



WOODCRAFTING.IN
C A T A L O G U E

We at Woodcrafting.in aim to design, prototype and manufacture high quality solid wood furniture. Set up in Mysore, we are a studio that believes in the fair growth of all of our contemporaries; and in working together to create high quality wooden masterpieces, while providing an experience that is worth remembering. We believe in transparency, and work on trust as the base for every transaction we make and the communication we share. Woodcrafting.in is a company with mixed principles, generations, culture and a strong language barrier that is bridged by a shared enthusiasm in the field of design and making.

We design
We manufacture
We create



The nucleus of Woodcrafting.in, Bram Woodcrafting Studio specialises in the prototyping, custom design and manufacture of solid wood products. BWS creates products that stay true to the principles of carpentry, geometry, and that are built for generations to come.



The Houses department is following wooden frame construction (WFC), which provides insulated residences for both your holiday and permanent homes. Clients can choose from a set of pre-existing designs or choose to develop their own design with our team. Included within this department is also a section focusing on doors and windows.



Through the Interiors department, Woodcrafting.in works with other designers and architects to bring their designs to life. The products taken care of under this department include installations and in-built furniture. The design team works closely with the architect/designer to ensure that the integrity of the design is maintained.



The aim of the school is to provide high quality training in the field of carpentry, joinery, cabinet making and furniture design; to promote excellence in these fields. We want to create a new standard for the way woodworking is taught, and to provide certification to the people interested in pursuing this as a profession.

PROCESS

From the forest to your home, each step is overseen by one of the professionals from our team. To transform your dream into a reality; matter into a masterpiece.

The art of woodcrafting; from hand-controlled chiselling to computer-numerical-control (CNC) techniques we will choose the most coherent method forward for your project.

This art of woodcrafting we follow was formulated by our founder Bram Rouws, vetted by the Compagnon - an exclusive guild of artisans in France.



VISION

INNOVATION
CONSERVATION
SUSTAINABLE DEVELOPMENT
EDUCATION

As an artisanal workshop, our priority has always been to ensure that each piece that leaves our workshop is crafted to the best of our ability; with the principles of carpentry strictly adhered to and innovation in the engineering and craftsmanship that ensure that our art keeps up with the times. Each new carpenter who we recruit brings their own skill to the table. We have lathe specialists, carvers, roofers, polishers, third generation carpenters; we take each skill and hone it with Bram's expertise in the industry.

Woodcrafting.in envisions itself as an agency for design that is rooted in the solid wood industry in India. A company based on the principles of fair trade and sustainable development, with the intention of reducing our impact on the environment but to also empower our partner artisans, designers and vendors and promote the growth of our contemporaries.

As a young, conscious and motivated team with a unique company module, we aspire to play an active role in the integration of holistic design into the woodworking sector.



PRINCIPLES

We firmly believe that it is not only about the skills, it is about all the ingredients that go into the making of a masterpiece. We are always honoured to be commissioned by our clients. By choosing us, you choose a team that is passionate about the work they do, about giving back to the profession and making a lasting impression.

Sustainability

In design

We design products that last longer as opposed to being seasonal. We believe in making things that are relevant, in looking at furniture as an asset; an art piece that can be passed on from one generation to another.

The chain

From the forest from which your wood is sourced until the end product, we follow every step of the chain and ensure that we have control over the process to provide transparency to our clients.

Fair trade

As a seller, we represent all our vendors as well, and we work with them based on trust and have long lasting relationships. We always remunerate them fairly and understand the value of every trade that contributes to our design.

Collaboration

We believe in the fair growth of our contemporaries, and in collaboration over competition.

Traceability

The customers can, at any time, follow the process of their order; the first sketch, costing, the manufacturing process, the finishing and the installation.



DESIGN IDEOLOGY

Communication + Translation is key.

We need to transform an idea or concept into reality, and that is where we believe that our process holds us in good stead. Each product goes through rigorous inspection; through a process of breaking it down into the tiniest details through 3d models and drawings that helps us wrap it all up into a final product. What we have learnt through collaborating and being the makers for multiple designers is that almost any design can see light and we hope to share this skill with a much larger audience in the future.



WOOD TYPES



WHITE OAK



BEECH



ASH



RECLAIMED TEAK



CHERRY



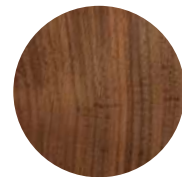
RED OAK



MAPLE



SPF



WALNUT



TULIP WOOD



YELLOW CEDAR



RED CEDAR



WESTERN HEMLOCK



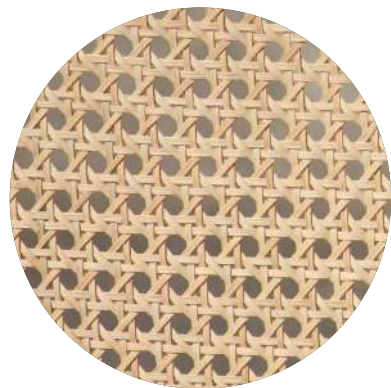
MAHOGANY



RECLAIMED ROSE WOOD



ACCENT MATERIALS



CANE



UPHOLSTERY FABRIC



DANISH CORD



METAL



BRASS



GLASS

FINISHES



WALNUT OIL



HARDWAX NATURAL OIL



INVISIBLE OIL



EBONIZATION



BAKING SODA



CEMENT STAIN



PROTOTYPING & CONSULTATION

Our expertise in carpentry has led to us constantly being introduced to high-quality designers that believe in building products of value. We transmit our know-how and skills through these consultancies, and also provide technical support in the form of manufacturing drawings. We also have the capability to provide consultancy to other manufacturing units by training and teaching carpentry techniques, upgrading production layouts and managing company structure. At our core, we want to share our knowledge - across design and manufacturing with both smaller studios and larger companies open to innovation that have the same ambition as us and aim for quality work.







Bram Rouws is a carpenter, cabinet maker and furniture designer from Limoges, France. He completed his first degree in joinery when he was just 21 years old, then specialized as a Cabinet Maker. Bram afterwards joined the renowned "Tour De France" with the Compagnons, an old guild of professional master craftsmen. During the Tour de France, Bram travelled to various countries where he worked with and for different companies. He followed extensive studies in carpentry and cabinet making and, each year, had to create a masterpiece. Having completed six different masterpieces, Bram was admitted to the Compagnon guild in 2013, where he became a mentor for younger Compagnons over the next two years. The seven years of Tour de France permitted him to study and practice carpentry, to discover different cities, countries and companies, and to meet and work with a lot of people from different countries and cultures. In 2010 the Compagnons guild was registered as UNESCO World Heritage.

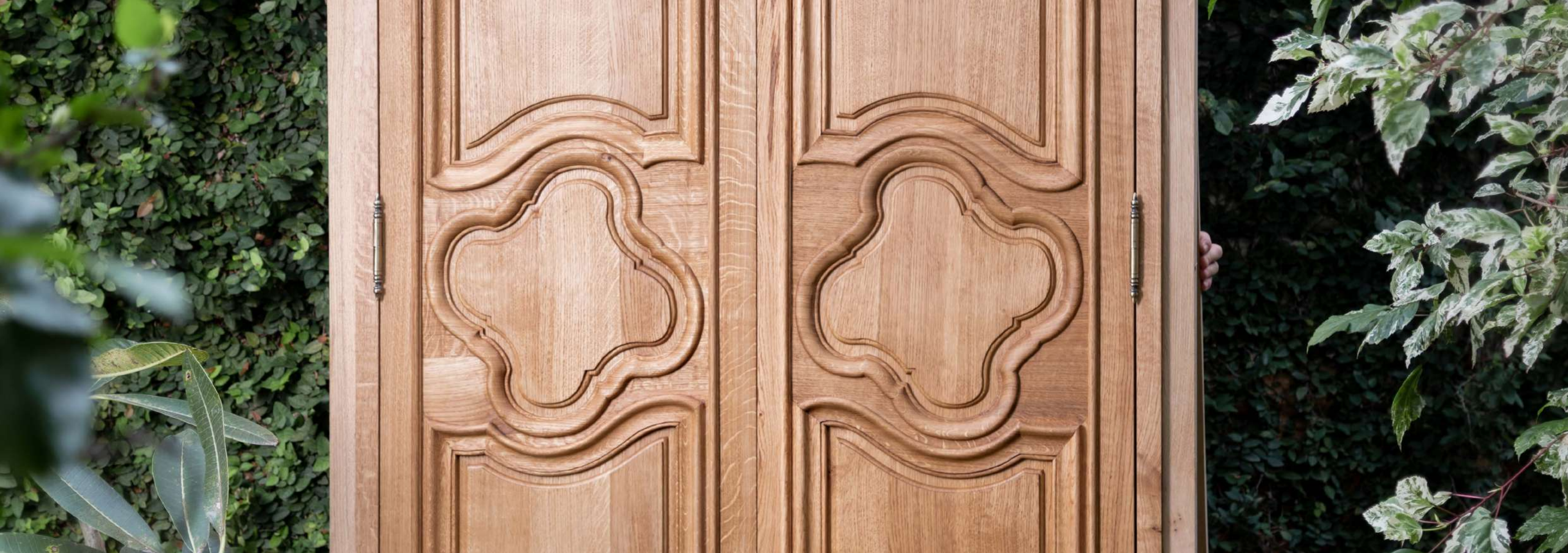








“*Savoir - faire*”
Together





COMPAGNON

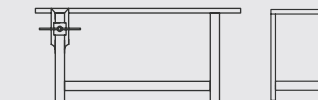
THE WORK BENCH

When we started our workshop, the first tool was the Compagnon; born out of necessity. The carpenters always pride themselves in being able to make their own tools, and in collaboration with metal workers, this design was born.

The Compagnon is a feeling of home for the Maker, where all designs are brought to life.

The bench is strong enough to be immovable when subjected to the rigours of the profession, and comes with an inbuilt clamp and a storage tray. The ergonomics promotes ease of working and enables precision. In today's age, where machines are built with ergonomics in mind, the height of the Compagnon brings ease in transferring materials switching operations and modelling matter. Bram says, "I consider handwork to be as important a tool as any machine operation, and each craftsman decides the amount that this tool is used. Everything starts on a blank canvas, and the Compagnon provides the craftsman with that. If each workbench could speak..."

Dimension: 1600 x 600/900 x 900 mm





BRAM WOODCRAFTING STUDIO

The nucleus of Woodcrafting.in, Bram Woodcrafting Studio specialises in the prototyping, custom design and manufacture of solid wood products. BWS believes in creating products that stay true to the principles of carpentry, and that are built to last. We approach each design with equal zeal, using intricate engineering where required to achieve any shape or form. We combine all the knowledge of various collaborators, following the deontology established across the profession; to achieve designs that stay true to proportions.

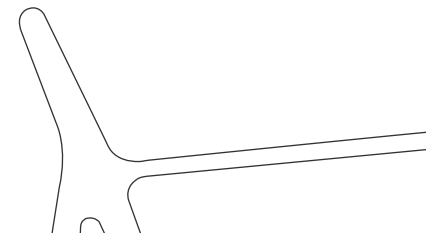
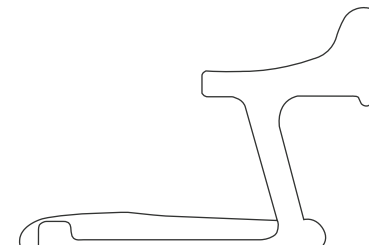
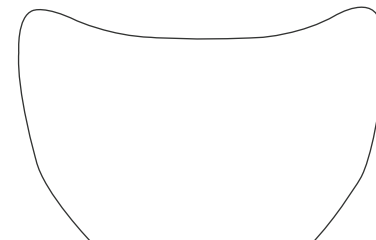
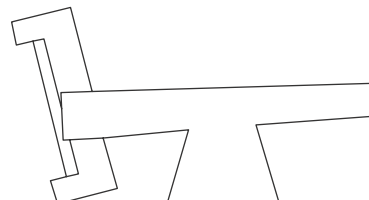
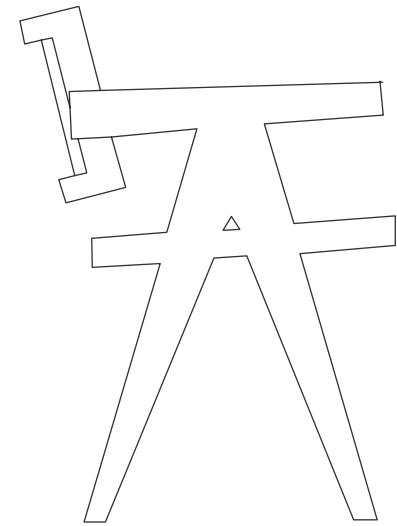
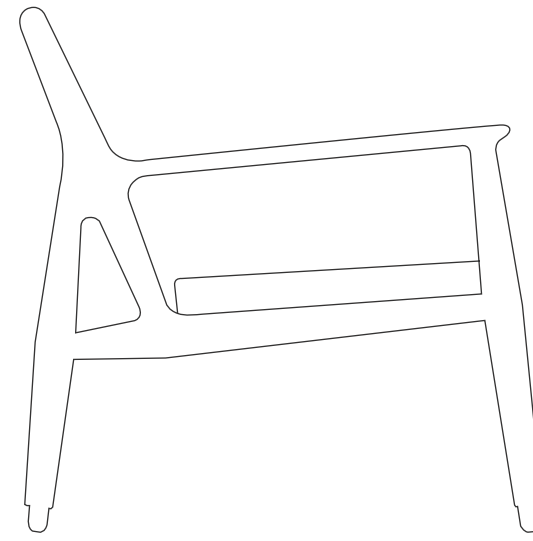
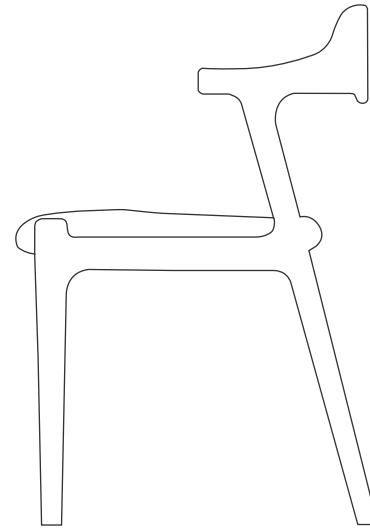
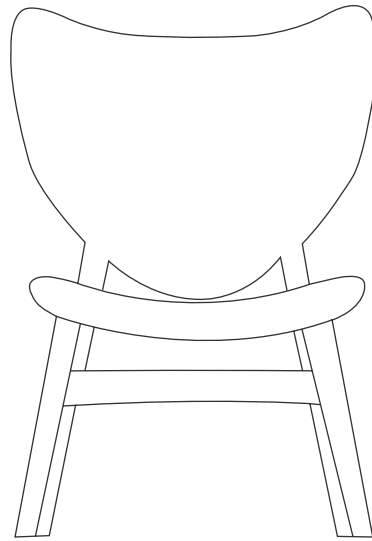
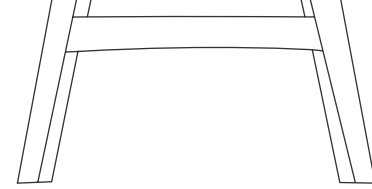
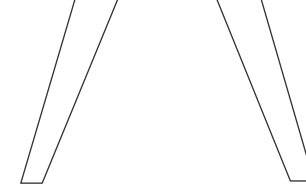
SEATING

Chairs

Stools

Sofa Sets

Special Seatings





CHAIRS



Summer collection

LE DÉJEUNER

Our aim while designing the Le déjeuner chair was to create a versatile piece that can fit in with more than one aesthetic. One of our most popular pieces, the minimal approach to Scandinavian style seating offers ample comfort with an upholstered backrest and seat.

Spaces: Study, Dining
Materials: White Oak, Upholstery
Dimension: 440 x 600 x 820 mm



Front



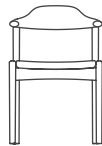
Side



HANS WEGNER

**This is not a BWS original design*

Spaces: Study, Dining
Materials: Red Oak, Upholstery
Dimension: 440 x 470 x 780 mm



Front

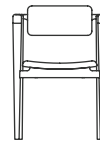


Side



ADRA

Spaces: Study, Dining
Materials: Reclaimed Teak, Upholstery
Dimension: 550 x 380 x 725 mm



Front



Side



MC

Spaces: Study, Dining, Lounge
Materials: White Oak, Upholstery
Dimension: 550 x 655 x 800 mm



Front



Side

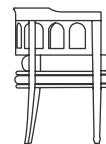


KUBERA

Spaces: Bedroom, Study
Materials: Beech (Walnut stained), Upholstery
Dimension: 540 x 540 x 750 mm



Back



Side

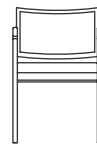




PIERRE JEANNERET

Going back to time, this chair is one of the designs that formed the face of Modern India; a reminder of how function (the piece designed as an office chair) can be fused with a uniquely modern design. Originally designed by Pierre Jeanneret, this is our version of the Classic, also called the Chandigarh chair .

Spaces: Study, Lounge, Dining, Office
Materials: Reclaimed Teak, Upholstery
Dimension: 570 x 550 x 865 mm



Front



Side





LEON

MASTERPIECE

Leon was designed with ergonomics as its base principle. The fluidic design emulates the comfort of an average Tuinstoel plastic chair, while breaking the stereotype of what solid wood furniture should look like.

Spaces: Lounge, Living, Dining
Materials: White Oak (Cement stained)
Dimension: 780 x 645 x 815 mm



Front



Side



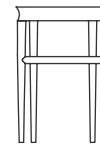


Ratio collection

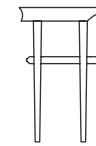
DORIC

The Doric Chair is a part of the Ratio collection, inspired by the proportions of the orders of Roman columns. The chair has an asymmetrical backrest that makes it less closed in, and allows for the person seated to get up easily.

Spaces: Study, Dining
Materials: White Oak
Dimension: 445 x 445 x 740 mm



Front



Side



IONIC

The Ionic chair, as with the Ionic order, is a middle ground of ornamentation between Doric and Corinthian. The flutes in the columns are translated into a layered, fluidic backrest that curves into the leg in one motion.

Spaces:

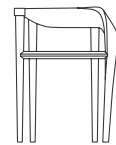
Study

Materials:

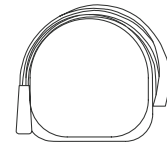
Beech, Upholstery

Dimension:

445 x 445 x 710 mm



Front



Top



Ratio collection



Ratio collection

CORINTHIAN

The Corinthian chair is the final chair in the series, part of the Ratio collection. The chair has carving on the backrest as an interpretation of the ornamentation that was characteristic of the Corinthian order.

Spaces:

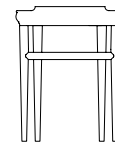
Study, Dining

Materials:

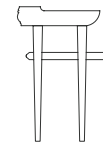
White Oak, Upholstery

Dimension:

460 x 460 x 720 mm

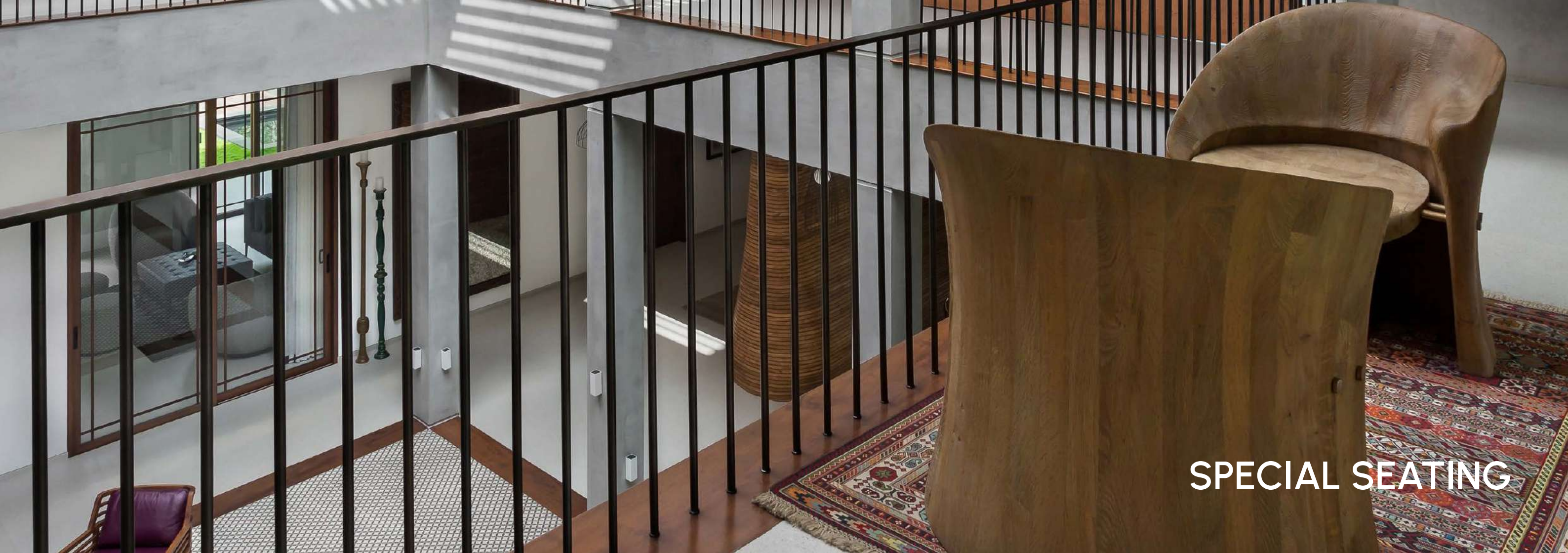


Front



Side





SPECIAL SEATING



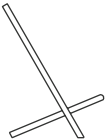
VIKING

The Viking chair has been a part of the BWS journey from the very beginning. A regular project we use to initiate folks into woodcrafting, the Viking chair can be scaled up and down as desired by the maker. The chair is a very good exercise in woodworking, simple enough to be executed by beginners and can also be advanced depending on who is working on it. The comfort is dictated by the angle of the cuts made for the base and nothing else. The showcased version has our signature chamfer embellished with carving inspired by designs found of sari borders.

Spaces:	Living, Outdoor
Materials:	White Oak (Cement stained)
Dimension:	710 x 280 x 900 mm



Front



Side





“ *A resting experience that incites
alertness in comfort.* ”

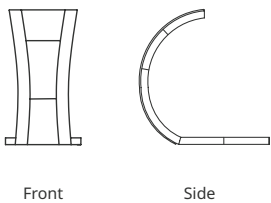


ERGOS

MASTERPIECE

An elegant standing chair, Ergos is a piece that is as eye-catching as it is functional. The form was designed such that it offers optimal support for people of all heights.

Spaces: Public setting, Lounge, Office
Materials: Beech, Upholstery
Dimension: 500 x 865 x 885 mm



“ The curvilinear structure of solid wood gives ergonomic support while keeping you actively engaged. ”



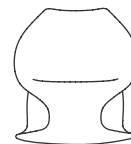


Summer collection

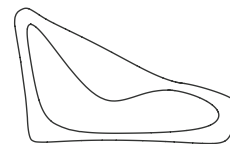
PETAL

The Petal is a quintessential combination of art and design fused with the potential of innovative technology, it is a masterpiece that is one of a kind. Made entirely in solid wood, the idea is inspired from nature. A stylish and classy piece of furniture, this lounge is an example of how we recognize our products to be.

Spaces: Lounge, Living, Outdoor
Materials: Red & Yellow Cedar/ Western Hemlock
Dimension: 1840 x 1000 x 1085 mm



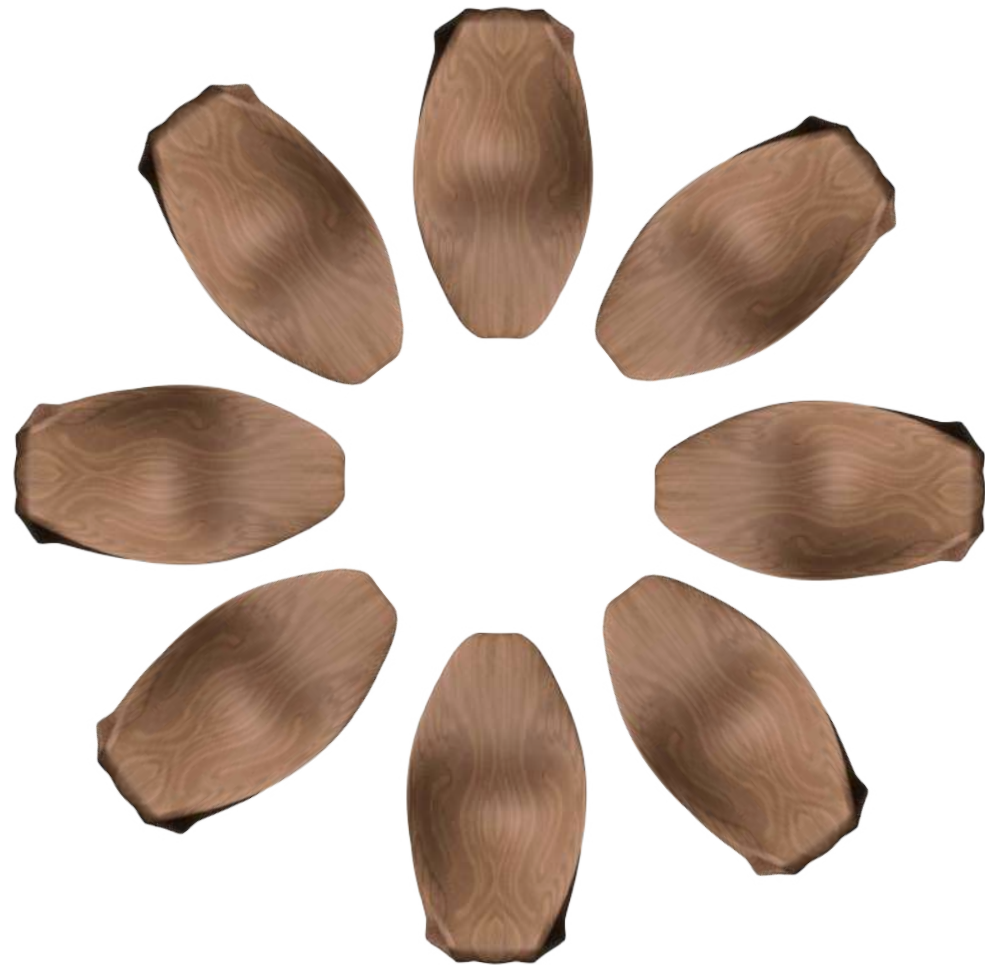
Front



Side



“ *A luxurious embrace of wood that
provides a blissful resting experience.* ”





TARO

MASTERPIECE

Taro is an unconventional lounge chair built purely with solid wood, designed to be a statement piece. The seater aims to change the way solid wood furniture is perceived, and to show that principles of ergonomics can be successfully applied to the material.

Spaces:

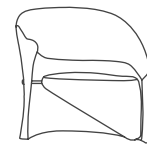
Lounge, Living

Materials:

White Oak (Cement stained), Brass

Dimension:

850 x 560 x 825 mm



Front



Side



“*Taro is ecstatically playful
yet firmly grounded.*”

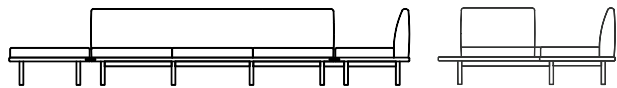




SOFAS

BHYRA

Spaces: Living, Bedroom
Materials: Reclaimed Teak, Upholstery, Metal
Dimension: 3990 x 1840 x 690 mm



Front

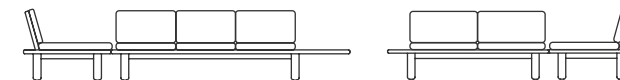
Side





EKA

Spaces: Living, Lounge
Materials: White Oak, Upholstery
Dimension: 3350 x 3600 x 710 mm



Front

Side

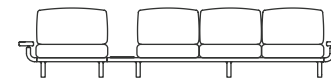


COLLAB

RUBA

by Aditi Kabra & Divya Kruti

Spaces: Living, Lounge
Materials: Reclaimed Teak, Upholstery, Brass
Dimension: 4000 x 785 x 860 mm



Front



Side



CANA-CANE

COLLAB

by Aditi Kabra & Divya Kruti

Materials: Reclaimed Teak, Upholstery, Brass, Cane

Dimension:
Three Seater 2110 x 800 x 850 mm
Two Seater 1590 x 820 x 800 mm
Coffee table 1300 x 900 x 460 mm

INCENSE COLLECTION

This set was inspired by Scandinavian design-low seating accompanied by bulky cushions that will add a hint of cozy to your living space. The coffee table follows the language of the seating, with rounded legs and a caned face that adds an artisans' touch to the design.



Materials: White Oak, Cane, Upholstery

Dimension:

Sofa 1540 x 700 x 700 mm

Chair 730 x 650 x 700 mm

Coffee table 800 x 500 x 500 mm



STOOLS



BALI

HIGH STOOL

**This is not a BWS original design*

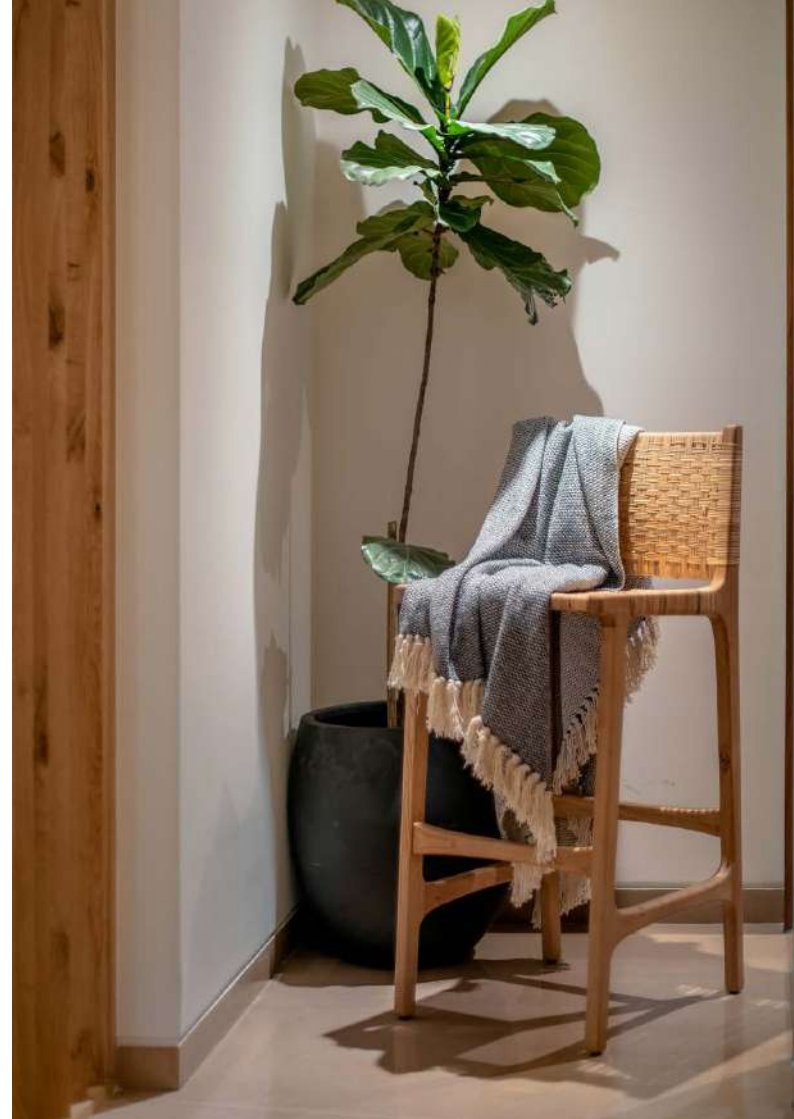
Spaces: Living, Lounge
Materials: White Oak, Cane
Dimension: 480 x 485 x 960 mm



Front



Side



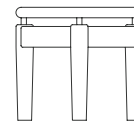


FUTÉ

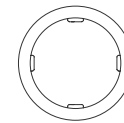
LOW STOOL

Bound by simple joinery, this product was born by accident and has become one of our bestsellers. The top ring has been made by layer pasting wood to achieve strength in construction. The caned seat adds an element of warmth and makes the stool comfortable both as a footrest and as a seating.

Spaces: Living, Lounge
Materials: White Oak, Cane
Dimension: 365 x 365 x 325 mm



Front



Top





Ashley

White Oak (Cement stained), Upholstery, Metal
450 x 450 x 995 mm



Doric

White Oak, Upholstery, Metal
440 x 440 x 1080 mm



Trois

White Oak
300 x 300 x 450 mm



Barelle

Mixed Species, Cane
380 x 380 x 460 mm



Terrie

White Oak, Upholstery
555 x 450 x 450 mm

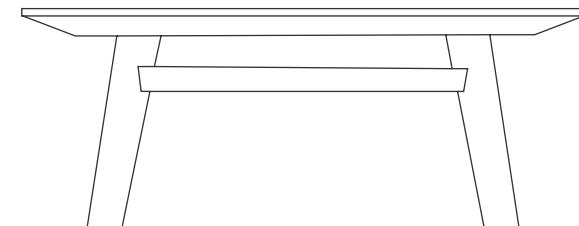
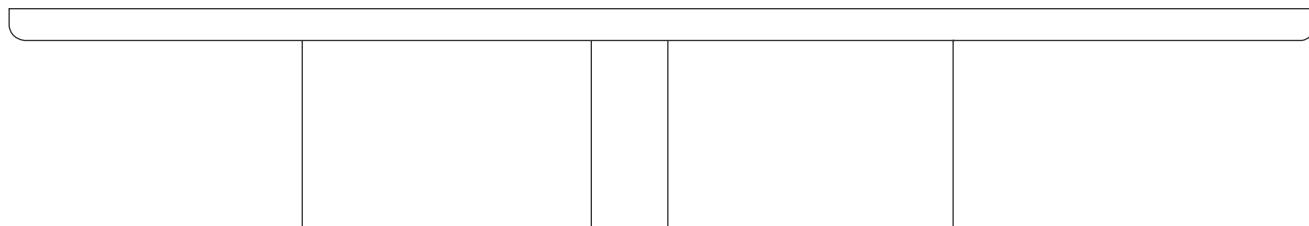
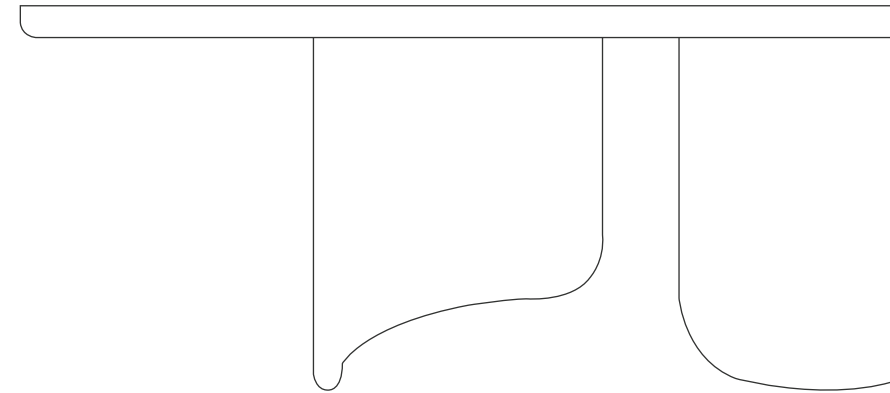
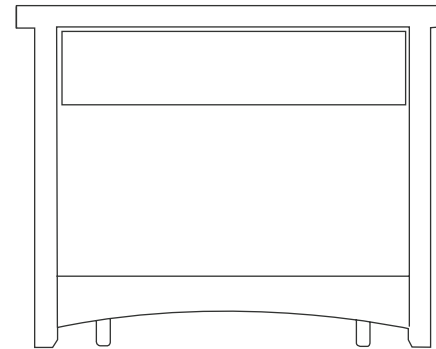
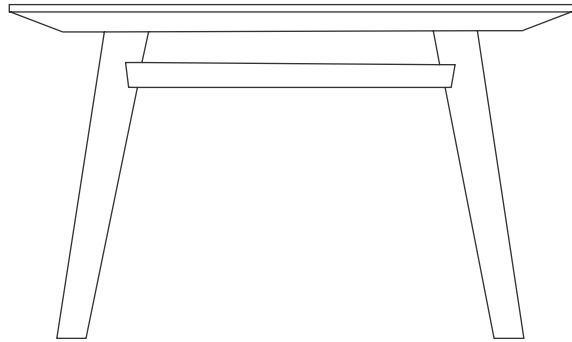
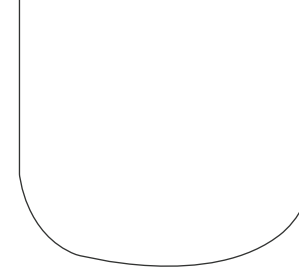
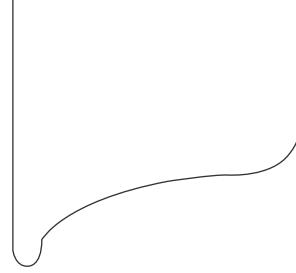
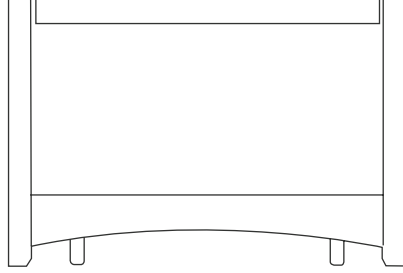


Ruh

White Oak, Upholstery
555 x 450 x 450 mm



SURFACES

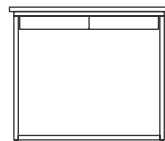




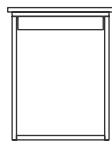
STUDY DESKS

REY

Spaces: Study, Bedroom
Materials: Reclaimed Teak, Metal, Ceramic
Dimension: 850 x 500 x 700 mm



Front



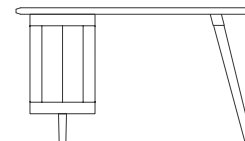
Side



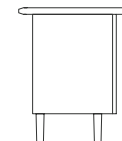
CHARRÉ

**This is not a BWS original design*

Spaces: Study, Bedroom
Materials: Ash (Shou Sugi Ban), Metal
Dimension: 1270 x 610 x 760 mm



Front

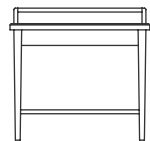


Side

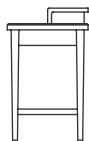


PLUTO

Spaces: Study, Bedroom
Materials: White Oak, Cane
Dimension: 900 X 500 X 840 mm



Front

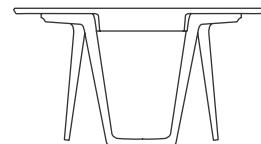


Side

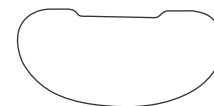


TIMOTHÉE

Spaces: Study, Bedroom, Office
Materials: White Oak, Upholstery
Dimension: 1500 x 700 x 780 mm



Front



Top



LOEJ
for Aditi Kabra & Divya Kruti

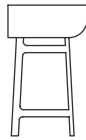
COLLAB

RATIO

Spaces: Study, Bedroom
Materials: Reclaimed Teak
Dimension: 1360 x 500 x 825 mm



Front



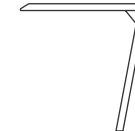
Side



Spaces: Study, Office
Materials: White Oak
Collection: Ratio
Dimension: 1510 x 750 x 750 mm



Front



Side



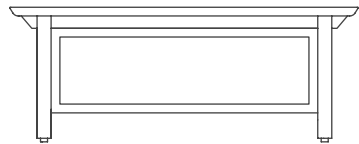


OFFICE

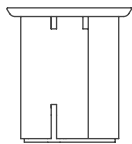
CABIN DESK

by Baldiwala Edge

Spaces: Office, Study
Materials: White Oak (Cement stained)
Dimension: 2100 x 840 x 760 mm



Front



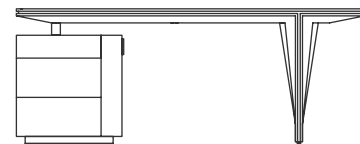
Side



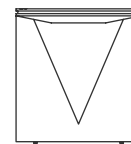
CABIN DESK

by Baldiwala Edge

Spaces: Office, Study
Materials: White Oak (Cement stained)
Dimension: 2100 x 840 x 760 mm



Front



Side



TRETEAUX

CONFERENCE TABLE

**This is not a BWS original design*

Spaces:

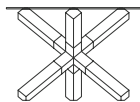
Study, Office

Materials:

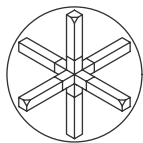
White Oak (Cement stained), Metal, Glass

Dimension:

600 x 600 x 830 mm



Front



Top



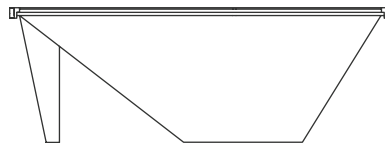
ARK

CABIN DESK

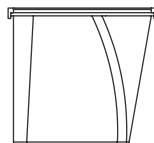
Spaces: Office, Study

Materials: White Oak (Cement stained), Marble

Dimension: 2100 x 840 x 760 mm



Front



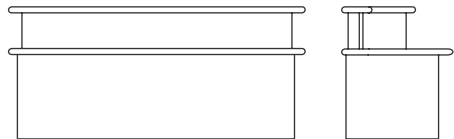
Side



TULA

RECEPTION

Spaces: Office, Study
Materials: White Oak (Ebonized)
Dimension: 2450 x 930 x 1100 mm



Front

Side



THE WALL

RECEPTION

MASTERPIECE



Spaces: Office
Materials: White Oak, Metal
Dimension: 1700 1780 x 1100 mm



Front



Side

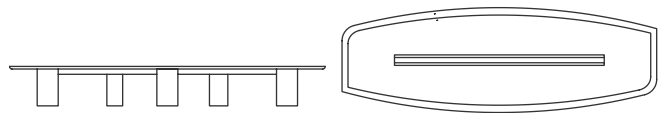


JSW

CONFERENCE TABLE

by Ivan Oddos

Spaces: Office
Materials: Reclaimed Teak
Dimension: 6000 x 2000 x 750 mm



Front

Top



TAYA

COFERENCE TABLE

Spaces: Office
Materials: White Oak (Ebonized)
Dimension: 5200 x 2600 x 750 mm



Front

Side



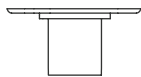
CONFERENCE TABLE

by Baldiwala Edge`

Spaces: Office
Materials: White Oak (Cement stained)
Dimension: 6000 x 2000 x750 mm



Front



Side

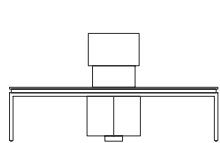


**Table top design inspired by Ivan Oddos*

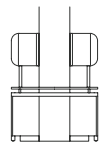
KARYA

WORKSTATION

Spaces: Office
Materials: White Oak, Veneered Ply, Metal
Dimension: 4650 x 1220 x 1520 mm



Front



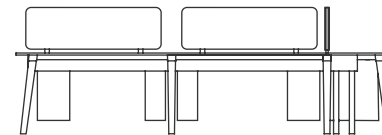
Side



WORKSTATION

for Baldiwala Edge

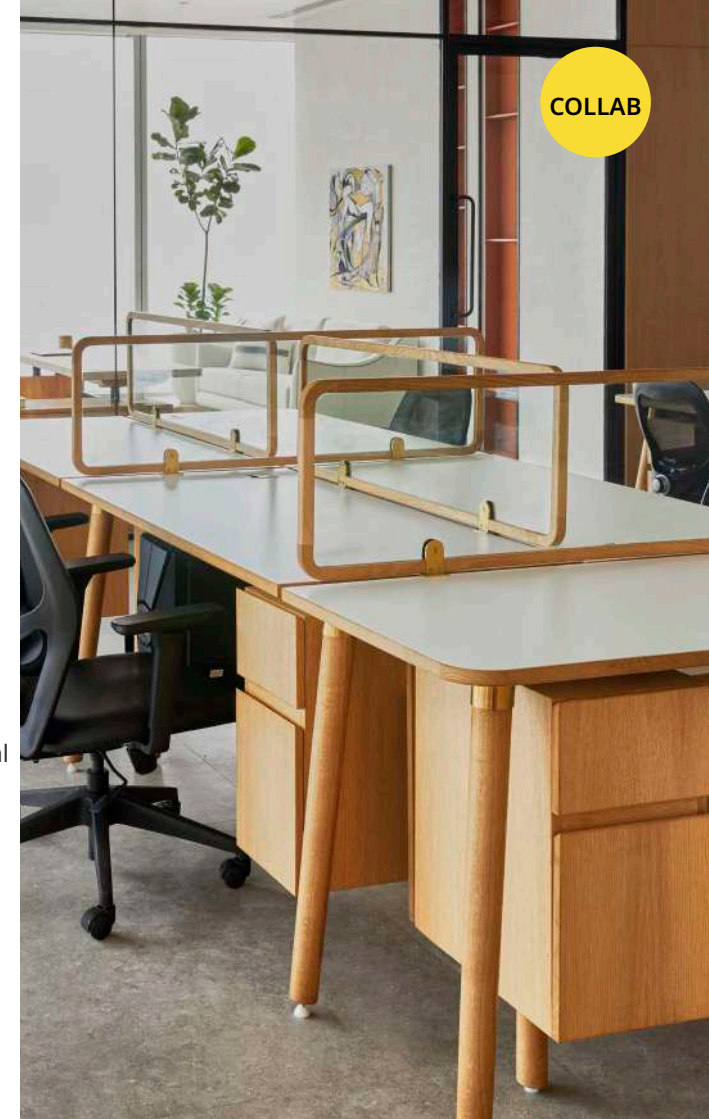
Spaces: Office
Materials: White Oak (Cement stained), Laminated Ply, Metal
Dimension: 4650 x 1220 x 1520 mm



Front



Side



COLLAB

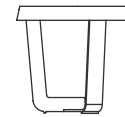


SIDE TABLES

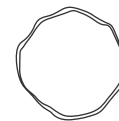


ZANA

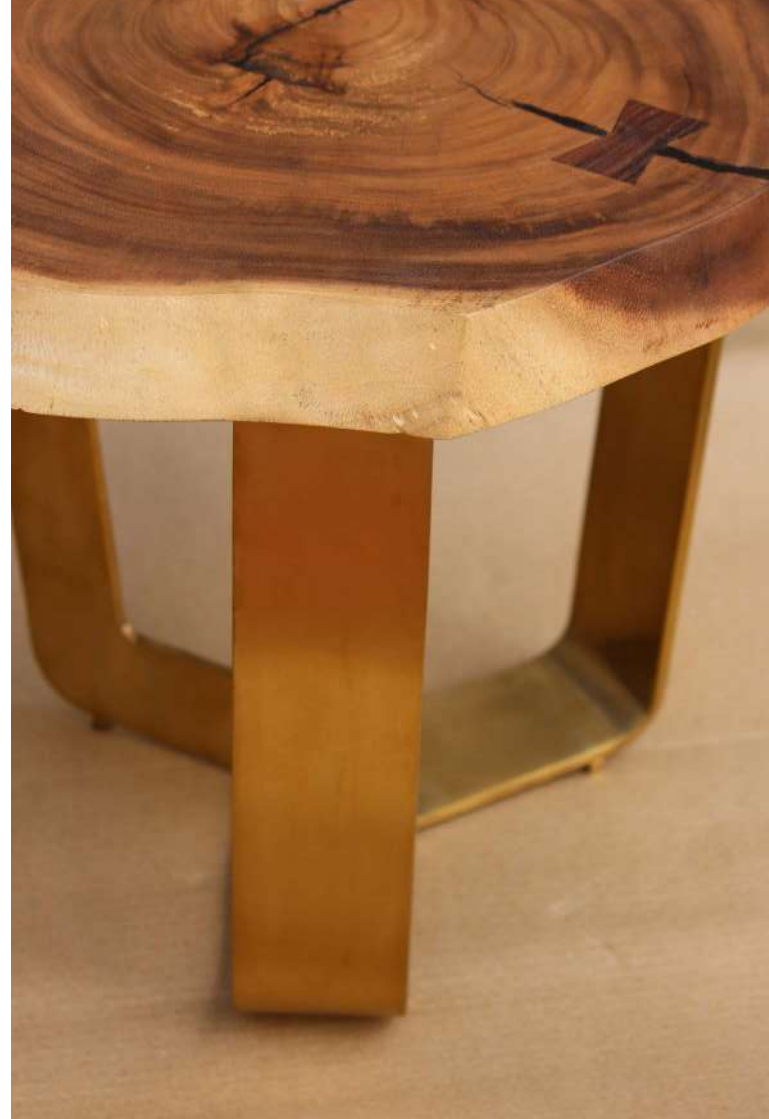
Spaces: Living, Lounge
Materials: Mixed Species, Metal
Dimension: 315 x 315 x 405 mm



Front



Top



Tou

White Oak (Ebonized / Cement stained) / Reclaimed Teak, Cane / Danish cord
555 x 450 x 450 mm



Oja

Reclaimed Teak
300 x 600 x 475 mm



Madikeri

White Oak (Cement stained), Danish cord
450 x 500 x 500 mm



Stay Over

by Studio Detailine

White Oak (Ebonized)
360 x 360 x 450 mm

COLLAB



Better Half

by Studio Detailine

White Oak, Metal
400 x 440 x 450 mm

COLLAB



Beating Heart

by Studio Detailine

White Oak, Metal, Ceramic
480 x 480 x 550 mm

COLLAB



Tablescape

by Studio Wood

Red Oak
450 x 450 x 475 mm

COLLAB





COFFEE TABLES



ELLIPSE

MASTERPIECE

Spaces:

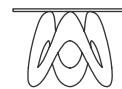
Living

Materials:

White Oak (Cement stained), Glass

Dimension:

480 x 480 x 470 mm



Front



Top





HATCH SET

This handy tea-table set was designed for cozy little corners. A compact piece, it comes with three stools that can be tucked under the frame of the table so as to take up less space. This table has advanced joinery featuring corner pieces that come together with the crossings in a seamless sweeping chamfer. The top is caned to add a vintage touch in an otherwise minimal tea-table design.

Materials: Beech, Cane

Dimension:

Table 500 x 560 x 500 mm

Stool 410 x 190 x 350 mm



Aina

White Oak (Cement stained), Glass, Metal
700 x 700 x 400 mm



Ghana

Reclaimed Teak
600 x 600 x 450 mm



Caya

White Oak (Cement stained), Brass
1000 x 605 x 400 mm



Incense

White Oak, Cane
1300 x 900 x 460 mm



Neva

for Aditi Kabra & Divya Kruti

Reclaimed Teak
1070 x 1070 x 490 mm



COLLAB

Juda

for Aditi Kabra & Divya Kruti

Reclaimed Teak, Brass
900 x 900 x 460 mm



COLLAB



OUTDOOR TABLES



KABINI

Our clients were extremely particular on using live edge pieces for the tops of this set. The design we decided on was a take on the popularly seen outdoor 'picnic style' tables, but with one leg not entirely overlapping the other. This creates an interesting difference in depth. The further accentuation of the joint with the exposed tenon and lock draws attention to the beauty of the base.

Materials: Mixed Species

Dimension:

Table	3000 x 1220 x 750 mm
Bench	1250 x 450 x 450 mm



CARTIBULUM

The Cartibulum table is one of our oldest products. The design came about after Bram saw old capitals in an antique market and was inspired to create something that would highlight the beauty that he saw in them. The live edge on one side keeps in theme with the rustic feel of the legs. The traditional joinery of the Monastery bench - wedged mortise and tenon joint - forms an interesting contrast that actually provides a perfect balance with the table..

Materials: White Oak

Dimension:

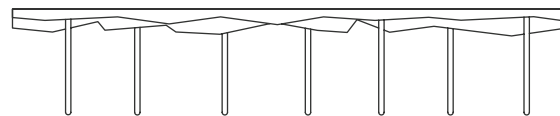
Table	2930 x 1020 x 900 mm
Bench	2100 x 700 x 760 mm

DINING TABLE

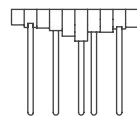
by First Leaf



Spaces: Dining
Materials: Yellow Cedar, Metal
Dimension: 3890 x 900 x 780 mm



Front



Side

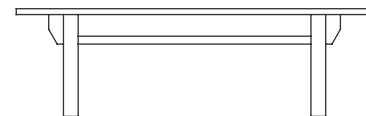
COLLAB

DINING TABLE

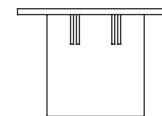
by First Leaf



Spaces: Dining
Materials: Yellow Cedar, Metal
Dimension: 2420 x 1060 x 750 mm



Front



Side

COLLAB



DINING SETS



SKÅ

DINING SET

for 2PKM Architects

COLLAB

Materials: Reclaimed Teak, Upholstery

Dimension:

Table 2430 x 1280 x 760 mm

Bench 1440 x 430 x 450 mm

Chair 405 x 470 x 680 mm

**The chair is not a BWS original design*



SEBA

DINING SET

Materials: Reclaimed Teak, Upholstery

Dimension:

Table 2715 x 1300 x 770 mm

Chair 550 x 550 x 830 mm



LE DÉJEUNER

DINING SET

Le déjeuner translates to “Luncheon” in French, or rather a more holistic term to depict the bond that forms while sharing meals together. Taking a Scandinavian Industrial approach to design, the Bullet shaped chamfers and grooves are woven together by smartly designed metal components that attach the wooden legs to the top. This set features one of our bestsellers - the Le-dejeneur chair - with upholstered backrest and seat.

Materials: White Oak, Upholstery, Metal

Dimension:

Table	1800 x 900 x 750 mm
Bench	1350 x 420 x 420 mm
Chair	440 x 600 x 820 mm



OLLY

DINING SET

Does this dining set remind of those seen in a claymation film? Made wholly of solid wood, this table was an exploration, through calculated design, of what our machines are capable of. Both the chairs and bench are ergonomically designed for maximum comfort - something that we take utmost care of when working with solid wood seats. Cement stained oak gives it a richer feel within the space. The Arkea chairs are an armless version derived from our masterpiece, the Leon chair.

Materials: White Oak

Dimension:

Table 2000 x 1000 x 760 mm

Bench 1285 x 285 x 475 mm

Chair 540 x 520 x 800 mm



DINING SET

COLLAB

for Aditi Kabra & Divya Kruti

**This is not a BWS original design*

Materials: White Oak , Upholstery

Dimension:

Table 2600 x 1300 x 750 mm

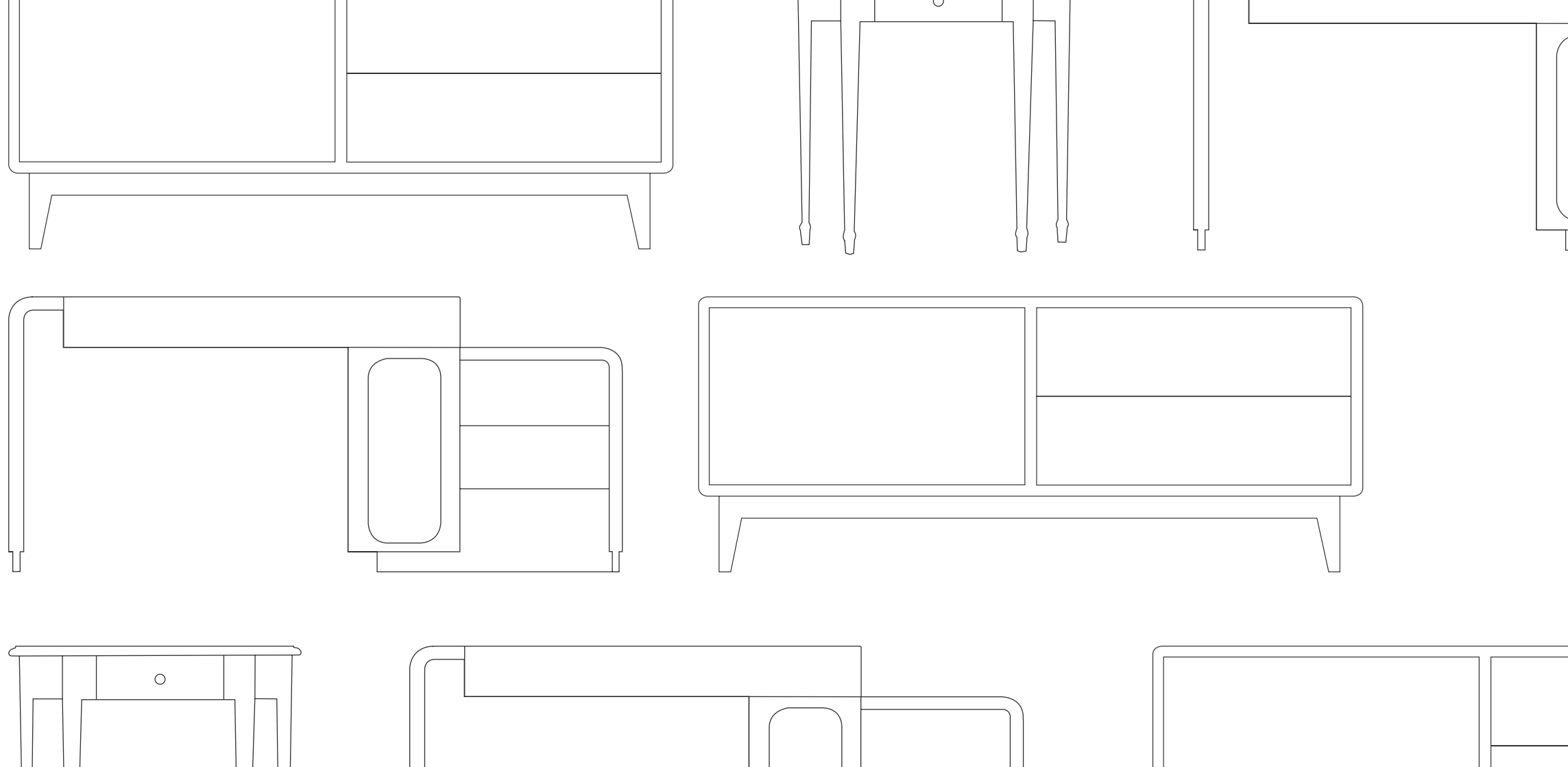
Chair 405 x 470 x 680 mm

CABINETS

Consoles & Credenzas

Bar Units

Storage





CONSOLES & CREDENZAS

AURO

Spaces: Living
Materials: White Oak, Cast Iron
Dimension: 900 x 350 x 840 mm



Front



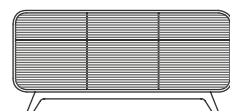
Top



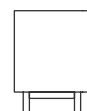
KAH

for Aramse Coffee

Spaces: Dining
Materials: White Oak (Cement stained)
Dimension: 1600 x 550 x 745 mm



Front



Side

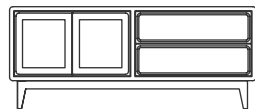


COLLAB

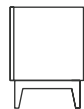
INJU



Spaces: Living, Dining
Materials: Ash, Cane
Dimension: 1500 x 400 x 620 mm



Front



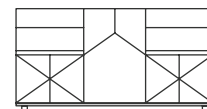
Side

ASTI

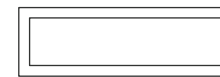
by 3Fold Design



Spaces: Living, Dining
Materials: Oak, Veneered Ply
Dimension: 2100 x 675 x 1075 mm



Front



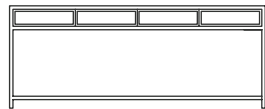
Top

COLLAB

SOFA CONSOLE

by Studio Detailne

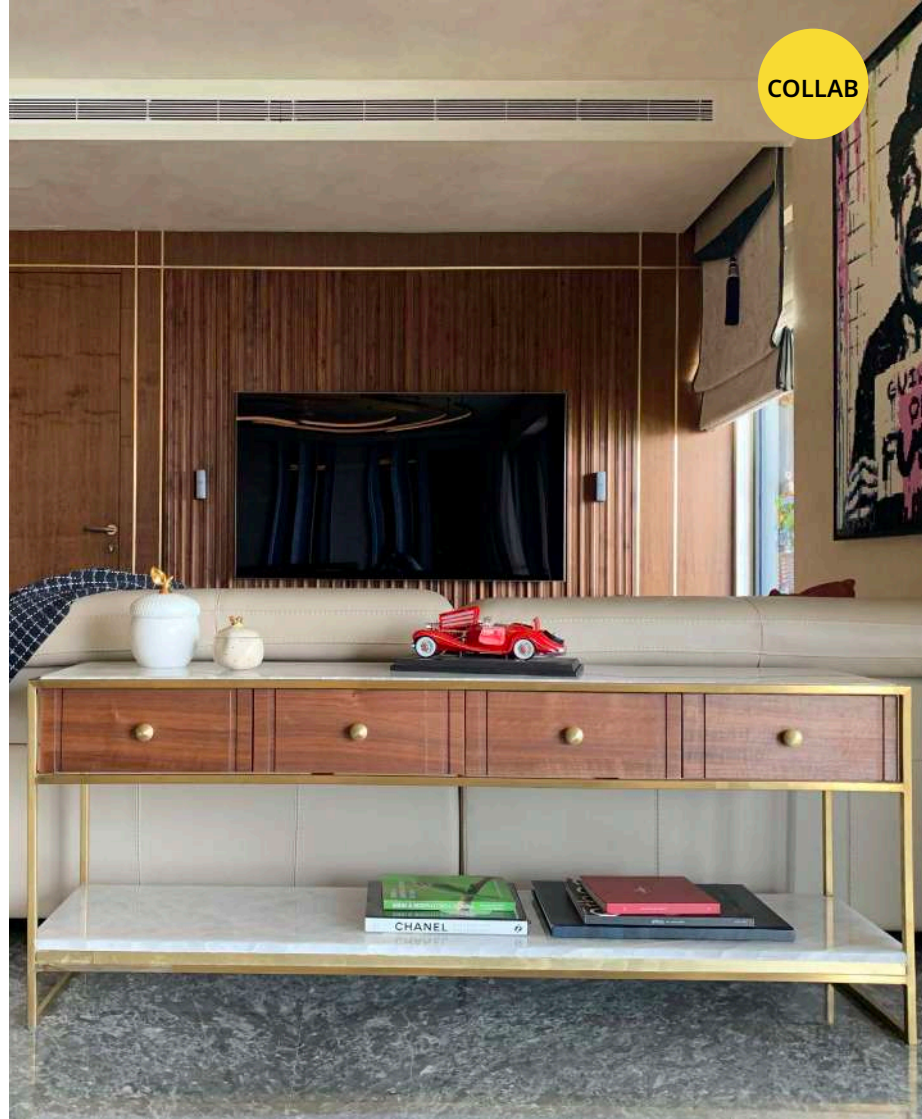
Spaces: Living, Bedroom
Materials: Walnut, Metal
Dimension: 1500 x 360 x 600 mm



Front



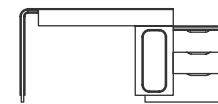
Side



VANITY CONSOLE

by Studio Detailne

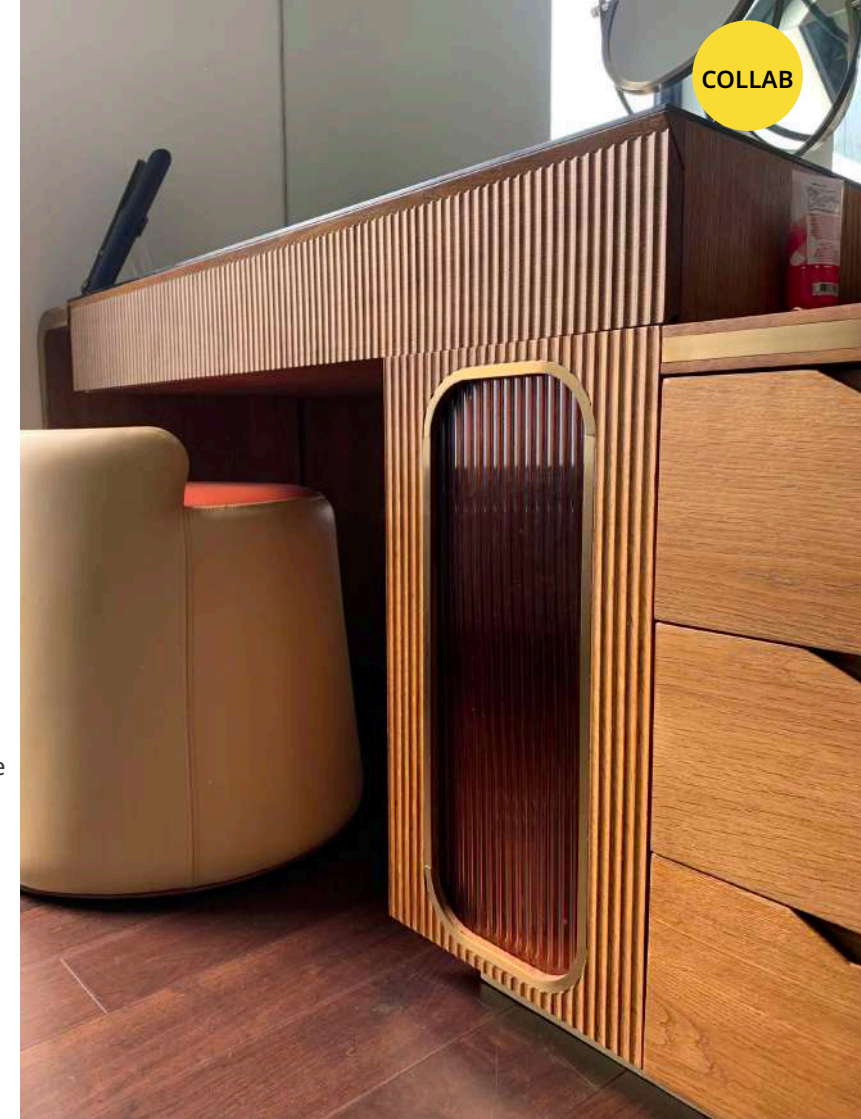
Spaces: Bedroom
Materials: White Oak (Cement stained), Bronze Fluted Glass, Bronze Mirror, Brass
Dimension: 2150 x 500 x 760 mm



Front



Side



NEYDA

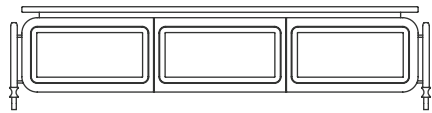
by Aditi Kabra & Divya Kruti

COLLAB

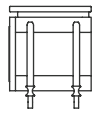
VEDA



Spaces: Living, Bedroom
Materials: Reclaimed Teak, Cane, Brass
Dimension: 1810 x 380 x 420 mm

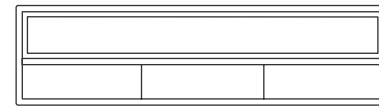


Front



Side

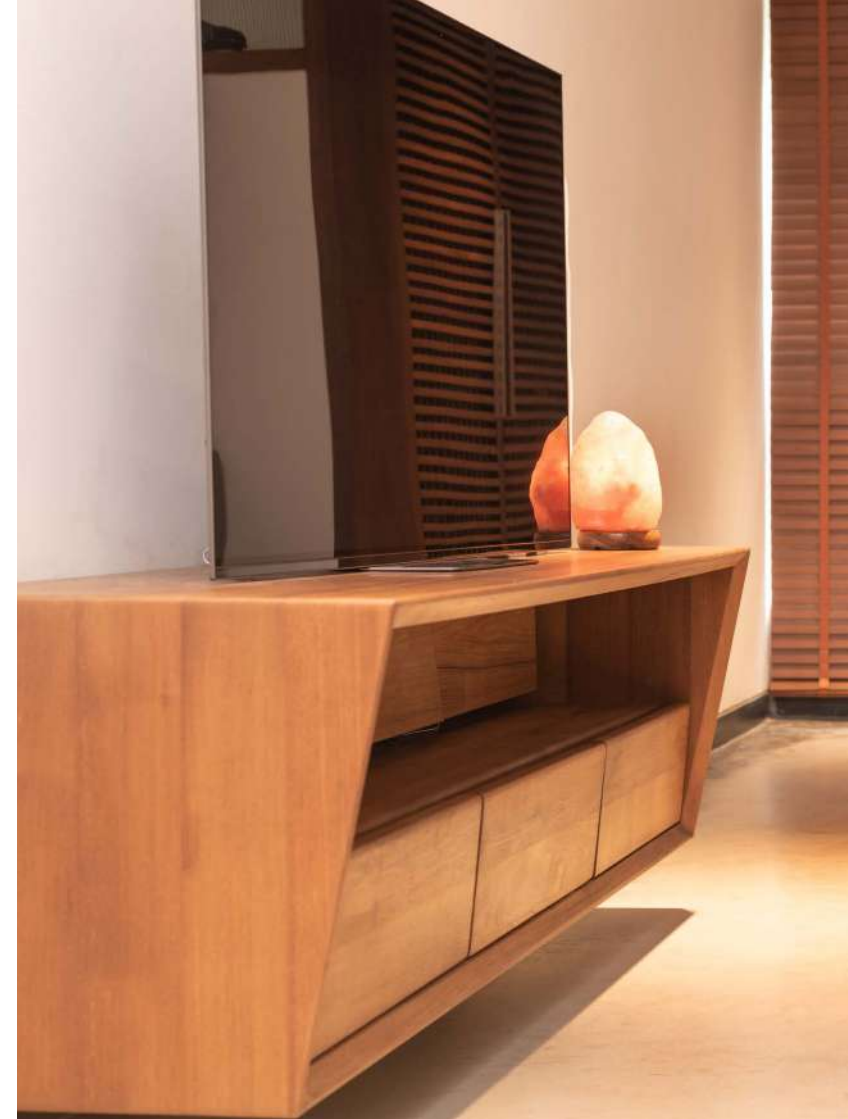
Spaces: Living
Materials: Reclaimed Teak
Dimension: 1800 x 450 x 450 mm



Front



Side



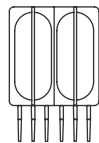


BAR UNITS

DRUNKEN PELICAN

by Studio Detailine

Spaces: Bedroom, Dining
Materials: White Oak (Cement stained, Ebonised), Metal
Dimension: 1000 x 450 x 1250 mm



Front



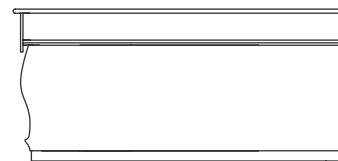
Side



COLLAB

MALA

Spaces: Dining
Materials: White Oak, Laminate, Metal
Dimension: 2370 x 690 x 1120 mm



Front



Top



BOURBON

Spaces: Bedroom, Dining
Materials: : White Oak, Brass, Cane
Dimension: 800 x 600 2200 mm



Front

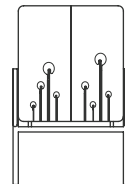


Side



JADA

Spaces: Bedroom, Dining
Materials: : White Oak (Cement stained)
Dimension: 1100 x 400 x 1700 mm



Front



Side

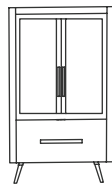




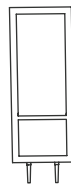
STORAGE

MISA

Spaces: Bedroom
Materials: White Oak, Metal
Dimension: 1050 x 620 x 1880 mm



Front

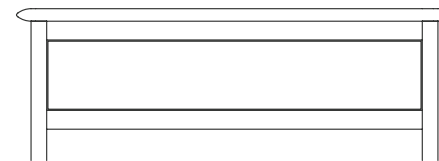


Side

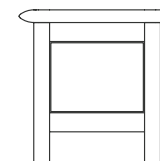


MADIKERI

Spaces: Bedroom
Materials: Reclaimed Teak, Danish Cord
Dimension: 1395 x 495 x 485 mm



Front

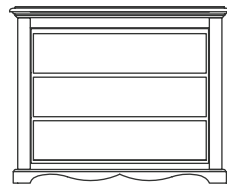


Top

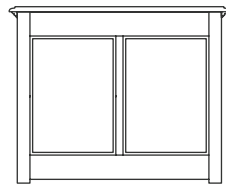


TORUS

Spaces: Bedroom, Living
Materials: White Oak, Cast Iron
Dimension: 1230 x 1190 x 955 mm



Front



Side



EMPIRE

Spaces: Study, Living
Materials: White Oak, Cast Iron
Dimension: 1090 x 450 x 1720 mm



Front



Side



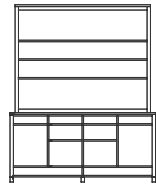
NEO

CABINET

by Maison Gramoli

COLLAB

Spaces: Dining
Materials: Beech, MDF, Duco
Dimension: 1600 x 450 x 2100 mm



Front



Side



HIDE BY SHOE

by Studio Detailine

Spaces: Foyer
Materials: Walnut
Dimension: 550 x 180 x 370 mm



Front

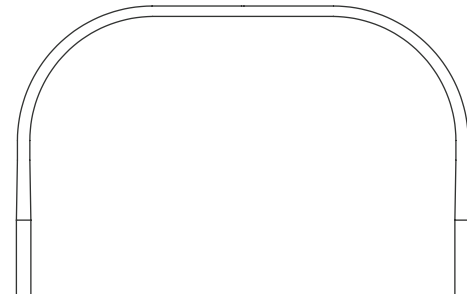
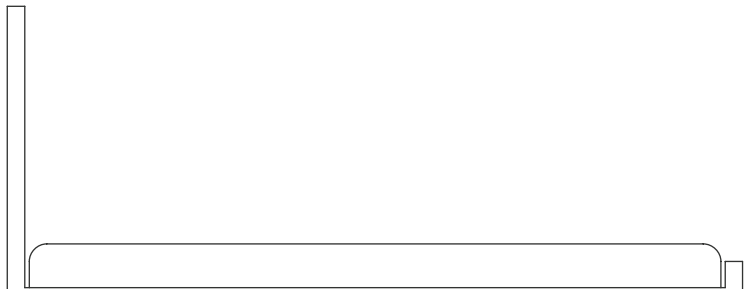
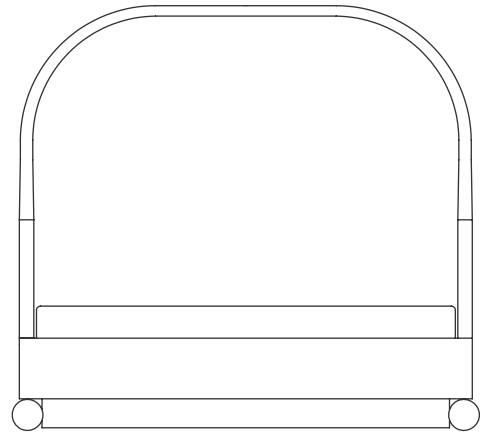
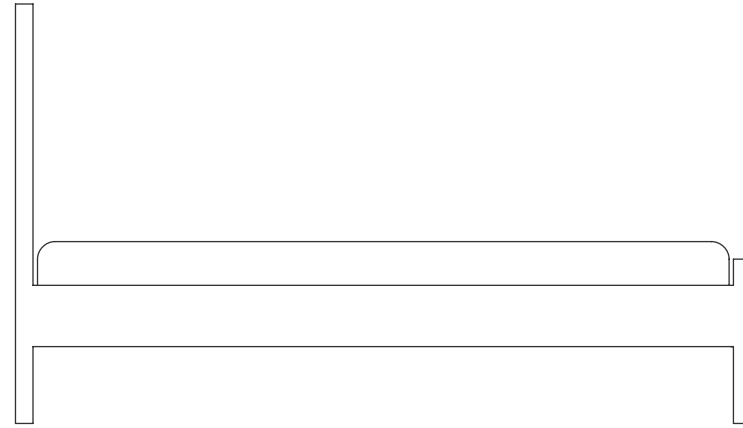
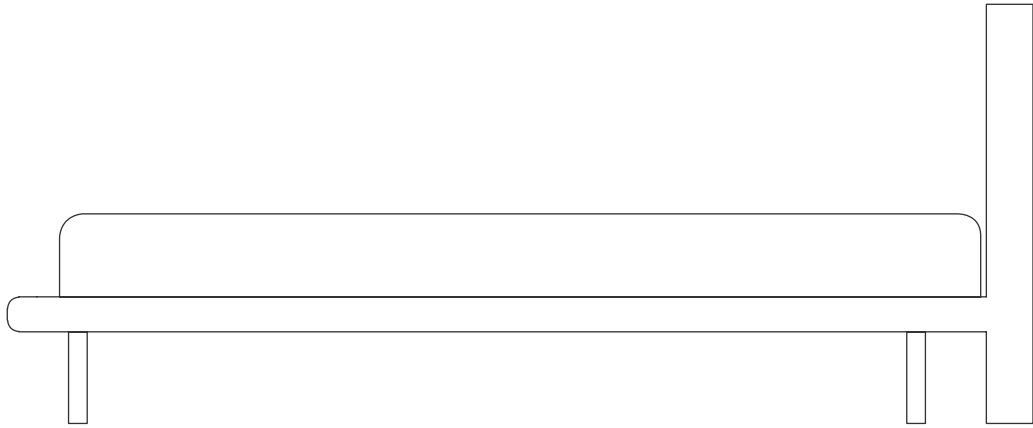
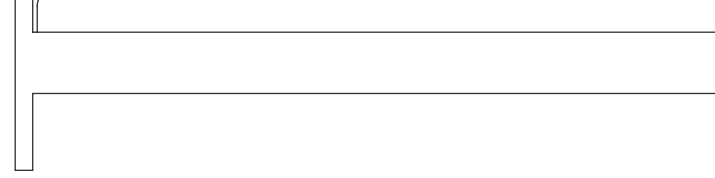
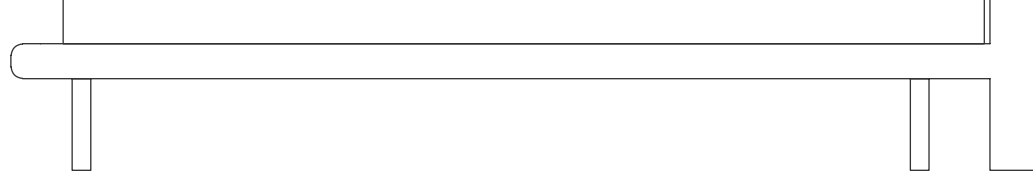
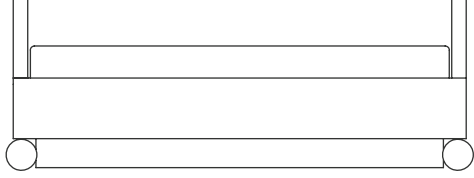


Side



COLLAB

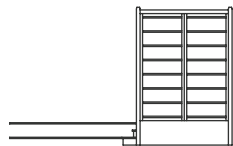
BEDS



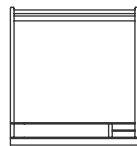
CANOPY

This custom-design set comes with the bed raised to a platform that can be accessed by wooden steps. This platform seamlessly joins a seating area on the bay window with oak flooring made in-house. This set evolved from a typical four poster bed into an entire structure consisting of various elements such as upholstered headboard in grey, Shoji screen partition framed inside two posts of the bed, bedside lamp custom made to fit a reading corner and extensions of wooden planks from the bed and wall to create multiple open shelves.

Spaces: Bedroom
Materials: White Oak, Shoji Paper, Upholstery
Dimension: 2730 x 2515 x 3160 mm



Front



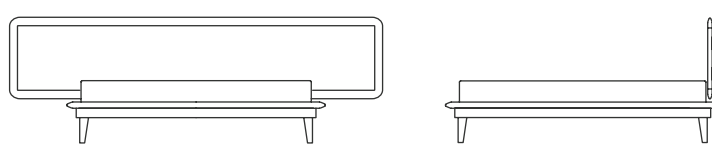
Top



MADIKERI

Madikeri is a quaint little hill town in Coorg, Southern India. Traditional furniture in the area is sturdy, with hardwood and elements on cane. Something that we visualized while building this set was for it to evoke that same sense of home and peace in the space. There is a common design language in the chamfers, rounded edges and the use of Danish cord that ties the whole set together.

Spaces:	Bedroom
Materials:	White Oak (Cement stained), Danish Cord
Dimension:	
Bed	2050 x 2160 x 325 mm
Headboard	3180 x 650 x 36 mm



Front

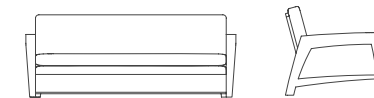
Side



NIDRA

Spaces: Living, Bedroom
Materials: White Oak, Beech, Upholstery

Dimension:
Sofa 1055 x 1980 x 920 mm
Bed 2130 x 1980 x 920 mm



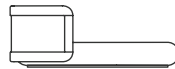
Front

Side



LAZY COUCH

Spaces: Lounge, Bedroom
Materials: White Oak (Cement stained), Danish Cord, Upholstery
Dimension: 2000 x 2000 x 320 mm



Side

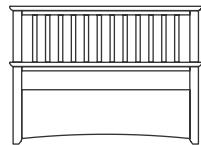


Top

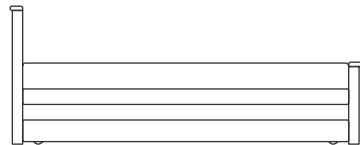


BUGO

Spaces: Bedroom
Materials: Reclaimed Teak
Dimension: 1980 x 1070 x 800 mm



Front



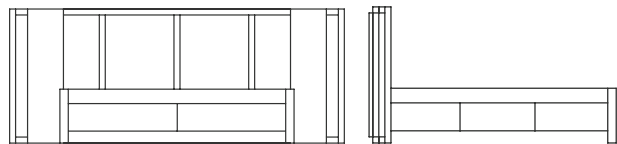
Side



CANE OF GLAMOR

by Studio Detailine

Spaces: Bedroom
Materials: White Oak, Cane
Dimension: 1960 x 1960 x 450 mm



Front

Side

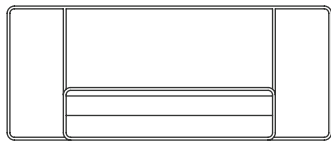


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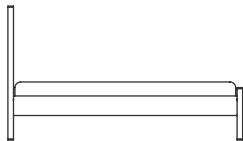
GOLD GLAMOR

by Studio Detailine

Spaces: Bedroom
Materials: Metal, Upholstery
Dimension: 2900 x 2100 x 1200 mm



Front



Side



SLAY LAY

by Studio Detailine

Spaces:

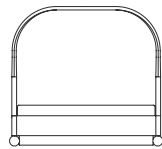
Bedroom

Materials:

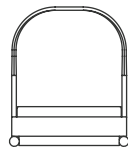
White Oak, Metal, Upholstery

Dimension:

2200 x 1740 x 2070 mm



Front



Side

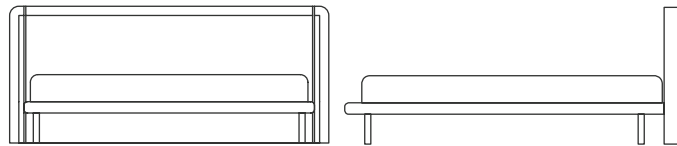


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OSWIN

by 2PKM Architects,

Spaces: Bedroom
Materials: White Oak, Metal, Upholstery
Dimension: 2055 x 2105 x 900 mm



Front

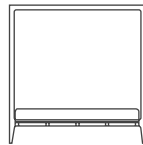
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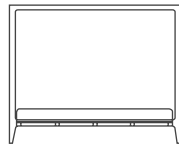
KLUM

by 2PKM Architects,

Spaces: Bedroom
Materials: White Oak, Upholstery
Dimension: 2165 x 2215 x 2250 mm



Front



Side

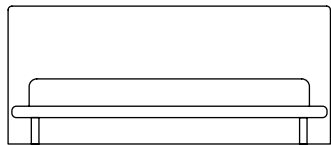


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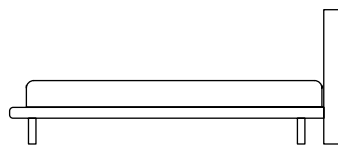
NIEL

by 2PKM Architects,

Spaces: Bedroom
Materials: Metal, Upholstery
Dimension: 2055 x 2100 x 900 mm



Front

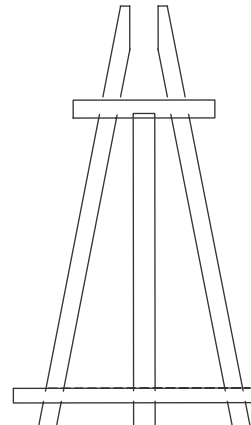
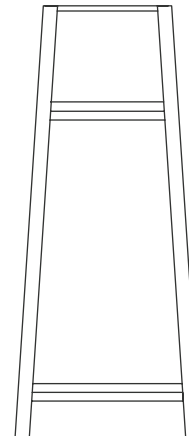
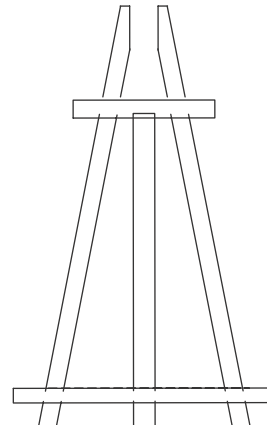
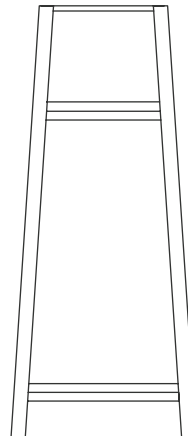
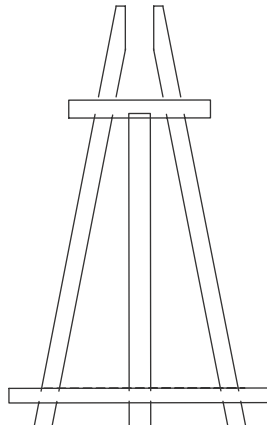
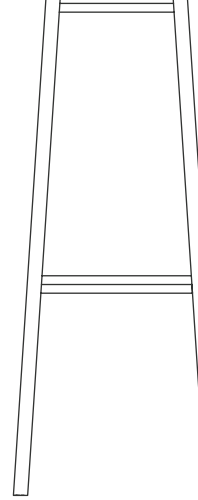
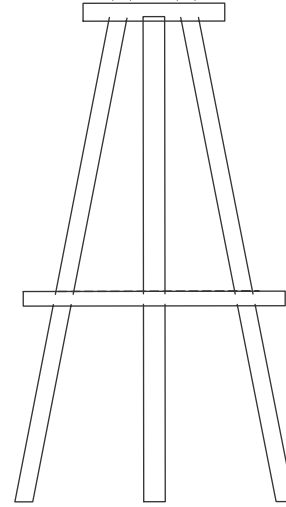
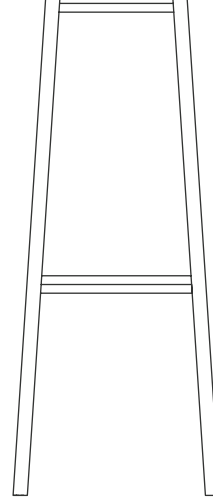
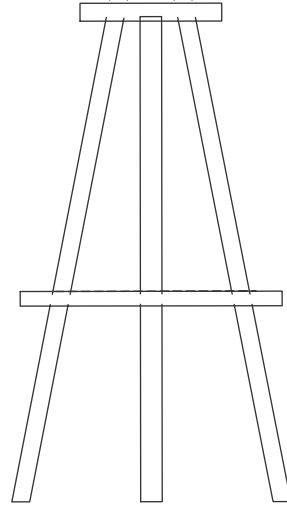
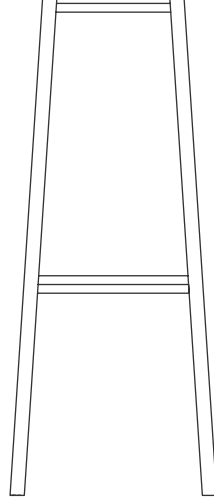


Side



COLLAB

ACCESSORIES





RADON LAMP

Spaces: Living, Bedroom, Study room
Materials: White Oak, Cane, Shoji Paper
Dimension: 540 x 540 x 1700 mm



Front



Top



KYPNOS

INCENSE HOLDER

Spaces: Living, Bedroom
Materials: White Oak, Beech
Dimension: 100 x 100 x 300 mm



Front



Top



STAISI

DISPLAY STAND

Spaces: Public spaces, Drawing room
Materials: White Oak, Metal
Dimension: 800 x 655 x 1715 mm



Front



Side



SMARA

Smara translates to '*to remember*' in Sanskrit. Smara is a sister brand of Bram Woodcrafting Studio

smara





WFH STAND

Spaces: Bedroom, Study, Living
Materials: : Mixed Species
Dimension: 600x 300x 300 mm



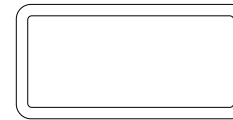
Front



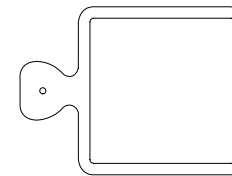
Top



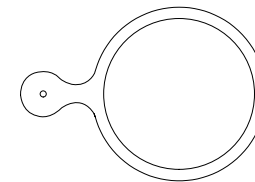
CHOPPING BOARDS & TRAYS



300 x 150 mm



240 x 300 mm



220 x 270 mm

FUTURE DESIGN

These past years, we have been relentlessly trying to achieve products for various Designers, Architects and Makers that approach us. In the tiny pockets of time we had left in between projects, we have also designed certain products when we have been inspired and have also developed certain special designs that did not make it through proposals.









COLLABORATIONS

Over the years, we have provided our services and collaborated with brands to create beautiful products. The collaborations are mostly ones where we provide our expertise on making techniques to execute designs as close to the original idea of the Designer as possible. In parts where we feel the making will alter the aesthetic, there is a dialogue between the Collaborator and BWS, and we arrive at a solution that both parties are happy with. With collaboration comes sharing of knowledge. We learn a lot from our collaborators where each product is treated as a prototype, which in turn gives rise to a lot of R&D. What we give back in return is a finished product, with every tiny detail taken care of. With our infrastructure and resources, we can completely get involved in breaking down each piece with the help of active communication. Since the beginning of the company, our goal is to provide a wholesome system to rely on for any designer, maker or artist.

We are also slowly working with new materials apart from wood, where we now take more projects that expand our capabilities and collaborate with the network to achieve it.



engram

æquō



DIII I I I K
DIVYA KRUTHI

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A D I T I K A B R A

SPARSHA REDDY

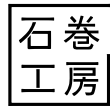


BE BALDIWALA EDGE



ISHINOMAKI

INDIA ■



Made in India by



chisel



under license from Ishinomaki Laboratory
as part of the Made in Local Initiative



ISHINOMAKI LABORATORY

Founded in 2011, Ishinomaki Laboratory started as a simple, public workshop for the local community devastated by the tsunami triggered by the Great East Japan Earthquake. Along with running DIY workshops for residents affected by the disaster, the Ishinomaki team participated in restoring and renovating local shops as well as creating products and spaces for the community. Combining good design with “handmade” products, the Ishinomaki Laboratory label was launched to market the products beyond the local community. Talented designers, from Japan and abroad, work together with the Ishinomaki Laboratory team to create line-up of furniture and items that can be enjoyed together.

MADE IN LOCAL:

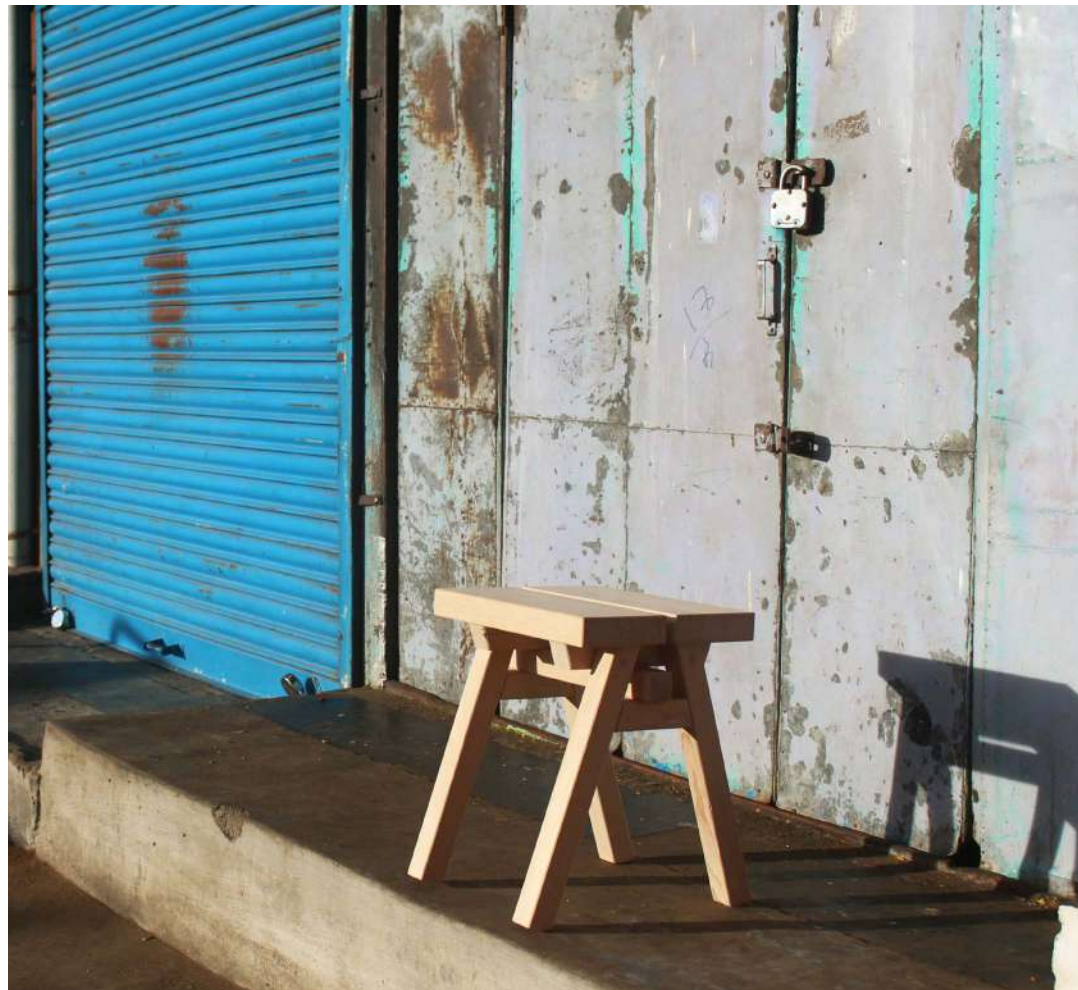
The Made in Local initiative started as a simple desire to somehow bring Ishinomaki Lab's designs and story to a local context, and has since grown to encompass a more thorough relationship with people (local makers and market), place (locally-available materials), and product. Made in Local projects are currently located in London, Manila, Berlin, Detroit and now, India

STUDIO CHISEL & BRAM WOODCRAFTING STUDIO:

Studio Chisel, based out of Hyderabad, and Bram Woodcrafting Studio from Mysore are delighted to bring Ishinomaki products to India.

We care deeply about making things that are authentic and making them well. We call ourselves Chisel because the things that we make with, make us. Studio Chisel is a furniture and industrial design consultancy that also make their own range of products and work with collaborators on bespoke designs.





GUNAVA DESIGN

Gunava Design translates to 'Goodness in Design' and is derived from the Sanskrit word 'Gunavatta'. As the name suggests, we believe in creating products that reflect goodness in their aesthetics and function. As a brand, we pride ourselves in creating products that enhance the aesthetic richness of a space, and are deeply imbued with expressive content. Our products are labour intensive and it is difficult to identically replicate a product. Gunava Design works largely with local craftsmen who work almost entirely by hand, creating beautifully unique pieces. We strongly believe that creating beautiful and functional products should be combined with efforts to save and preserve local traditions. Our craftsmen help in creating a personality within each product. Their language is expressed through the materials, design and the making process. With our products, we aim to have a social impact, that voice stories on Indian culture and values, which are then expressed through a contemporary outlook.

For the last few years, Gunava Design has been collaborating with Bram Woodcrafting Studio to get our designs made. As designers, we like the integrity of the design to be maintained and working with BWS helps us realise our design exactly the way we intended it.







SPARSHA REDDY

"I am Sparsha Reddy, a Hyderabad-based Indian Artist. A bachelor's degree in Architecture from Georgia Institute of Technology and a master's degree in Sculpture from Savannah College of Art and Design have motivated me to pursue a career in art. Born and brought up in India, I am highly influenced by my background and that reflects in my art. Consequently, spirituality plays a significant role in my work.

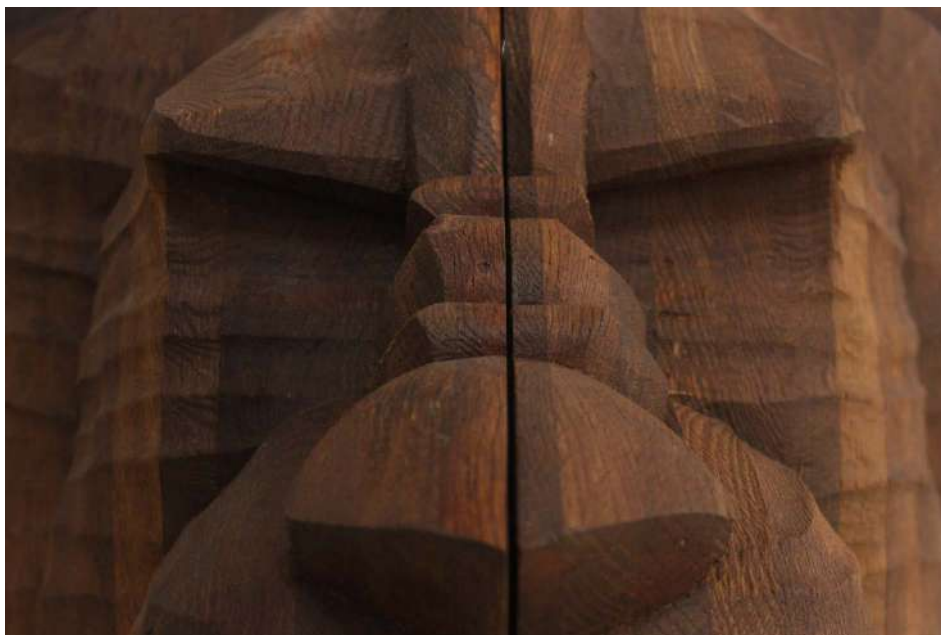
I believe in creating unforgettable moments through my art. I'm interested in producing sculptures that are liminal, constantly transforming through experience and interaction. Though the beliefs and ideologies shaping my work are traditional and historical, the aesthetics of my work remain minimalistic and modern. Spiritual in conception, my sculptures aim to bring about a meditative trance in the viewer, helping them visualize the complex truth behind deceptively simple materials.

I am strongly driven by the idea of creating an impact by enabling conversation and causing awareness. I use the essence of my culture and its history to address existing matters, in a subtle manner, by means of abstract and poetic methods. Through my work, I hope to integrate emotional introspection with aesthetic experience, appealing to people of any possible background.

I began my journey in creating art 2 years ago and I was lucky enough to find Bram Woodcrafting Studio to collaborate with at the very beginning of it. BWS helped me bring one of my first designs to life. Their ability to overcome any design challenge with utmost flair has made them one of my favorite people to work with. I believe that our working relationship has strengthened over the years through all the exciting designs we've worked on together. We're currently working on a few pieces of an impendent exhibition. I can't wait to create more work in collaboration with BWS in the future!"

SPARSHA REDDY





ANTHOLOGY

Anthology Creative Studio is an Interior design firm that seeks to create curated and harmonious spaces that will stand the test of time. They create spaces that convey emotion and enrich the human experience. The studio works on project internationally : New York, SF, New port Beach, Toronto, Saudi Arabia...Anthology has been working on an important project in Mumbai and designed interesting pieces of furniture for this project. Bram Wood Studio has been producing those pieces with precision and a real attention to details. Their love for furniture translates into each of the pieces they produce.

ANTHOLOGY
INTERIORS





BALDIWALA EDGE

Consultants in Interior Design – Its designs have traversed across Corporate offices, Residences, Villas, Public Places, Health Care facilities and other spaces. Bakir Baldiwala at the helm has been creatively churning out pleasing interior spaces with functional awareness lending space dignity in the guise of design since four decades.

Making beautiful and functional places of available spaces has been the forte of the organization. It has always been their endeavour to interact with clients consequently to freeze their requirements and take pleasure in seeing them translated into reality that mutually offers comfort zone to both.

Baldiwala strongly believe that human touch is the real genius behind any creation. All their designed workplaces spell practical approach and houses invariably exude the warmth of a home. Their traditional work ethics believe that technological mediums can best be explored to speed up work execution but its human insight that can add great finesse to any piece of work.

These values have earned them the reputation that stands today among their distinguished clientele.

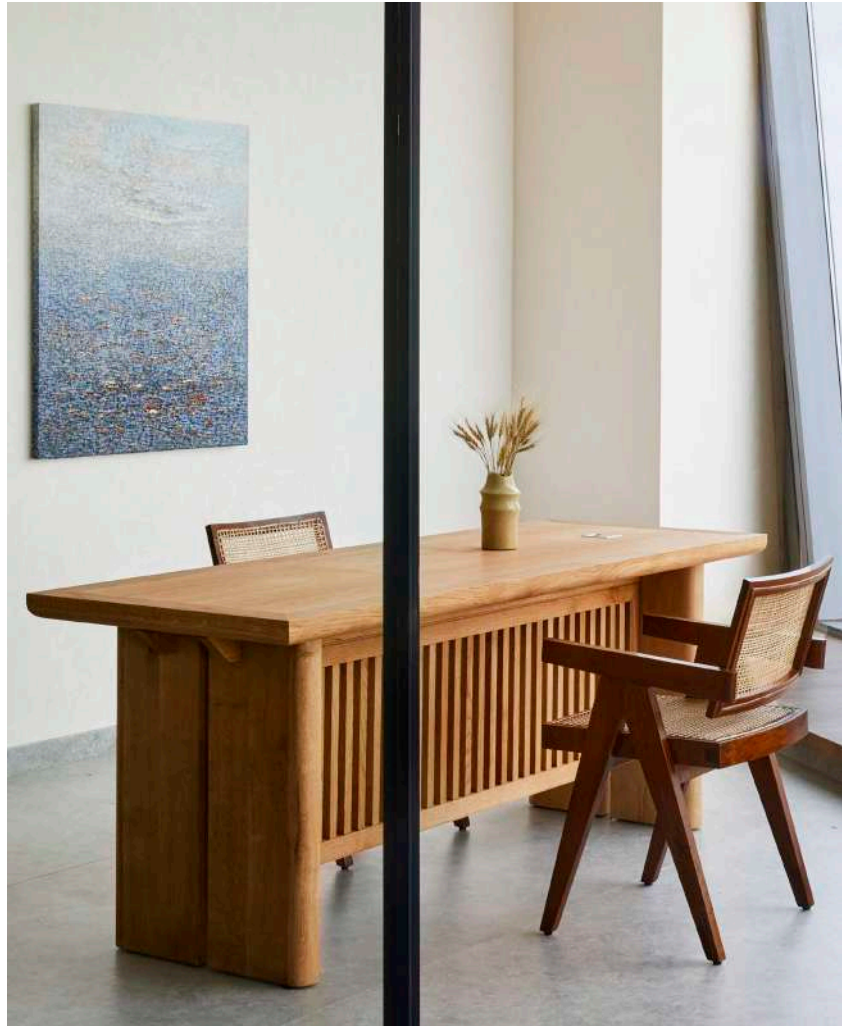
The Winner's Perch by Baldiwala Edge x Bram Woodcrafting Studio Private Limited

We were referred to Bram Woodcrafting studio by another contemporary brand doing similar works. We had the opportunity to collaborate on our recently completed office project, 'The Winner's Perch'. The concept for the office was Japanese zen & minimalism. Less is more concept can only be achieved with bespoke pieces that are detailed to perfection which stand out and lend the particular aesthetic required.

Bram Woodcrafting studio not only delivered the most spectacular details & a finish to boast about but also took care of the technical aspects to the T, which in certain furniture pieces was a challenge. Their team worked very hard to achieve the targets & specially the timelines.

A project & collaboration to be remembered!





JSW EPSILON

In 2020, we were put in touch with Ivan Oddos; an architect who designed this board room conference table for Epsilon Carbon Pvt Ltd.

The engineering of this beautiful design was a challenge and required multiple discussions as well as a scale model to understand. This tiny model helped us with the actual scale, to imagine the construction required support this enormous table.

Procuring the reclaimed teak wood for this project was an episode in itself and we finally managed to get the massive 16 ft length from a source in Bengaluru, after testing all the contacts within our network.

Today this product sits pretty in the JSW township in Torangal admin building of Epsilon Carbon Pvt Ltd company based in Karnataka along with a couple more pieces designed by Ivan and made in BWS.





JSW ÆQUO

æquō was founded by Tarini Jindal Handa in 2022 as India's first collectible design gallery. Under the vision of creative director Florence Louisy, the experimental project based in Mumbai introduces the world's best designers to fine Indian craftsmanship, giving global importance to the country's artisanal heritage. The name æquō is derived from the word equal and the masterpieces created in partnership with the gallery give weight to both designer and technique. Identifying and celebrating the best craftsmanship is a key ambition of the programme. In this grand design adventure, æquō creates contemporary objects that pay respect to tradition - the antiques of the future. æquō's creative process finds artisanal collaborations at its core. Through codevelopment and admiration, partnerships are forged with other makers who share common values: an appreciation for the beauty of raw materials, detailed and strong designs and a desire for simple yet elegant living.

æquō





STUDIO DETAILINE

Design today means so much more than space! It talks of personality, convenience and style. Studio Detailine brings spaces alive with fresh perspectives, attention to detail and a multi-layered infusion of nature. Our spaces are a reflection of our client's aspirations embodied through fine craftsmanship, finesse and style.

"Working with Bram Woodcrafting Studio has been an accelerating experience. Their involvement to create an exceptional well detailed piece has been a rewarding process to work closely with them. As designers they give us a platform to fly higher and dream to create out of the box products. No designer product is an impossible product. With a bit of tweaking and keeping the core ideation intact (which definitely respects the designer's output), the product is delivered with great quality of craftsmanship and detail.

I believe that a well-executed piece needs time and patience. The Process involves transparency in conversation, lengthy discussions, eye to detail and well-planned execution. We believe that all designers input in life correlates to their output in design and hence it is very important to choose who you trust to execute your designs and their work ethics. We definitely saw a smooth collaboration with Bram wood works as we shared the same wavelength and the processes were intact."





MAISON GRAMOLI

Maison Gramoli is an interior and furniture design studio founded by François Gramoli, in Bangalore, India. With experience in the design industry across 5 countries and spanning over fifteen years, François' design influences merge various eras and styles which translate into his unique aesthetic, a subtle blend of classical proportions, modern lines and glamour colours and finishes. Inspired in France and crafted in India, the brand offers uncompromising aesthetics through entirely original designs all hand sketched by François Gramoli.





ENGRAM

Engram is a forward-thinking design studio with an experimental and collaborative spirit. The studio's practice is driven by curiosity, backed by research and challenges manufacturing processes. They offer original collections of hardware, lighting and interior accessories that are built to last using high-grade solid materials. Founded in 2020, they aim to design objects that engage the senses, evoke emotion and give personality to spaces.

Their partnership with BWS has produced carefully handcrafted wooden hardware and objects, while using ethically sourced or recycled timber. Engram reached out to BWS for their expertise in their craft but also their mutual intention to bring people together and do right by the environment.

engram





ADITI KABRA & DIVYA KRUTHI

"Aditi Kabra and Divya Kruthi are designers based in Hyderabad, who believe in creating spaces that are not just functional, but also fun. Spaces that evoke the user's needs, story and imagination. Our methods are by exploring the new, considering climate and studying the context. We give what the users need rather than what we would like to showcase. Therefore, a repetition of our work is unusual.

Our collaboration with Bram began with a wood workshop where we learnt not just some skills but also how the company functions. From providing knowledge to creating a safe, friendly environment. The company has energy and passion in what they do. This built trust and it's been a great association so far."

aK
ADITI KABRA

DIK
DIVYA KRUTHI



MALLET

The Mallet Studio is a furniture and design studio based in Sadhashivanagar, Bangalore. The products have been designed and prototyped by BWS and the intellectual property belongs to Mallet.







3FOLD DESIGN

3fold Design for conceptualised and started by Santhosh TV and Praveen M in 2009 with the intention of providing design services in Landscape, Architecture and Interiors.

Over the years we have always strived to build a practice when we deal with the insights and broader thoughts of the urban fabric, we would like to be keen listeners and adopt a sensitive approach to the input we get with the change around us. All problems are local, all solutions are local. Design, However must look outwards and forward. Our practice is open to external influences and collaborations that help in enriching ideas.



2PKM

Founded in 2004 by Nelson Pais, Monica Kamath and Asif Mohammed in the city of Mangalore, 2PKM Architects has been at the forefront of providing innovative and pragmatic architectural and interior design solutions in various parts of South India.



BIESSE, INDIA

Design & Prototyping

We were approached by Biesse India to create two designs that could be manufactured on their CNC machine. The designs were entirely conceptualized at BWS, along with the technique of making and solving joinery on the CNC machine. BWS retains the design and reselling rights to the two pieces- Ellipse and Leon.



AMERICAN HARDWOOD EXPORT COUNCIL

The American Hardwood Export Council (AHEC) is the leading international trade association for the American hardwood industry, representing the committed exporters among hardwood companies, who now market and sell their products in significant volumes all around the world. For more than 30 years, AHEC has been at the forefront of international wood promotion, successfully building a distinctive and creative brand for American hardwoods. By recognizing the key role design plays in the successful and innovative use of hardwoods AHEC helps the American hardwood industry develop new opportunities by building a rapport with the global design community.

AHEC is renowned for its imaginative and ambitious collaborations with architects and designers to highlight the potential and inspire more use of these sustainable materials. AHEC's first design collaboration - an ambitious project involving the creation of swing seats in solid American cherry, maple and red oak by seven top Indian architects - would not have been possible without the technical ability, flexibility and workmanship offered by Bram Woodcrafting Studio. Their willingness to accept the challenge and craft these complex creations to exhibition standard was essential to the successful outcome of this project.

We very much look forward to working with BWS on future collaborations.





INSTALLATIONS

We as a team have been continuously pushed to challenge ourselves and we believe this was mostly through trying our hand at installations. What we enjoy the most as a process is to analyse the scale, to visualise and understand what life-size installations are like and how they would behave around a user.

We have also developed certain installations to show case our ability as a designer+maker studio, which brought about situations where we witnessed some commendable team work that was both interactive and educational. The process for installations involves research and development, transformation into 3D, descriptive geometry, and component development. We also have various other processes in place to ensure that the installation is taken care of from our factory to the site assembly.

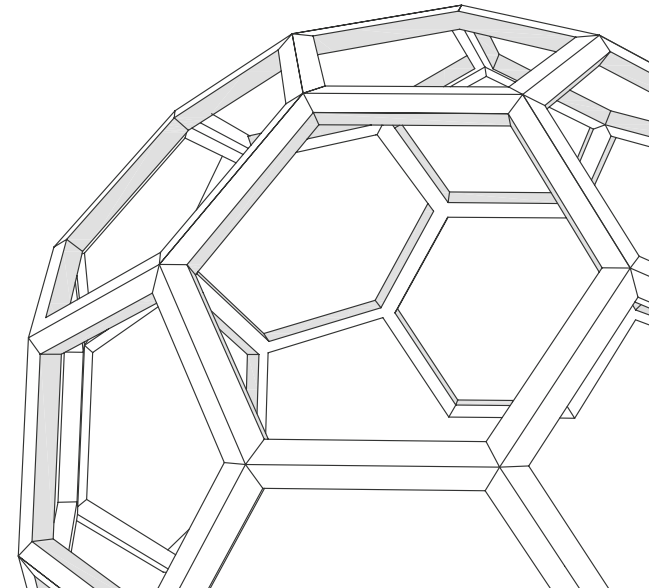
We are happy with the outcome of all the installations we have done so far and we hope to develop many more in the future; both by ourselves and alongside collaborators.





DOME

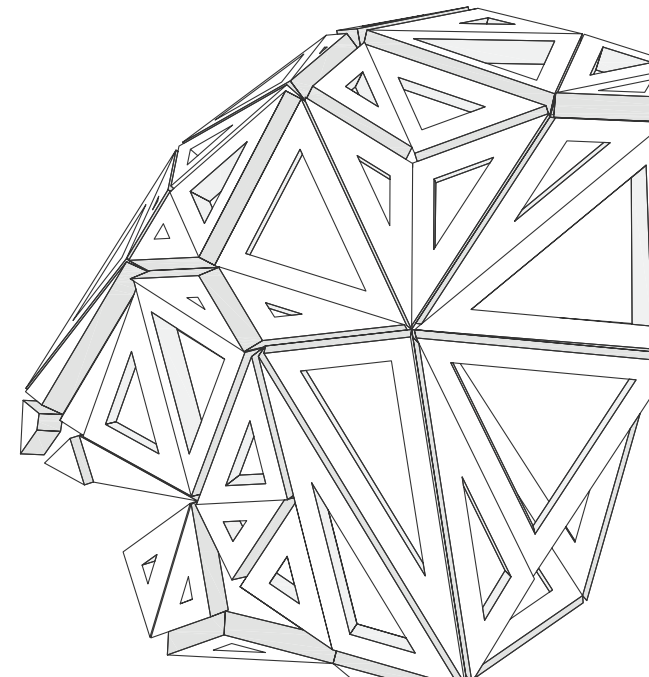
The Dome was a Design + Build project that was to be displayed at the Mumbai Wood exhibition. The polyhedron structure was split into pentagonal frames with angular spacers that formed the shape. All the cutting and assembly was done in a live display of skills by the BWS team at the exhibition.





LION

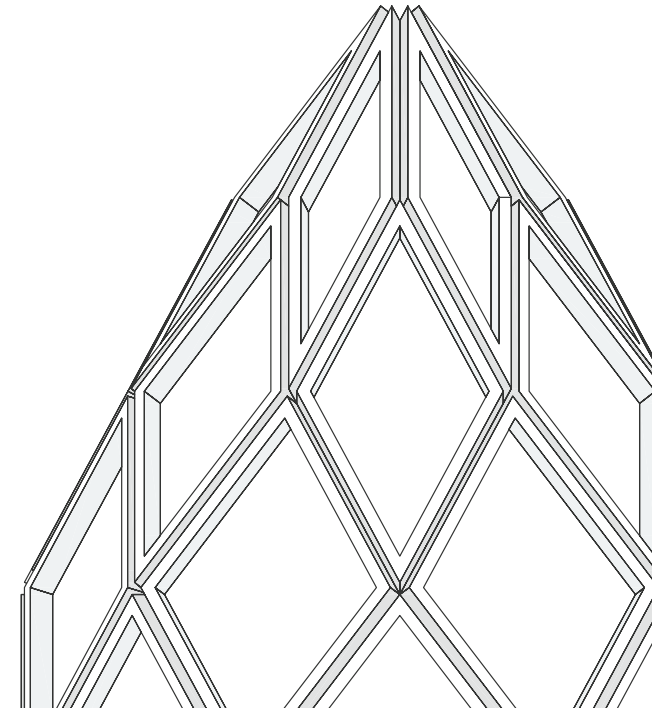
This installation was commissioned for the Ahmedabad Design Week in 2020, based off the logo of the 'Make in India' campaign. This project was one of our most challenging ones. We took the help of Kalyan Rathore, a sculptor, who had made a tessellated model of a lion that we took inspiration from. We then transformed this model into 3D hollow frames and assembled them together with angled spacers. For the last part of the assembly, we invited students from UID in Gujarat to help us and to also learn in the process.





ZOME

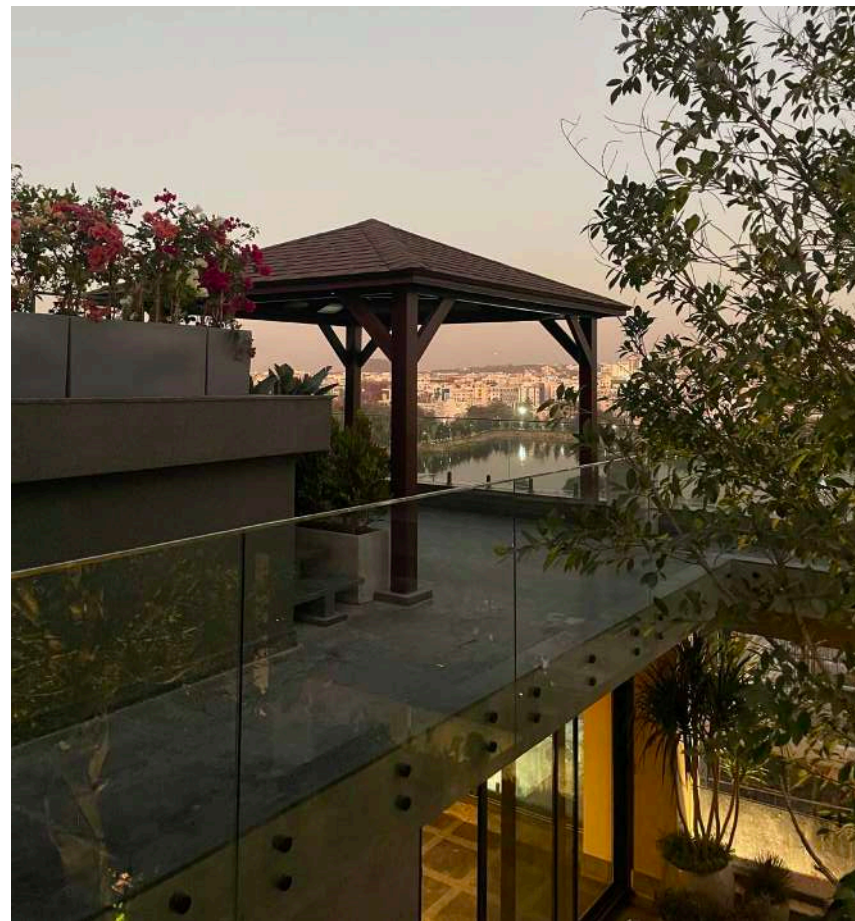
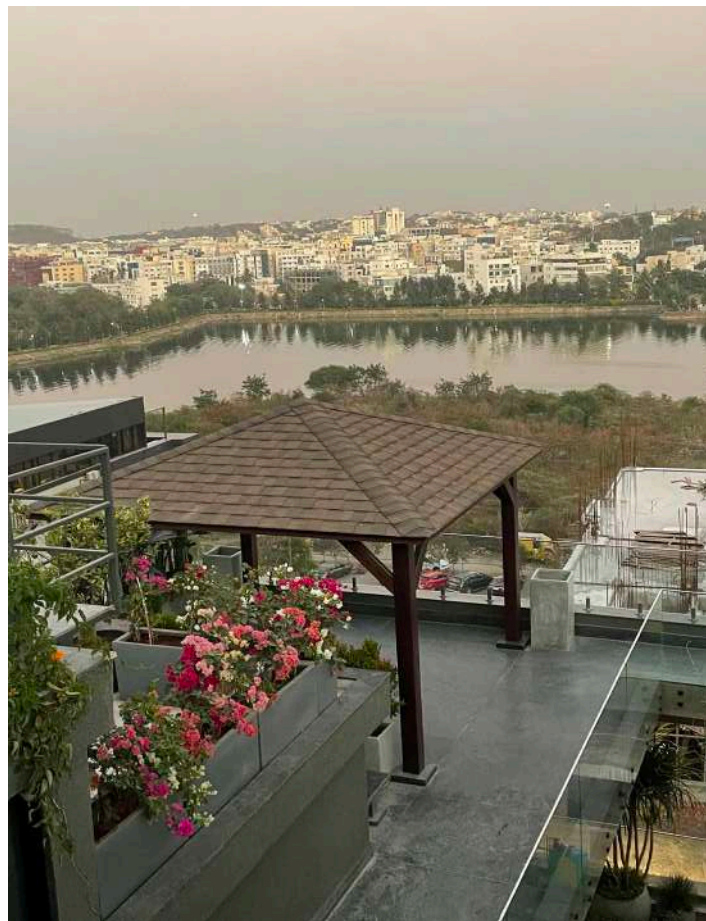
Developed as an exercise for students as part of the NASA Convention for architecture students, the Zome is a structure that is scaleable and can be used as an outdoor gazebo.



PAV CARRÉ

The Pav Carre was an association between a friend of Bram's - a member of the Compagnon guild - and BWS carpenters. The entire piece was built only through physical tracing on the drawing board calculating angles through Descriptive Geometry. These structures typically take longer in the planning and development than the making; with precise tracing and clean cuts at the core of the process.





FRENCH DOOR

Roughly a year ago, we were approached by Mr. Tritz to make a Louis XV door for his home in Montpellier, France.

This ornate Baroque double door, made in White Oak wood, was to be fitted into his building that is under renovation-currently a classified historical monument.

The style of this door can be categorised as 18th century Rocaille, consisting of ornamentation in the form of Acanthus leaves and vegetal motifs arranged in volutes, along with Bec de Corbin mouldings fitted into a frame with antique brass lift-off hinges.

During this period the decorative elements were inspired by the nature, vegetal and exotics elements along with marine elements. Asymmetrical, graceful and sinuous curves also define this style.

After being crafted with a lot of attention being given to the detail of the delicate mouldings, this beautiful door has begun its journey to reach its home in France.



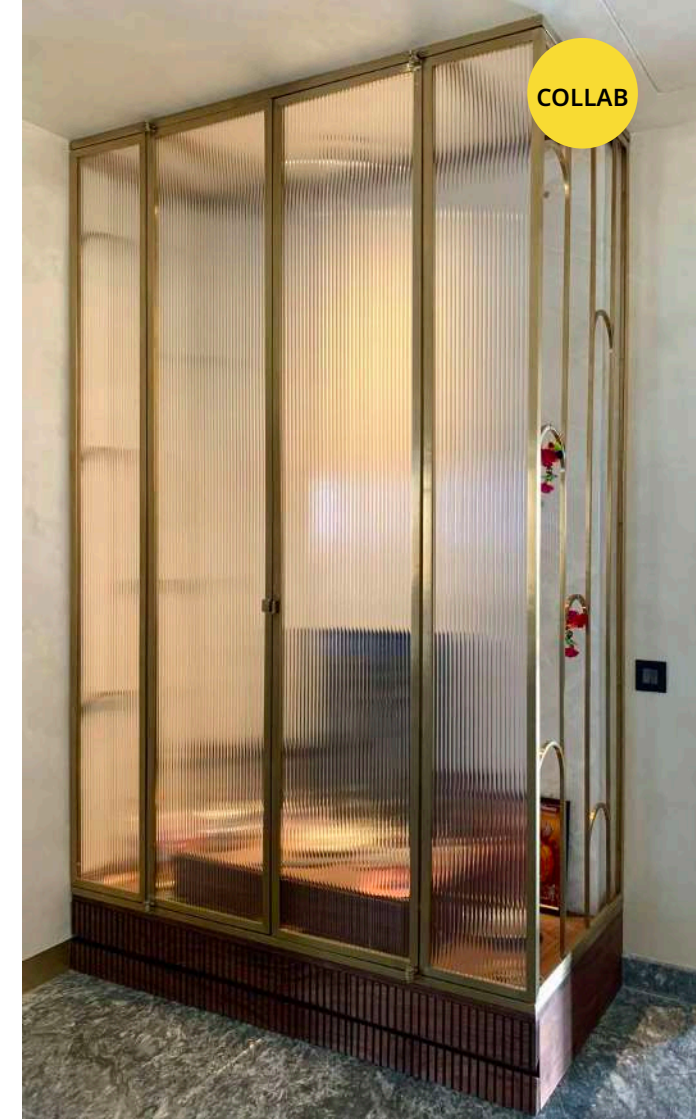
ARTI

by 2PKM Architects,



PUJA ROOM

by Studio Detailine





INTERIORS

Through the Interior department, Woodcrafting.in works with other designers and architects to modify spaces and bring their architectural and interior design elements to life. The products taken care of under this department include installations, staircases, panelling and in-built furniture. The Design team works closely with the Architect/Designer to ensure that the integrity of the design is maintained. We take care of the process end-to-end, from the detailed drawings to the execution on site.

THE PARAMETRIC WALL

We at Bram woodcrafting Studio were commissioned by The Anjarias in Bangalore to build a statement piece in the form of a massive parametric partition wall at the entrance foyer of their home.

This space, where the partition is positioned, separates the dining area and the main entrance area which are adjacent to each other. The wall creates a statement at the entrance which draws one towards the double height central courtyard core.

Conceptually, the wall was modelled using 3D softwares to carefully calculate all the parameters along with the placement of each strip taking into consideration the differing curves along the length. At the design development stage we constructed a small scale model as a prototype, using MDF and cane strips. The MDF pieces were CNC cut to simplify and understand the shaping required, while the cane strips allowed us to understand how every strip would flow through of the entire wall.

The entire structure was built by a team of 5 to 7 carpenters from Mysore over the course of 2 months. The facade of the wall was composed using bent Oak Wood strips that were processed in Ahmedabad. The internal structure consists of a plywood framing structure to support the exterior form. This core consists of ply panels, each with a varying shape, with horizontal supports as spacers. After this the structure was cladded with bent ply to facilitate the fixing of the running lengths of the solid wood strips after. This process was the most important considering that this what takes the 'shape' as planned. After this step, the processed strips were nailed onto the structural formation that had taken shape. This massive wall has a feminine character, consisting of varying curves of which the most pronounced carves a niche towards the entrance that houses an idol. The total running length of the strips adds up to an average of a kilometre.

Spaces: Living, Dining

Materials: White Oak

Dimension: 10 x 16 ft







PELICAN GROVE INTERIORS

by Studio Detailine

COLLAB





MOHLA







HOUSES

The Houses department is our foray into the world of timber construction- with solutions for both holiday and permanent residences in solid wood. Clients can choose from a set of pre-existing designs or choose to develop their own design with our team. Included within this department is also a section focusing on doors and windows. We use certified methods and materials following the European way of construction that is well documented.





STUDIO MANA

Founded by architects Brett Mahon and Ramya Nandyala, studio MANA is a multi-disciplinary architecture and design studio that believes in offering practical design solutions while striving for beauty and sustainability through context. The studio is based between the UK and India, working with clients throughout Europe and Asia.







SCHOOL

The aim of the school is to provide high quality training in the field of carpentry, joinery cabinet making and furniture design; to promote excellence in these fields. We want to create a new standard for the way woodworking is taught, and to provide certification to the people interested in pursuing this as a professions.

The Purpose

To provide high quality training in the field of carpentry, joinery and cabinetmaking, furniture design; to promote excellence in these fields.

The Challenge

There is a shortage of skilled workers in the area of Woodworking and Craftsmanship. Companies face the continuous problem of a lack of makers for their designs. The existing makers need to be updated on the skills in terms of new machinery, technology, and reading of drawings. Due to the lack of proper knowledge and understanding of the field of woodworking; there is less value to the makers and lack of technical qualification provided in this field- therefore there is less incentive and motivation for young students to pursue this as a profession.

The Solution

To create an ecosystem that trains both prospective and experienced makers in both the theoretical and practical aspect of the field, to create strong working professionals that can contribute greatly to the diminishing field of the arts. The most valued addition is that we have a framework and curriculum, which is most lacking in this sector. Together, with FFSC and Skill India, we propose to train and certify makers.

Why now?

There is a design boom in India, with the recognition of art and artisans, and a dwindling number of practitioners. The lack of structured training in these fields is evident. With the rising demand for products in the country, it is essential now more than ever, to have makers that are well educated and trained in this field in order to bring the society forward.





Dimension

Dimension is a multidisciplinary network of mentees and mentors. It is a platform for architects, artists, makers and designers meant to reproduce a cooperative space reminiscent of ancient guilds. Translated in today's world, this forms a strong network across disciplines spanning the width of the country, accepting each individual and art as that of a labour of love with excellence as a focal point. This network ensures that each individual evolves with the safety net of help and assistance that the network provides.

JOURNEY

The training programme connects mentees and mentors, trainees, interns and masters through skills with or for travelling through the network.

SPACE

This place is for anyone who wishes to materialise and complete an individual project in a professional setting.

NETWORK

The community that created through exchanges of skills between mentees and mentors under help and assistance.

COLLECTIVE

The goal with the Collective is to create a strong network that grows through combining forces and creates Interiors and Spaces together.

The Dimension Collective is a group of Designers, Architects, Craftsmen, Artists and Makers who are united by the common values of collaboration over competition, to create products and experiences of lasting value. The Collective is the formal extension of a Network that has been in existence since 2017, that has been sharing information, resources and knowledge informally.





PARTNERS

Every company should have a product that defines its ultimate craftsmanship.
A product that comes from a continuous search for perfection.
A product that amazes its competitors and changes their industry.
The kind of product that was manufactured and innovated with passion.
At the VAGH Group, we manufacture such product



VENDORS

Caple Industrial Solutions

Integrated Abrasive and Machinery

Sunrise Products

Mr. Knobs the Hardware Shoppe

Provac Coatings

Total Tools & Equipments - Kar

S K Interiors

Sri Venkateshwara Hardware

DTDC

Safexpress Private Limited

Fabwood

Silicon Marketing

MAGAZINE FEATURES

Elle Decor, 2020.

Architecture Digest, 2020.

Springtide, 2022.

Wood News, 2018-2022.

Livingetc, 2020.

RETAILERS

House Of Things
www.thehouseofthings.com

Studio Hunsur,
Gachibowli, Hyderabad

Room Therapy,
Hyderabad

DELIVERY & TERMS

The prices are based on the current value of materials in the market. These are subject to change if there is a drastic shift in the market or lack of availability. This quotation is valid only for a period of 2 Weeks. For custom pieces, there will be requote incase of any major price difference (due to reasons such as, design complexity, and other add-ons) as compared to the initial estimate provided. Additionally, please note that there will be a cost review for future orders of the same product, to account for changes in market prices of materials & services. Please account for a 15% contingency incase of any design modifications. Upon request and at an additional cost, we offer samples of the products. For projects involving prototyping, once the product is ready, the clients are expected to visit our workshop and perform a quality check in person.

OUTSOURCED ITEMS

For all outsourced items (such as, upholstery, metal work, cane work, glass, etc), we give an estimate based on the designs and/or reference images. The quotation for these items from our vendors will be communicated via our final quotation towards our client.

The above quotation does not include the cost of fabric, as they are not purchased by us. We will provide the quantity of fabric needed and the client is expected to provide the fabric of their choice.

PAYMENT TERMS

Project Value <10L: Payment of 50% at the time of Order confirmation and the balance 50% before delivery of the finished products.

Project Value >10L: Payment of 30% at the time of Order confirmation, 30% after the designs are approved by the client & before the product goes for production and the balance 40% before delivery of the finished products.

Prototyping: Payment of 50% of the estimate of the project at the time of order confirmation. A cost review will be done to account for changes made during the prototyping phase and the balance payment to be done before delivery of the finished products.

LEAD TIME

Our standard lead time is 3 months from the day of order confirmation (in line with payment terms). For special projects there will be a longer lead time based on the design and material availability. The same will be communicated post initial analysis.

SHIPPING AND SITE INSTALLATION

Packing and shipping charges are separate, and are based on the kind of packaging and the delivery location.

Site installation is not included in the above mentioned price and will be charged as per actuals.

We do not offer transportation with an insurance by default and will only request the vendor for such a service based on client preference.

Cost incurred for site installation and shipping should be paid within 7 days from the delivery date.

WARRANTY

We have a service period of one year from the delivery date of the product, where we will come to the site and solve any unforeseen issues that may arise. Post this period of 1 year, the service will be provided at an additional cost.

DISCLAIMERS

The timelines provided depend on the co-operation and timely payments from the client.

We are a solid wood workshop and hence, any other materials that we work with are outsourced and are subject to the changes at the vendors' end. We will do our part in communicating those changes in a timely manner but will not be able to take full responsibility in those cases.

Wood is an organic material. Over time with exposure to the elements of nature, there may be small cracks that develop, or the material may bend. This is no cause for concern, neither is it a reflection of our work. We will do the required servicing as best we can.

Due to the nature of the material, some colour variations and grain patterns will be present. For reclaimed teak products, colour varies from piece to piece. In this scenario, we try our best to maintain the consistency of the colour/shade.





