2006: Awarded William Bell Memorial Scholarship, awarded by University of Newcastle
- 2005: Awarded Napper Memorial Fund Prize, awarded by the School of Architecture at the University of Newcastle

I studied architecture at Newcastle University, graduating in 2006 with 1st class honours. After working in Edinburgh for a year, I gained my Masters in Architecture from the University of Sheffield in 2009.

Since starting my business in 2009, I have combined my understanding of architecture with my love wood in the design and manufacture of fine furniture. Each piece is designed and handmade in my studio, using beautiful hardwood timbers.

I divide my time between producing my own designs for sale and exhibition, and creating bespoke commissions for private and corporate clients. My architectural training is intrinsic to both areas of work. Being responsive to a brief is vital for commissioned pieces, and having a rigorous approach to detailing and execution is essential to my speculative designs.

In October 2015 I will be travelling to Japan as a Winston Churchill Memorial Fellow in order to research the unique woodworking and craft culture that exists there. This, I am sure, will be a formative experience for both my design work and making.



The HM Makers Mark.

Every piece that I make is finished with my makers mark. The spliced letters, my initials, are an important part of the making process, as they demonstrate the love that I have for my work, and that I am proud to put my name to it. The makers mark, I hope, reaffirms my intent to make hair loom-quality furniture which can be used, enjoyed, and passed on to the next generation.

Studio & Workshop.

The studio, where all my pieces are designed and made, is in the Baltic Triangle area of Liverpool. Located on the 2nd floor of a Victoria warehouse, the studio is a tall, columned space with memories of its maritime past, and is the perfect setting for my craft workshop of today. All materials are hoisted up the outside of the building, as they were 100 years ago, and finished pieces are taken out the same way.

The studio comprises two distinct spaces. The main space is a traditional woodworking shop, with machinery, benches and layout areas. All my pieces of furniture are handmade and finished here. Connected to the woodworking shop is the design studio. This is where I draw, model and design, and where clients come to discuss their pieces during the designing and making process.

If you would like to visit the studio, and see for your self the process of designing and making furniture, please get in touch. Visitors are always welcome and you can park for free on the road outside.

Contact.

Visitors are always welcome at the workshop, so please get in touch if you would like to stop by. I specifically encourage all my clients to come and see their piece whilst it is being made, so they can experience the process of construction.

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