



SILVERLINING

THE ART OF FURNITURE



The Art of Texture

PAVILION CLUB
KNIGHTSBRIDGE
LONDON



Show Re-cap

It was a pleasure catching up with friends at the Pavilion Club, and meeting great minds of makers and designers. We can't wait to be back again soon.

For those who were unable to attend, the following pages encapsulate the textures and techniques Silverlining have at our disposal.



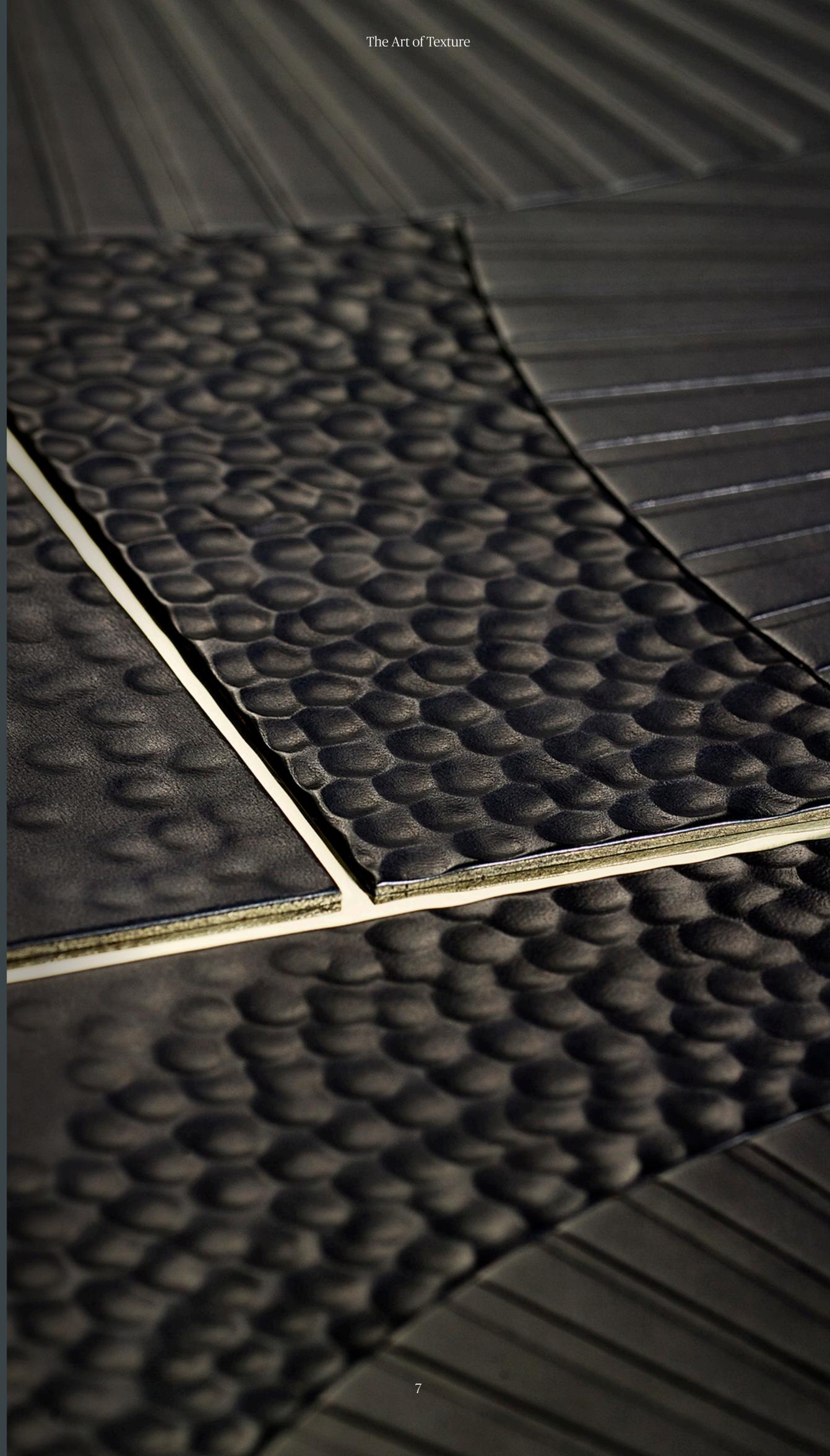
Leathercraft

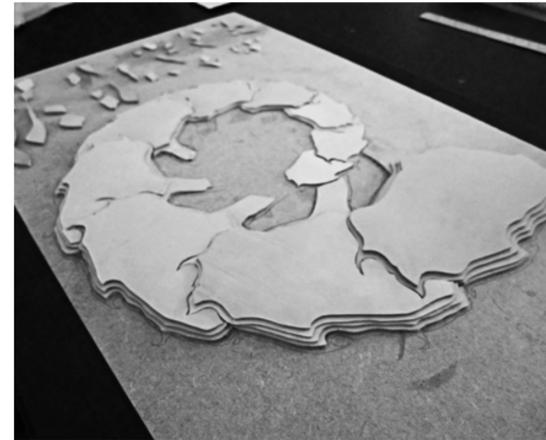
Leather tanning is one of the oldest human activities. A by-product of our omnivorous diet, leather is used every day for clothing, bookbinding, upholstery and even recording laws.

The skills used within Silverlining's leather atelier are absolutely spellbinding.

When creating Silverlining's artworks and furniture, these talented artisans draw on a wide range of age-old techniques, some of which have been given a modern 'Silverlining twist', to transform 'ordinary' pieces of leather into something quite magical.

The skills themselves - which include repoussé, embossing, stack laminating and carving, planishing, veining and chasing, and stitching - are impressive enough, but the endless variations within each of the techniques and the obsessive attention to detail with which they are performed are truly astonishing.





Repousse

Derived from the precious metal technique of raising metal and then chasing (stamping) decorative detail onto the surface. In this case, several layers of intricately shaped pieces of leather are stacked on top of each other to create the desired design.

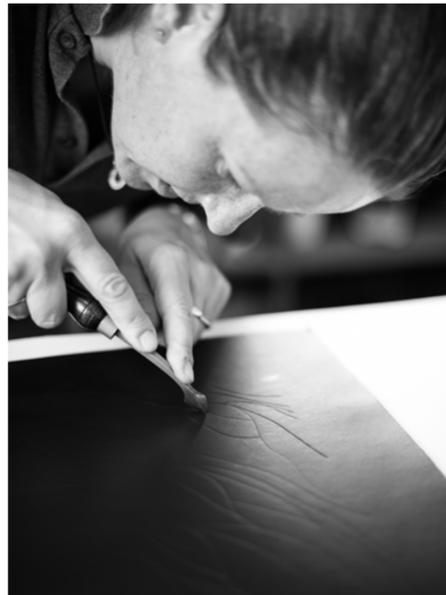
The technique uses a specially tanned leather (known as 'tooling hide') that can be soaked, shaped and then decorated with small chasing stamps.



Planishing

This technique, which is similar to that used in metalworking, allows coach-hide leather to be formed into complex shapes. The vegetable-tanned leather is dampened to soften it and then planished (hammered) to the desired shape, which also adds decorative texture.

The specially made planishing hammers have round, oval, square, rectangular, triangular or even irregular custom-shaped heads. The smooth or textured planishing surfaces are mirror polished, which results in a burnished shiny surface on the leather when it has dried out.

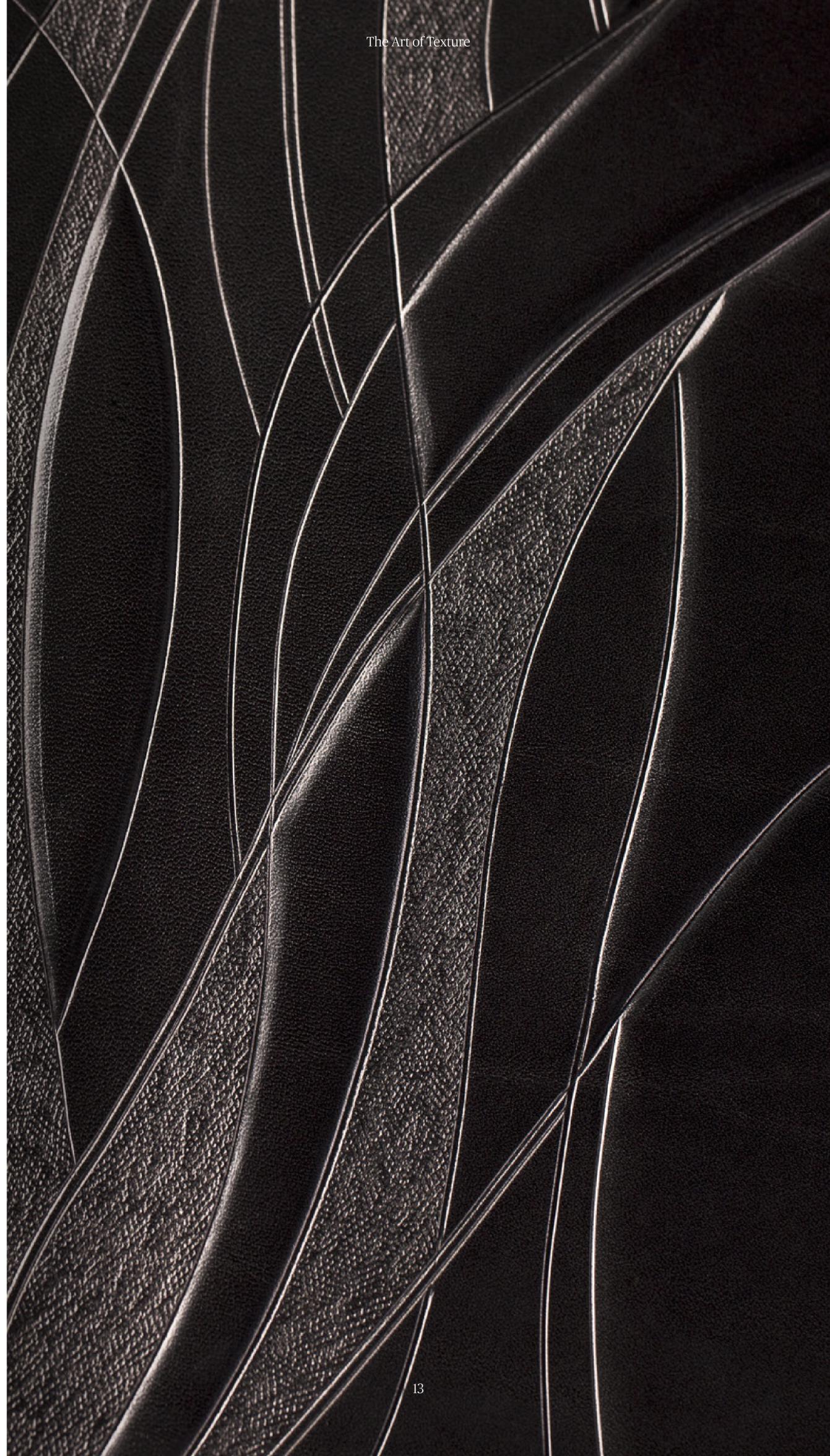


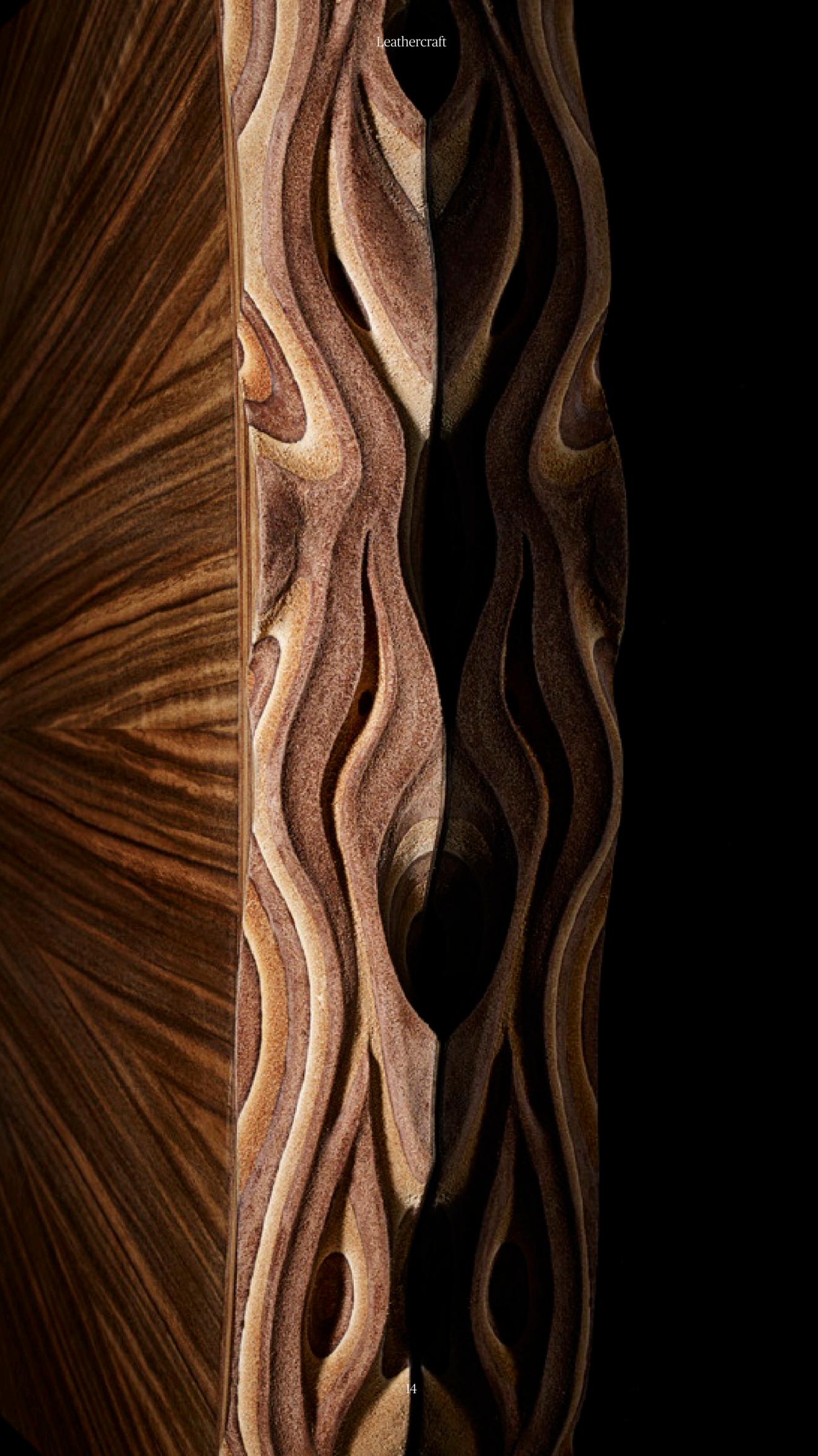
Veining & Chasing

Veining and chasing techniques offer a diversity of expression while being relatively economical.

Veining can be used to add fine or bold creases into the malleable leather using a heated 'crease' or 'vein' tool. Chasing is then used to refine the design, by using very fine stamping tools that are either textured or polished smooth. The term chasing is derived from the noun 'chase', which refers to a groove, furrow, channel or indentation.

These techniques utilise the plasticity of leather, and none of the valuable material is lost in the process, as the surface is stretched locally and remains in one continuous piece.





Stack Laminating & Carving

The inspiration to explore and innovate using leather lamination came from a client's love of the Antelope Canyon in Arizona, where fast-flowing flash flood waters have created striated wonder of the world.

The technique involves pieces of coach-hide that vary in thickness and colour being split and then stack laminated in straight, curved or spline-shaped moulds. The resulting laminates are then sliced or carved to reveal the layers rather than a traditional polished surface.



Embossing

Another innovative technique is the production of embossing plates from a paper, fabric and resin board (rather than traditional steel), which was inspired by a client's request for their monogram to be embossed on the leather panels being used to decorate their study, rather like patterned wallpaper.

Using the company's digital, laser and robotic router technology, plates are now quick and inexpensive to make and patterns limitless: a plate design can be drawn, cut, engraved and used to emboss leather within hours.

By contrast, traditional hand-engraved metal embossing plates take many painstaking months to produce, and cost tens of thousands of pounds.

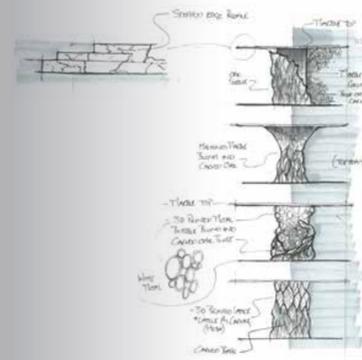


Carving

Whether it is more traditional in style or organic and textural, hand-carving is a frequently used technique at Silverlining.

It is an opportunity for us to use our hands and really shape a form or make unique marks into a material.

As a technique we regularly try to push the boundaries and demonstrate something new.



Torricelli Centre Table

The pattern, hand-carved into solid oak, draws inspiration from heavy oceanic waves stirred up by stormy weather. The slate blue colour is achieved with a traditional iron based staining process that reacts with the woods natural tannins.

We are fortunate that many of our clients share our passion for time-honoured craftsmanship. Their enthusiasm for carving inspires us to experiment and develop new textures, patterns, and surfaces.







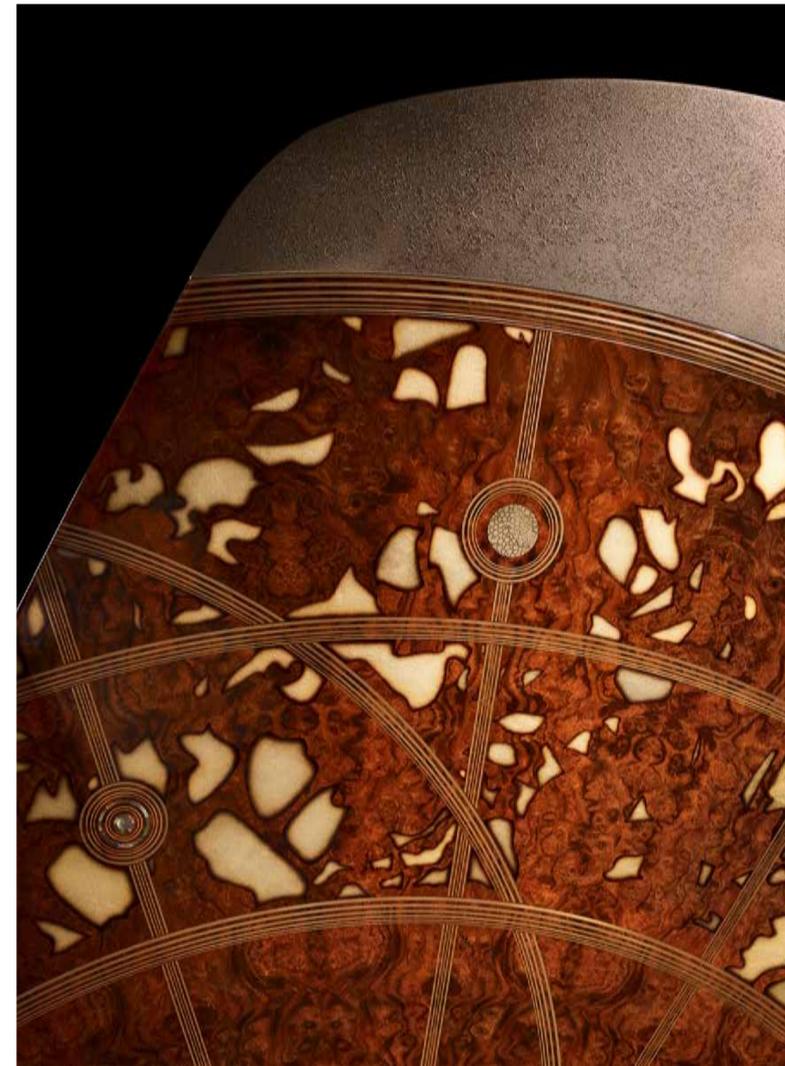
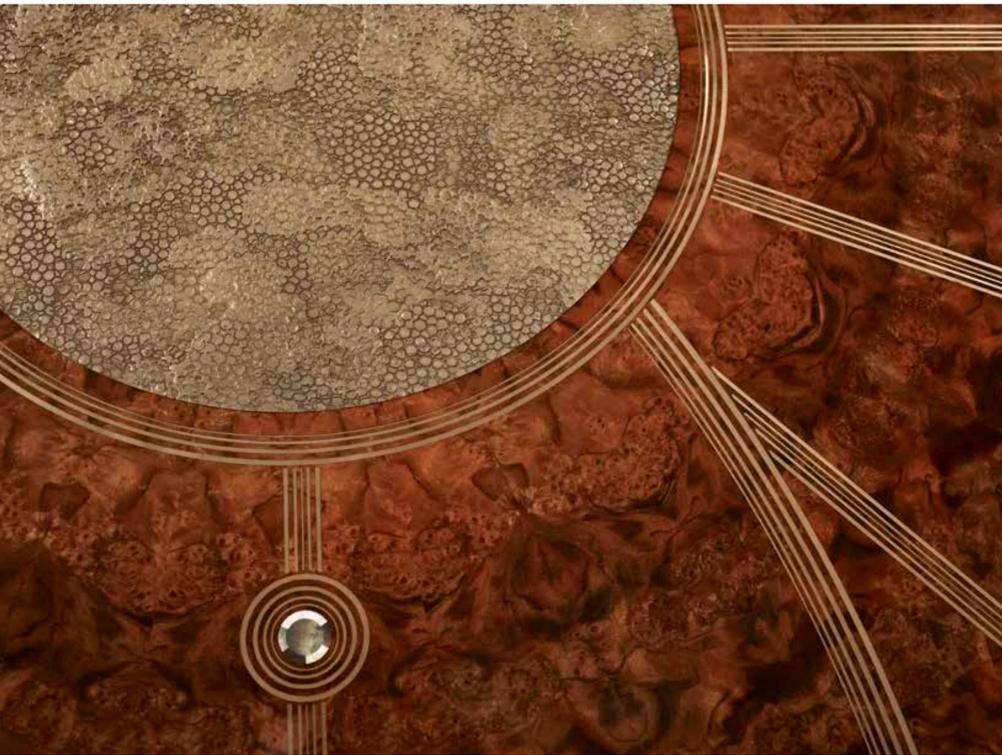


Textured Metals

The exceptional standard of our finishing is one of the qualities that set Silverlining's furniture apart. Every external and internal surface of all our pieces is meticulously hand finished - ultimately, it is the finish that clients first notice and admire.

Continual research has resulted in the development of many new techniques, including a variety of metallised finishes.

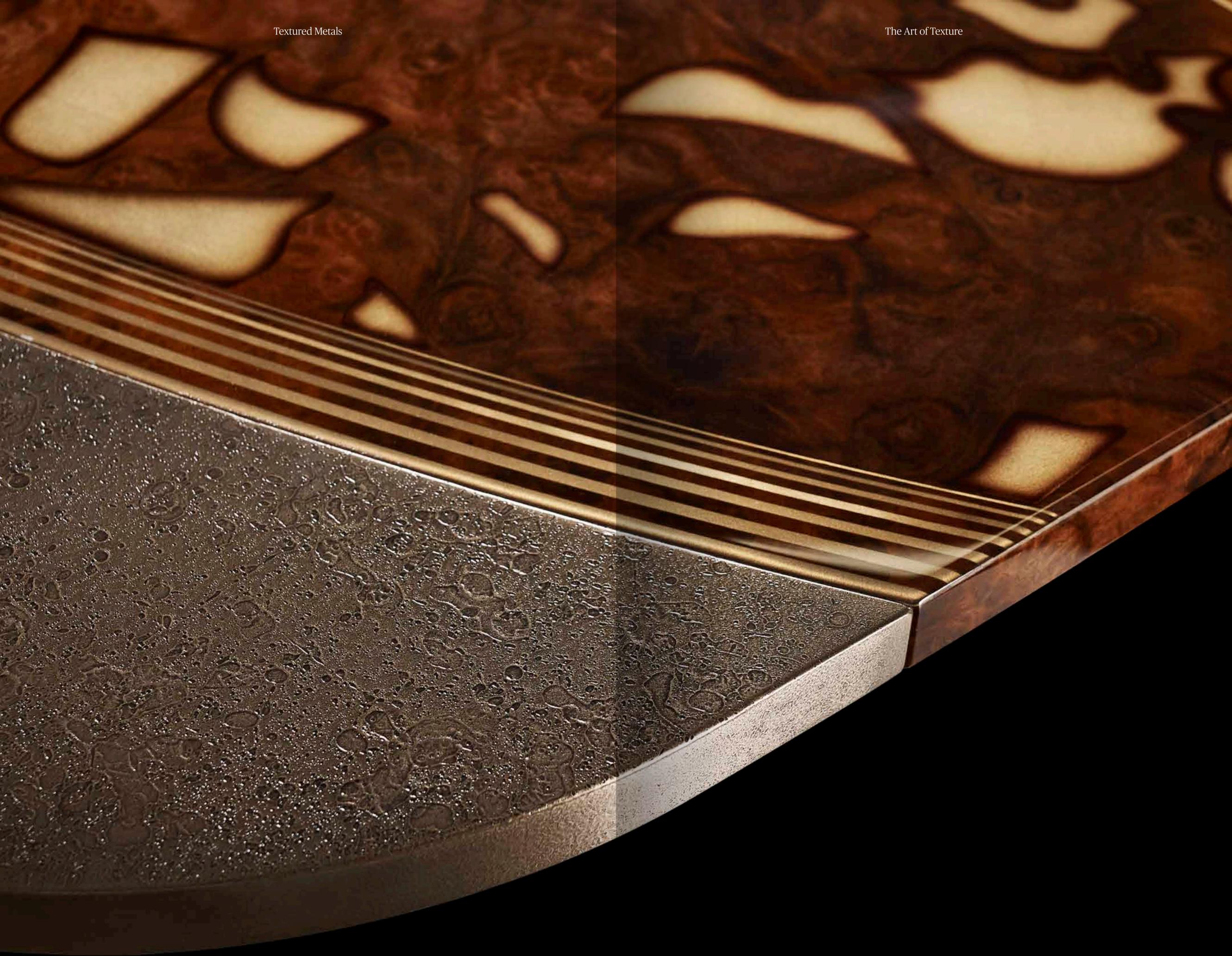




Cosmic Dining Table

The Cosmic Dining Table pairs an astronomy-inspired tabletop with a sculptural bronze pedestal.

Planetary bodies finished in textured bronze metallised resin and smaller satellites in black mother-of-pearl orbit the planetary compass, their paths plotted with laser-cut metallised inlay.







Crackle Credenza

This credenza forms part of a special commission for a private client. The design is a juxtaposition of textures. It features embossed coach-hide leather and textured crackle metal.

The crackle technique is flexible so any shape or surface can be covered.

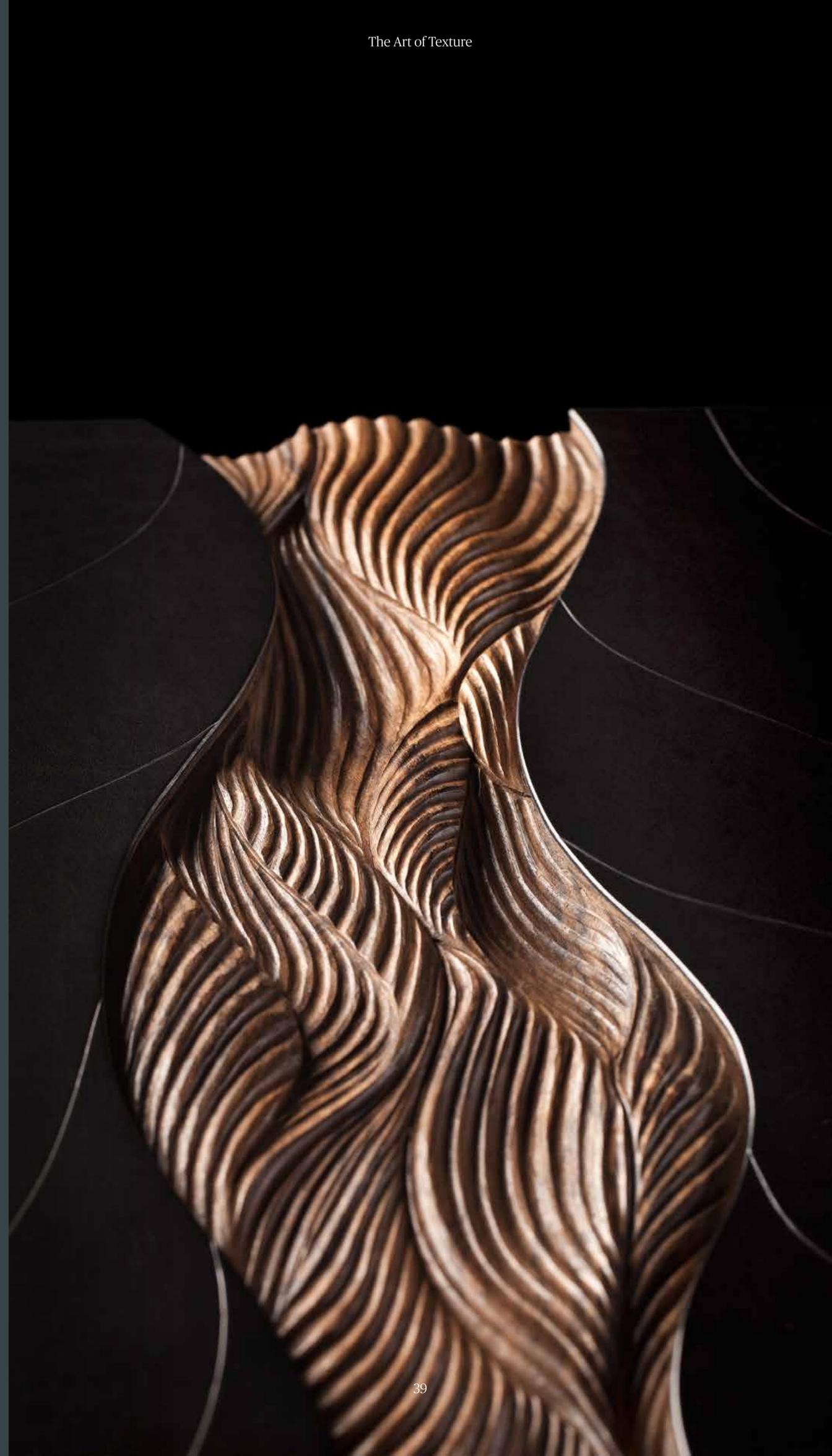
Featured Techniques

For 'The Art of Texture' event, Silverlining drew from our design library to demonstrate how innovative design, traditional hand-skills and 21st century technology and materials are combined to create extraordinary furniture that engages the senses.

All of the techniques featured at the event have been encased into unique pieces of design, ready to be expanded into furniture pieces that honour your legacy and express your taste.

Carved River

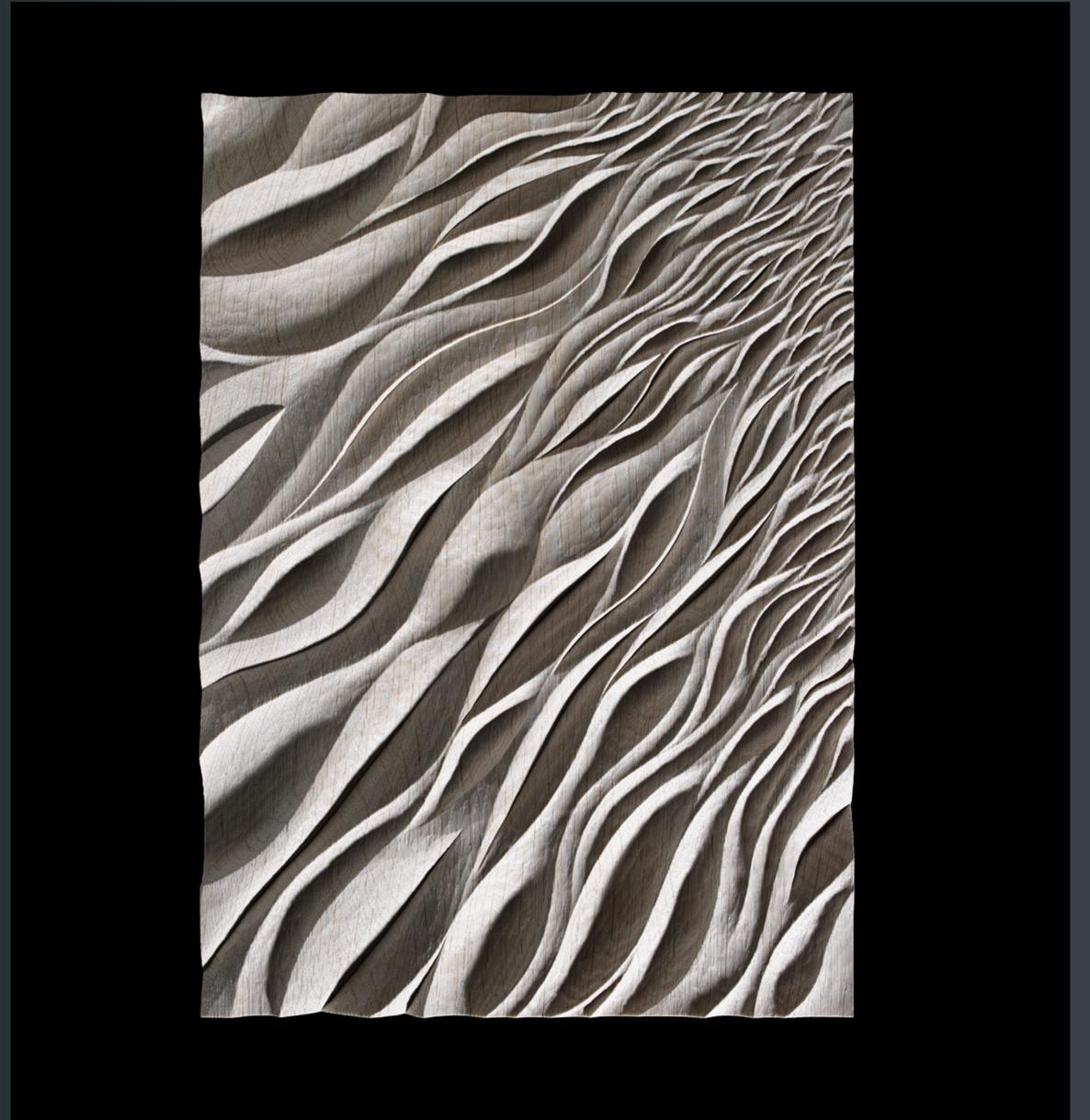
Hand tooled black coach-hide leather and hand carved and textured European oak.





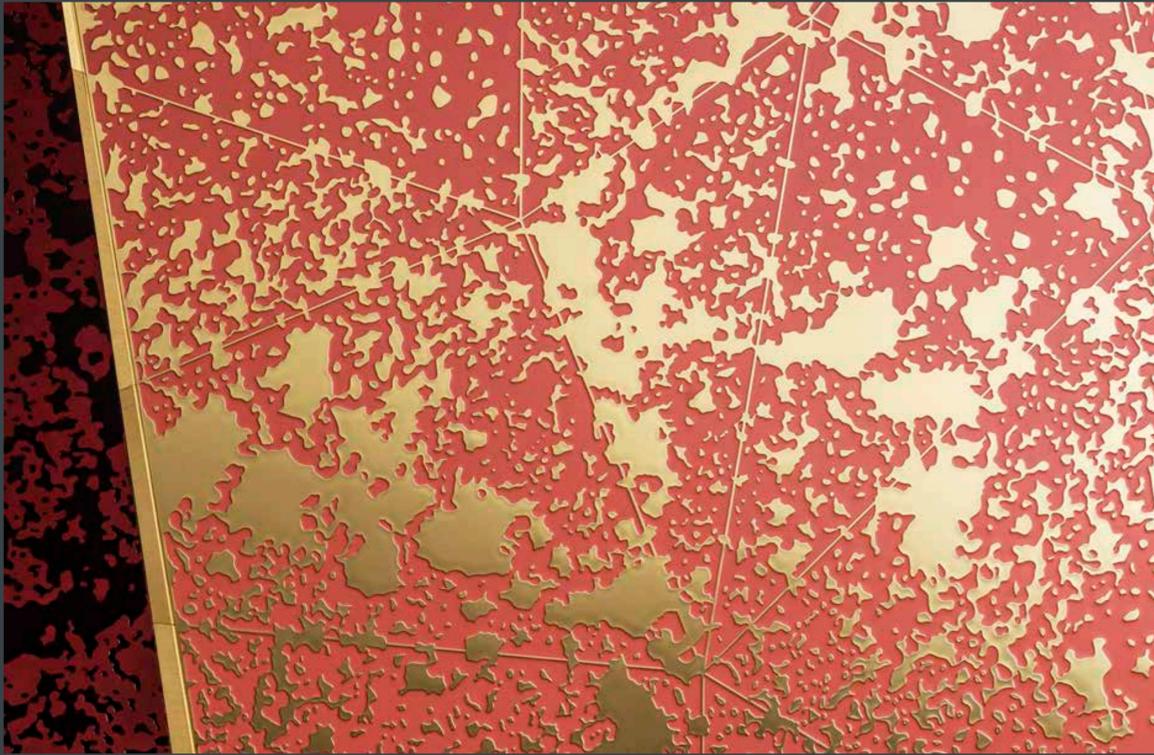
Wild Ocean

English oak with a blue, iron-stained and beeswax finish.



Carved Rock

Hand-carved texture in bleached oak.



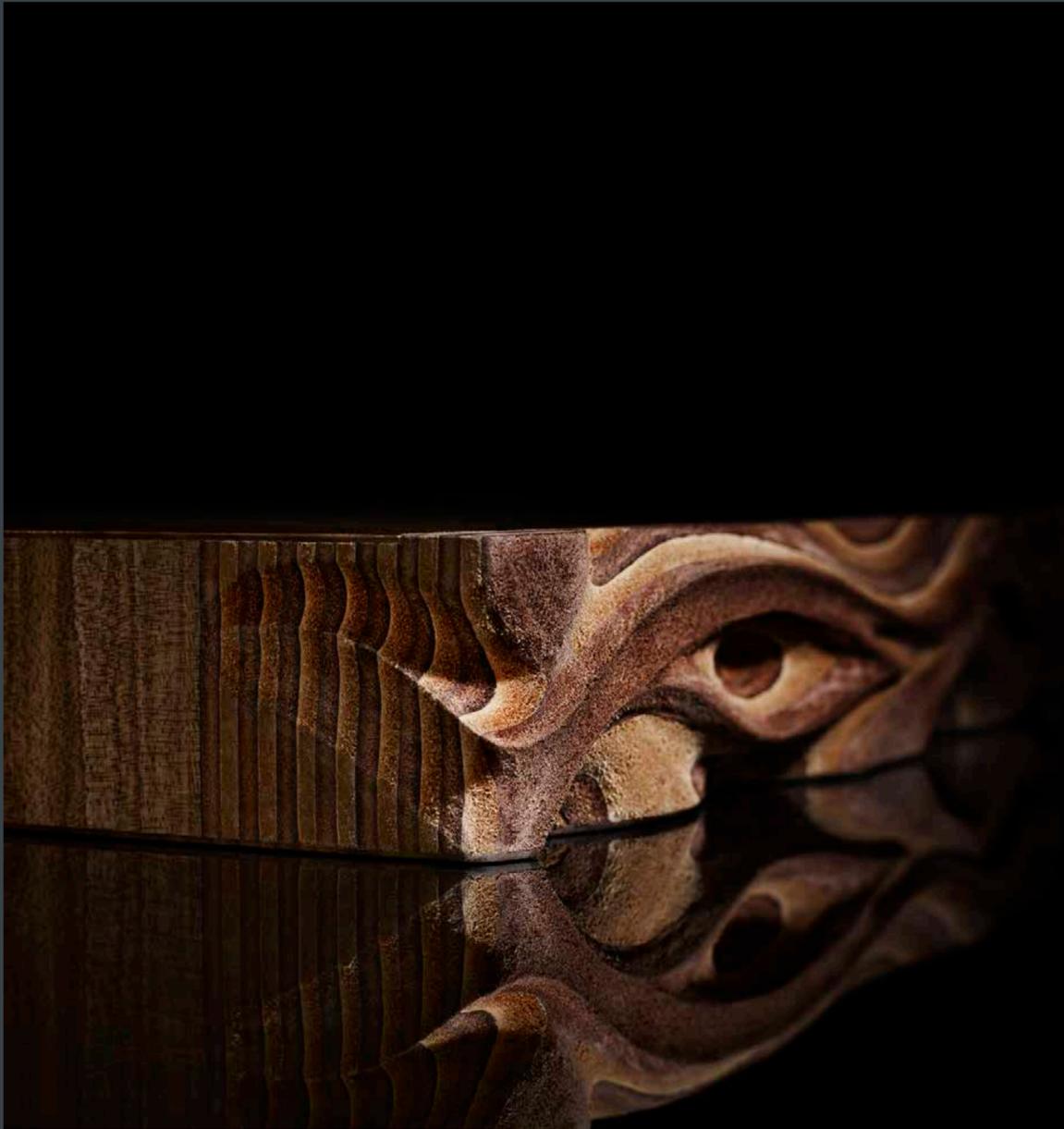
Metal Droplets

Salmon gloss lacquer, embossed burgundy coach-hide leather, polished and brushed brass.

Droplet Cohesion

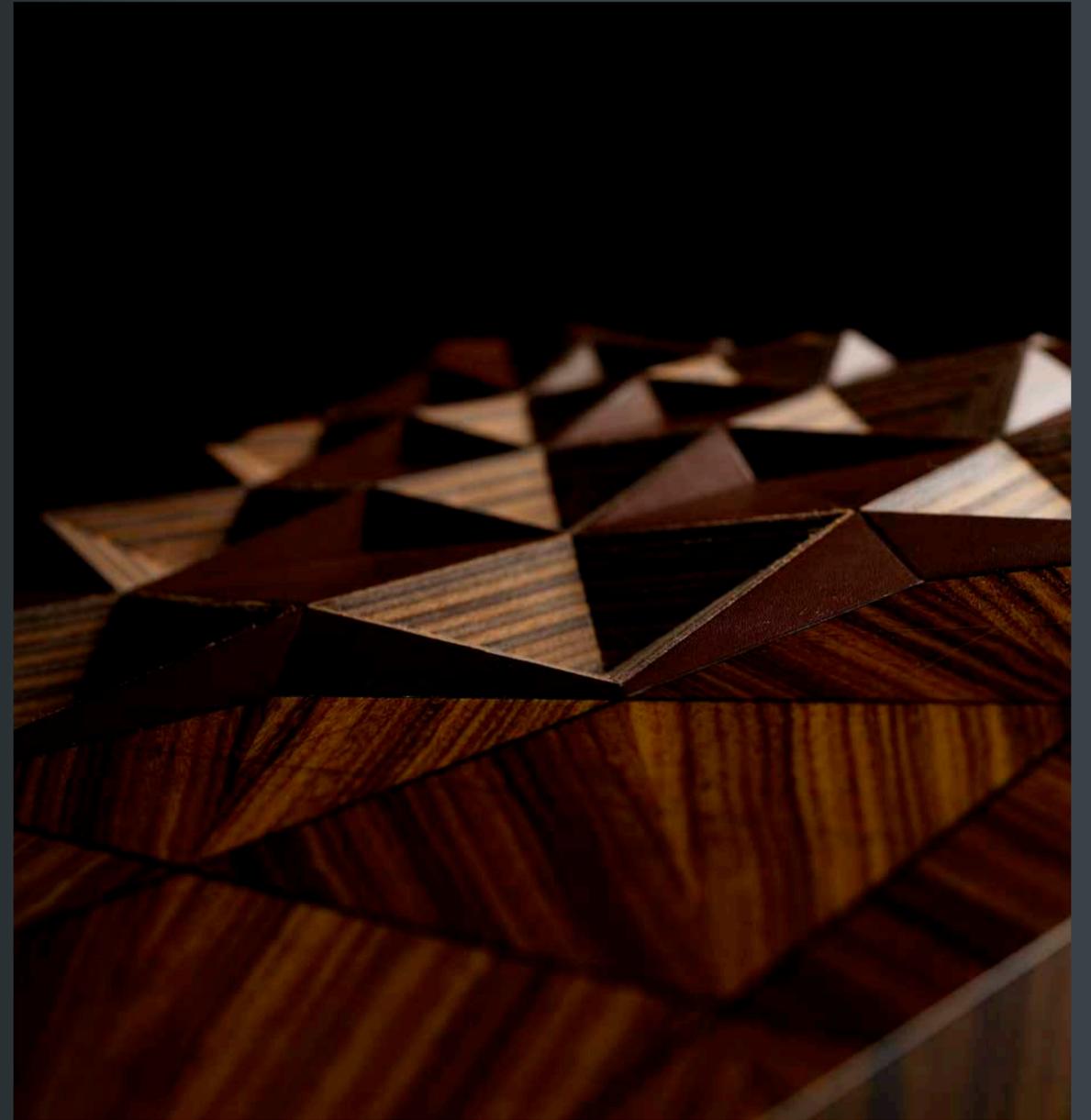
Etched and patinated copper, figured English walnut and embossed mocha coach-hide leather mimic the effect of surface tension fusing together water droplets on an impervious surface.





Antelope Canyon

English walnut and stack-laminated and carved coach-hide leather.



Aztec Apex

Santos rosewood and ebony wood and bronze metallised resin with brown stacked coach-hide leather.



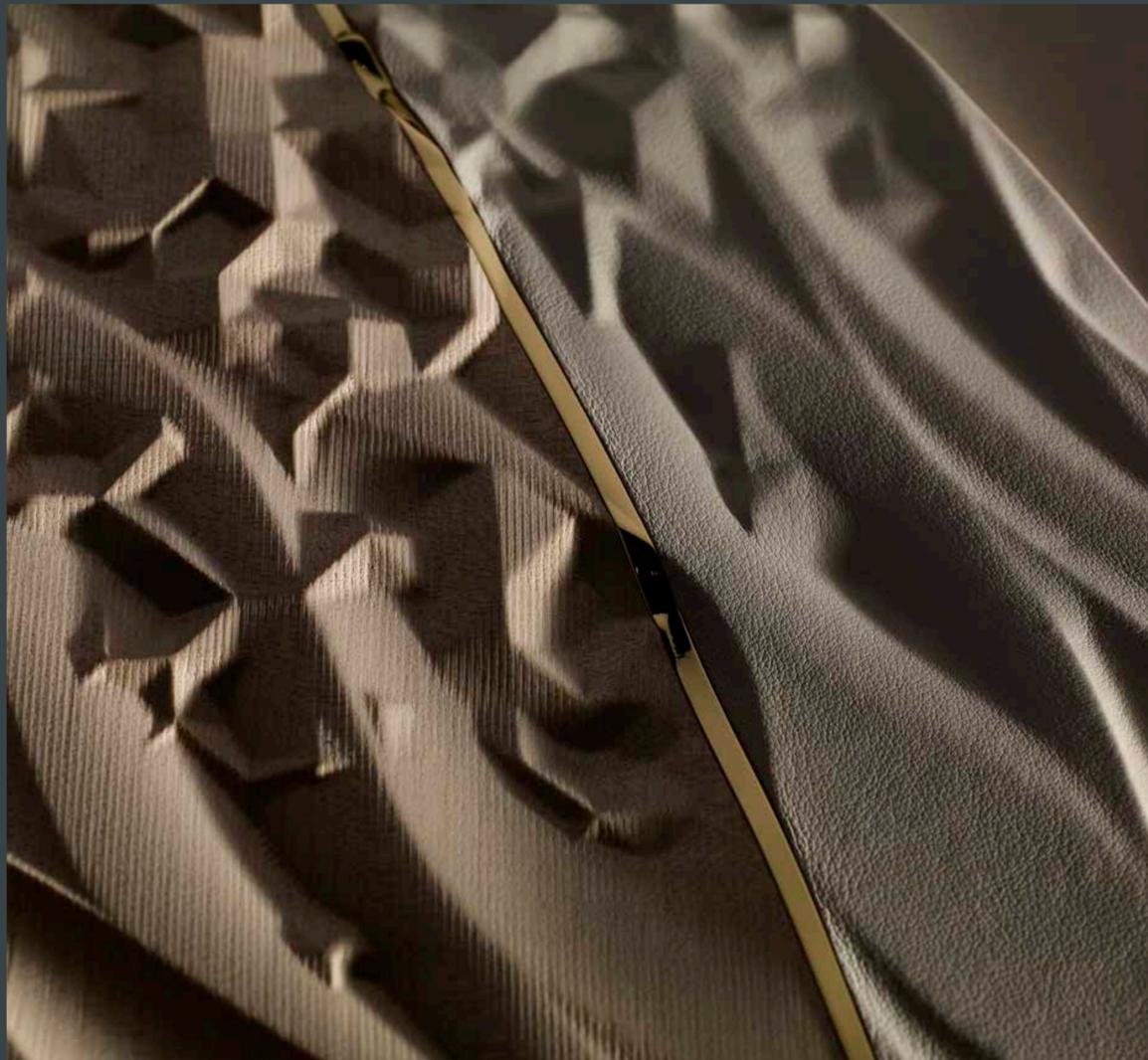
Annular Waves

Hand tooled and textured black coach-hide leather over rippled surfaces with silver guilloche dots.

Glacial Shift

Embossed and hand tooled dark grey coach-hide leather with taupe dyed English ripple sycamore





Organic Sculpture

This design brings together three contrasting materials: solid English ripple sycamore, polished solid brass, and upholstery leather, to create one undulating, flowing surface. It's been inspired by the juxtaposition of natural landscapes and brutalist architecture, and the idea of transitioning from a flowing organic surface into an angular fractal one.

The design process considered the softness of the leather, the movement of solid timber as an organic matter, and the precision of machined metal, all brought together. The design team used the latest software to create complex 3D geometry and combined these advances with the experience and knowledge of the craftspeople of working with these materials for decades.

Making Marks

The design combines oiled English elm, with polished solid bronze and vegetable-tanned leather. It's been inspired by the ocean and the way it interacts and breaks along the shoreline. The movement of the wood as the ocean and the smooth leather as the land are split by a tapering line of polished metal.

We have translated ocean's movement into a texture that would cleverly break up a surface and reflect light in an intriguing way. The texture was inspired by the traditional chip carving marks created by hand for centuries, however, we generated it using algorithms and 3D digital software. Although the tools used are mechanical, when used skilfully, they have a subtlety that hasn't been possible before now.



For information on upcoming events,
please contact:

Sarah Stevenson

sarah.stevenson@silverliningfurniture.com

+44 7802 235 169

For all sales enquires, contact:

Jason Chadda

jason.chadda@silverliningfurniture.com

+44 7805 500 894



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