

Design Tasmania

Reframed

Design Tasmania Wood Collection



Design Tasmania



Image Credit: Chris Orer, 2013
Front page: Emily Dimozantos, 2020.

Design Tasmania acknowledges the *palawa* people (Tasmanian aborigines) as the traditional owners of this island *lutruwita* (Tasmania).

In this meeting place for creativity, we recognise that six original tribes converged on this land. The *litarimirina* and *panina* from Port Dalrymple and Norfolk Plains; the *tayarinutipana*, *rrulinamirimina* and *mawimirina* from Stoney Creek and the North Midlands; and the *plintamirimina* of Ben Lomond all

came together here in the same way as the three rivers—*laykila* (North Esk), *plipatumila* (South Esk) and *kanamaluka* (Tamar)— still meet in the heart of today's Launceston. We recognise and respect the deep history and culture of the Tasmanian Aboriginal community; on whose unceded lands we work, gather and engage. We pay respects to Elders, past, present and future.

(Names of tribes and places in palawa kani, the language of the Tasmanian Aboriginal people, are used with thanks to the Tasmanian Aboriginal Centre)

About

Design Tasmania was founded in 1976 in Launceston by Gary Ogle Cleveland AM and Pat Cleveland, and was envisaged as the heart-centre of design for Tasmania.

A not-for-profit design organisation, Design Tasmania is dedicated to nurturing and championing creative practice in Tasmania, encouraging creative risk-taking, facilitating new work, and collaborating to broaden the national and international audience for Tasmanian design and craft. Design Tasmania also houses the Design Tasmania Wood Collection, an evolving collection of contemporary Tasmanian wood design that highlights Tasmania's unique position in the global design industry.

Additionally, Design Tasmania stages exhibitions; facilitates mentoring; and runs colloquiums, camps and workshops. The Design Tasmania Store presents a curated retail collection from Australian practitioners, with a core focus on Tasmanian designers and makers.





The Alpha chair is a solid wood all-purpose stackable chair produced using the latest production technologies of shaped wooden furniture. The name Alpha is derived from the strong architectural gesture that gives the chair its inherent strength. The 'A' shaped structure of the back legs and backrest are organically and sensually moulded into one.

Design Tasmania Wood Collection

The Design Tasmania Wood Collection is an evolving collection of contemporary Tasmanian wood design. It is the only museum collection of its type in Australia. The collection was established in 1991, with the aim to champion and showcase Tasmanian wood designers and makers, and to highlight Tasmania's unique position in the global design industry.

There are 80 pieces in the Collection, and work is acquired biennially (every two years) with the support of Design Tasmania's Fellows donor program. More information available [here](http://www.designtasmania.com.au/designers-and-makers).

Full Designer & Maker profiles can be found online at www.designtasmania.com.au/designers-and-makers.

Brodie Neill

Alpha Chair
2015

Solid Walnut
810(h) x 440(w) x 530(d) mm



The bowl is inspired by the form and motion of a small wooden boat. It is made from celery top pine veneers, which have been hand cut and then laminated together to achieve its curve. Each of the individual laminates are coopered like a wooden barrel, and the thin edges of the bowl are shaped using a small wooden spokeshave. This bowl demonstrates Rodney's desire to create individual pieces through well resolved designs and craftsmanship.

Rodney Dransfield

Laminated Bowl 2001

Celery Top Pine Veneer
100(h) x 272(w) x 250(d) mm



This vessel encapsulates Brad's characteristic investigations of texture in woodcarving. The Huon Pine from which the vessel is made has not been sanded or oiled; rather, it has been gouged to create its tactile 'orange skin' appearance. The vessel is crafted from a single piece of timber.

Moss, a highly acclaimed and respected wood artist, has been turning wood full-time since 1985. He has studied and taught overseas and continues to push what is considered 'the norm' in the art of woodturning. Moss shows an understanding that allows the natural material to speak through it's form, often working with green or unseasoned timber that then continues to change with seasons to reveal tension and create living works of art. The finish is often heavily textured, bashed, beaten and even burnt to reveal surfaces of exquisite detail and great intrigue.

"My inspiration is drawn from a number of sources such as the Native American Potters, the Japanese Potters and the Chinese Potters for their simplicity and pure shapes. Ideas also come from the surface treatment found in the primitive tribal cultures from around the world. I find nature is the greater teacher when it comes to form, shape and texture."

Brad Moss

Vessel 2006

Huon Pine
103(h) x 103(dia) mm

Donated by Andy Skuja



The designer's clever use of a split sphere and rod in these bookends allow books to be ordered, stored and displayed in a way that keeps them readily available. The piece is also replicated in a range of beautiful timbers to compliment any décor. This appealing set performs gracefully with small collections and would sit with elegance on any executive desk.

Patrick Senior (Indeco)

Bookends
1995

Blackwood, Metal
255(l) x 80(d) mm



This intriguing box made from Eucalypt is a playful example of Paul's talent and skill. The lid is comprised of a patchwork of moveable pieces, which can be arranged in a variety of ways encouraging interaction and a sense of play. The feeling of movement and fluidity is intensified by Paul's treatment of the pieces. Each piece is formed into a triangular three dimensional shape, with the direction of the wood grain a fundamental design feature. He has used a mixture of Danish oil and furniture wax to finish the surface of the box.

Following Bailey's 1986 graduation from the University of Tasmania's Centre of Furniture Design in 1986 he went on to further his involvement in the design industry by becoming one of the founding directors of the Hobart based Designer Makers Cooperative. Bailey's practice predominantly produced limited edition and one-off pieces, each with a sense of individuality and significance, that became highly sought after. Along with his passion for design, Bailey has also studied language and literature.

"The way the segments of lid are made... it's so simple, each piece is very simple in design but yet you can make so many different patterns by turning the pieces around. I did make some more complicated versions, where the lid pieces had a more complex form, but in the end I went back to the simplicity of this design, it works better."

Paul Bailey

*Multiform
Container*
2001

Eucalypt (solid & veneer),
Craftwood, Leather
54(h) x 272(w) x 272(d) mm



The lidded containers, made from special Tasmanian timbers, express Ian Hewitt's philosophy of increasing the utilisation and value of forest resources. Ian's hand and eye skills in the selection of timber and its turning give each piece its uniqueness.

Ian Hewitt

Lidded Containers
1991

Tiger Grain Myrtle
87(h) x 150(w) mm



The Bowl is constructed of aircraft plywood, a strong lightweight material that can be moulded and shaped into curved forms. Perkins saw in the patterned surface of the tiger grain Myrtle echoes of Fred Williams' Australian landscape panoramas. The shape of the bowl is based on the traditional Aboriginal carrying vessels.

Kevin Perkins

Bowl
1997

Tiger Grain Myrtle Veneer,
Aircraft Plywood
55(h) x 500(w) x 165(d) mm



This pod of three vessels was created by bending, folding and pleating sheets of Myrtle and Huon Pine veneer into gently curving fishlike forms. The symmetrical shape of each vessel inter-relates with the next, creating a pattern and allowing for a series of configurations ranging from the purely sculptural to the functional.

Michael Travalia

Set of 3 Vessels 1999

Huon Pine Veneer, Myrtle
Veneer, Plywood
85(h) x 510(w) x 190(d) mm



The tray (one of a pair) was designed as an innovative way to reduce workshop waste. The woven strips are made from veneer offcuts and are encased within a lightweight frame. The trays were envisaged as a production item, relatively easy to manufacture and affordable. While the tray is an object of beauty it is also a fully functional object, capable of domestic use.

Yoka Douglas

Woven Tray 2008

Huon Pine, Myrtle
20(h) x 450(w) x 250(d) mm



This boat-like bowl in veneered plywood has been laser-cut as a flat shape and then flexed into its three-dimensional form by weaving the ends together and pinning them secure. The work was designed in response to experiments with manipulating flat-sheet veneers into three-dimensional forms. The design is a clever solution to the challenges presented for sending quality Tasmanian object design around the world.

John Smith

Vessel Bowl
1999

Eucalypt Veneer, Plywood
120(h) x 560(w) x 195(d) mm



This molded plywood tray, or bowl, with decorative veneer has the central handle incorporated into the form. The leaf-like form echoes the gentle ripples of water in our rivers and coastal bays and has resulted from ongoing research interest into the possibilities of manipulating veneers into three-dimensional forms. The object is stackable for volume freighting.

John Smith

Ripple Bowl
1991

Myrtle Veneer, Plywood
60(h) x 570(w) x 370(d) mm



The platter has long been considered an exemplar of the best ways that turning can display special grain in wood. Bishop's platter is a quietly beautiful shape that compliments the wonder of the tiger grain Myrtle. The shape and timber, together with the generous size of this bowl make it a significant piece.

Mark Bishop

Platter 1995

Tiger Grain Myrtle
40(h) x 620(dia) mm



This sculpture is one of a series of designs that looked at devices that enable humanity to adapt to harsher environments, those beyond the ones that we usually reside in. Vicissitude is based on the shape of a sleeping bag. Ben used the dimensions of his shoulders as a beginning point to create the negative space in the work.

Ben Booth

Vicissitude 2008

Sassafras Veneer Strips,
Brads Over Armature, Pine
Batten System, Flex-Ply, Block
Laminated Ends, Estapol
430(h) x 2120(w) x 650(d) mm



The small mirror with its shallow curved wall delicately exhibits the beauty of the very rare tiger grain Myrtle. It is another example of the designer's great understanding and respect for Tasmania's special timbers. The mirror rectangle is enriched with a perimeter banding of ebony, silver and gold leaf.

Kevin Perkins

Mirror 1995

Tiger Grain Myrtle Veneer,
Plywood, Mirror, Ebony, Silver,
Gold Leaf
425(h) x 330(w) x 50(d) mm



This bowl is a splendid example of a remarkable piece of timber combined with fine craftsmanship in the art of wood turning and considered and careful finishing. The blush of Blackwood's sapwood is strategically allowed to flow which suggests a reflection from an unknown source of light.

José & Trisha Lehete

Bowl 1997

Blackwood
120(h) x 450(dia) mm



Toby Muir-Wilson

Design Centre Landscape Box 2013

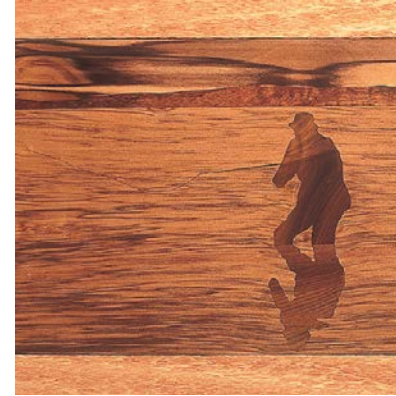
Eucalypt Burl, Huon Pine,
Goldy Wood
165(h) x 400(w) x 400(d) mm

The Design Centre Landscape Box is a bijoux interpretation of the location, structure and contents of a specific building and cultural institution within an urban landscape. The work references the architecture and philosophy of Design Tasmania, showcasing a range of timbers such as Eucalypt Burl, Huon Pine and Goldy Wood, and mastery of technique in its execution.

Toby Muir Wilson is one of Tasmania's most celebrated artists; a master craftsman and designer who has been working in wood for the past forty years. He first exhibited at Design Tasmania in 1978 and subsequently studied under Robert Ingham and Michael Bates at the John Makepeace School for Craftsmen in Wood (Parnham College) in Dorset, England.

In addition to advancing his design and making skills, he began to see landscape as inspiration for this work. Upon returning to Australia, he managed Sturt Wood in Mittagong, NSW, and from there moved to Tasmania to establish his own workshop.

The strength of this work is in the integration of narrative-based design and hand skills, exploring the relationship between people and visual landscape, expertly juxtaposing colour with Tasmanian native timbers.



The series of five marquetry images showcase Robert's remarkable skills and his love of the Tasmanian landscape, in particular its endemic flora. The sensitive combinations of a range of Tasmanian timber veneers and carefully selected motifs combine to tell a unique story about the native forests and bushland of Tasmania.

Robert Blacklow

Eucalypt and Sassafras 1999

Blackwood, Sassafras, Myrtle,
Cheesewood, Dogwood, Tallow
wood
415(h) x 315(w) x 10(d) mm



The egg cups evolved from the designers' experiments with a method of spiralling metal rods together, a design feature they found both satisfying to craft and aesthetically pleasing. Featuring a range of endemic Tasmanian timbers, the egg cup design incorporates the spiralled stainless steel rods in a manner that is both innovative and simple.

Olé and Kathryn Windfeld- Petersen

Set of 3 Egg Cups 1997

Huon Pine, Myrtle, Sassafras,
Aluminium
75(h) x 45(dia) mm Each



Cubist Mill & Salt Cellar, 1999
Huon Pine, Goldey Wood, Stainless
Steel Mill:
160(h) x 57(w) x 57(d) mm

'Megs Mill' Nutmeg Mill, 2008
Sycamore, Ebony, Stainless Steel
125(h) x 52(dia) mm

'Escaper' Caper Spoon, 2016
Native Olive
15(w) x 200(l) mm

Salad Servers, 1995
Sets of Sassafras, Myrtle
48(w) x 360(l) mm

Rocket Mill, 2006
Salvaged Sycamore, Coloured Stain,
Stainless Steel, Ceramic Mechanism
63(dia) x 170(l) mm

Soup & Sauce Ladle, 1993
Huon Pine, Ebony, Leather
95(dia) x 390(l) mm
75(dia) x 320(l) mm

Food Shovel, 2011
Sassafras
295(l) x 74(w) x
17(d) mm



Patrick Senior *Indeco*

Assorted Works



The Side Tables are a pair of tables designed as an 'architectural' statement to be housed in a foyer. They use traditional joinery methods featuring a continuous, bowed beam running the entire length of the bench. The beam is slotted through each end and is fastened with a subtle brass plate. The soft, silky appearance of the piece has been achieved through the application of Seedlac, finishing oil and wax.

Kevin Perkins

Side Tables
(Set of 2)
1991

Huon Pine (Wavy Edged
Slabs, in 2 Halves)
1000(h) x 400-600(w)
x 7250(l) mm



Abstracted and reduced from a sawhorse, these monastic pieces for occasional use are grounded and secure - seats to sit upright and breathe. The names Ishi and Uma are chosen to mean seat and horse respectively. The ideas of the two designers diverged during the collaborative process and in the end, they produced both designs.

Stuart Houghton and Craig Rosevear

Ishi and Uma
(With Ends)
2011

Eucalypt
Ishi 500(h) x 560(w) x 350(d) mm
Uma 510(h) x 800(w) x 340(d) mm



The Bream Creek Rocker is made with an infrequently utilised timber resource, blonde Sassafras. The gently undulating curves of the rocking chair provide a welcoming visual invitation to recline and relax. The rocker is designed for manufacture in small runs and can be disassembled and packed for efficient transport.

Paccy Stronach

*Bream Creek
Rocker*
1999

Blonde Sassafras, Chromed
Steel
1030(h) x 680(w) x 940(d) mm



The form of the Variable Coupling bench seat was inspired by the dynamism of early flying boats that landed on the Derwent River.

“My designs are predominantly inspired by elements of aircraft design. I am drawn to the positive connotations of aircraft; mobility, freedom and the idea of being able to transport oneself from a particular situation or condition.”
Pippa Dickson

Pippa Dickson

Variable Coupling
2005

Hoop Pine Plywood, Lacquer,
Stainless Steel
430(h) x 600(w) x 2450(l) mm



The Short Division cabinet is designed around a series of considered shapes that look to accommodate the special objects we have in our lives. It is a functional design crossing over both modern and hand-crafted construction methods. The cabinet has a focus on sustainability in production, utilising FSC (Forest Stewardship Council) Sapele plywood and paints and finishes which are free from Volatile Organic Compounds.

Matthew Smith

Short Division 2011

Blackwood, Sapele Plywood,
Bauwerk Paints and Finishes
1000(h) x 650(w) x 300(d) mm



This Tower Clock is the third in a series of three clocks, which focus on displaying Tasmanian veneers to their best advantage. The result is an object of elegance and simplicity. The clock face is housed in a Blackwood case and has been inserted into the top of the tall, slender clock tower. Fred has constructed the clock tower using Eucalypt veneer with the grain running vertically which elongates its appearance.

Fred Fisher

Tower Clock 1998

Eucalypt Veneer over MDF,
Blackwood (Clockcase),
German Movement
1700(h) x 230(w) x 200(d) mm



Bruce's Sassafras cabinet explores the conceptual notions of layering space. The idea stems from his architectural background where he was often concerned with the division and articulation of space. The intention for the Cabinet is to provide a home for personal items, which in turn bestows the piece with a story or history pertinent to the individuals who have made use of its space.

Bruce Goodsir

Personal Cabinet 1995

Sassafras, Electrical Fitting
1825(h) x 405(w) x 400(d) mm



The Riptide Chest of Drawers aims to recreate the movements of ocean currents in solid form. Moulded plywood has been used to create the curved front, sides and back of the chest, with the exterior veneered in Huon Pine. The birds-eye grain of the Huon Pine further enhances the sense of a rippling surface. The wave form of the drawer fronts integrates with the drawer-pull, unifying the functional with the design elements.

John Smith

Riptide Chest of Drawers 1997

Huon Pine Veneer, Plywood
1400(h) x 500(w) x 500(d) mm



Drawing from simple architectural form, Reid's chest of drawers is a translation of the breezy transitional space of a screened verandah. The lightness of perforated steel frames the contrasting warm Sassafras of the elegantly proportioned chest. Reid's Tallboy demonstrates an aesthetic of minimal design and attention to detail.

Steve Reid

Tallboy
1995

Sassafras, Perforated
Aluminium
1200(h) x 1000(w) x 500(d) mm



The Forest Bench is comprised of 45 movable blocks of Huon Pine supported by a Myrtle frame structure that also doubles as the legs of the bench. In accordance with Peter's design philosophy, the bench is intended to evoke a sense of unity with the environment and to invite dialogue between people.

Peter Adams

Forest Bench
1991

Huon Pine, Myrtle
450(h) x 400(w) x 2000(l) mm



The Low Back Rocker is influenced by the traditional furniture of the 18th century; however, Houghton has applied 20th century theories of ergonomics to his piece, resulting in a modern adaptation of a classic design. The rocker features a hand-shaped seat and is protected with a coat of Chinese wood oil.

Stuart Houghton
Low Back Rocker
 1992

Laminated and Solid Sassafras
 780(h) x 550(w) x 850(d) mm



These three stools were made individually by hand, with deliberate, subtle differences. Each piece of Eucalypt was roughly cut to shape, then placed on a fire and carefully turned so that the action of the flames smoothed each piece to shape and hardened the timber. Once cooled, the loose charcoal was removed by wire brushing. The leg structure is made from stainless steel bar and differs from stool to stool.

Sally Brown
Set of 3 Char Stools
 2011

Salvaged Eucalypt, Stainless Steel, Beeswax
 450(h) x 400(w) x 260(d) mm



The Bush Chair is made using a traditional peg-and-post construction, in which the ends of the legs and arms are whittled down into a peg and slotted into the seat, back and each other. The chair has no nails, screws, metal pins or any conventional joining device.

David Ralph

Bush Chair c. 1970

Horizontal
970(h) x 560(w) x 480(d) mm
Gift of Prof Geoff Parr, 1995



The Riptide Chair is part of a series of furniture pieces, which explore the technical possibilities of moulding wood veneers into three-dimensional forms. This piece expresses the visual power of the surging waves and pounding surf of the seas, which surround our island state.

John Smith

Riptide Chair 1997

Huon Pine Veneer, Plywood,
Leather
900(h) x 450(w) x 500(d) mm



The Tiger Chair is a prime example of Brad Latham's lyrical, organic style. It is a playful design, encapsulating some of Tasmania's most recognised natural species, both in a literal sense through the material choices of Huon Pine and King Billy Pine but also on a conceptual level through its representation of the Tasmanian Tiger.

Brad Latham

Tiger Chair
1995

Huon Pine, King Billy Pine
800(h) x 450(w) x 450(d) mm



This elegant and lightweight stool, designed for production by CNC router is formed from a single curved mould in laminated plywood. It has a Sassafras surface veneer and Blackwood structural stiffening laminates in the side frame, with stainless steel foot-rail. It can efficiently stack when erected, but can also fold flat and hang from a pin on the wall, Shaker style, saving space and forming a decorative panel when not in use as a seat.

John Smith

Bowstool
2001

Sassafras Veneer, Plywood,
Stainless Steel
680(h) x 430(w) x 480(d) mm



The main drive behind the Stave Stool was to produce a furniture item that had high design and quality characteristics, featured wood and could be efficiently shipped internationally in flat form. These are key ingredients for Witt Design in its drive to manufacture locally for a global niche market.

Clear lines, careful use of materials and innovative approaches to function and structure mark Witt's designs. These traits derive from boat designing and building where lightness, strength and beauty mesh well with Allan's commitment to be sparing with our limited natural resources. Jackie Witt has long held an interest in playful sculptural forms, which can be seen in their designs.

"Increasingly, designers must make a significant and positive impact on our throw-away society. Ideally, we will reach the point where each of us has a lesser number of material things - but each more beautiful, more enduring, more functional and more valued."

Allan Witt passed away in March 2021, the Stave Stools are still in production with his good friend Peter Ingram-Jones continuing his legacy.

Witt Design: Alan Witt and Jackie Witt

Stave Stool 2001

Laminated Eucalypt, MDF,
Stainless Steel, Fabric
670(h) x 350(dia) mm



The Snap chair is one of a range of lightweight folding furniture (not to be confused with picnic settings). The underlying engineering principals capitalise on the great strength of laminated timber. By putting it under tension and applying curves the chair when opened becomes a tight and rigid unit. The 'Snap Chair' derives its name from the snapping sound made when the chair is unfolded and clicked into its upright position.

Snap Chair was acquired in 1993 from the second biennial Grand Exhibition. Designer Peter Costello worked almost exclusively with plywood – very high quality marine ply, adding speciality veneers to the form.

The Snap Chair generated interest when it was on shown at the International Contemporary Furniture Fair (ICFF) in New York in May 1995 with other Tasmanian furniture designs. The Tasmanian stand received continuous praise in New York for the quality of its presentation, the designs and promotional pamphlet. The success of the New York presentation created links with a wider design community and the promotion of Tasmania design through publications such as Craft Arts International, Vogue Living Australia, and 50 Chairs: Innovations in Design and Materials by Mel Byars.

Peter Costello

Snap Chair 1993

White Sassafras Veneer over
Hoop Pine Plywood, Stainless
Steel, Steel and Dye Cast
Aluminium Hinges, Stainless
Steel Rigging Wire
825(h) x 415(w) x 420(d) mm



The XO Chair gains its name from the timber frame that extends vertically beyond the seating plane, effectively creating an 'exoskeleton'. This contemporary dining chair was originally developed through extensive research and community focus group sessions for a new cancer support center in Northern Tasmania. These focus groups provided a framework to test, prototype and measure a number of user requirements – including stability, accessibility, lightweight, lumbar support and overall comfort.

Rye Dunsmuir

XO Chair 2016

Tasmanian Oak, Blackwood
(Variants)
760(h) x 605(w) x 570(d) mm



These fascinating chairs are made by seamlessly jointing more than 100 pieces of timber using boat-building techniques. Wolfhagen personally cut and milled the timber used for these chairs from a 25-year-old Casuarina grown by him on his family property on the East Coast.

Marty Wolfhagen

Casuarina Chairs 1995

Laminated Casuarina, Stainless
Steel
780(h) x 450(w) x 450(d) mm



"The Picador Coat Rack was one of a series of works developed from an Australia Council residency in Barcelona in 1992. The structure of the form is essentially a skeletal interpretation of a bull (from the Spanish bull fighting tradition) - a kind of sad lament to the fate of the bull." John Smith

John Smith

*Picador Clothes
Rack*
1994

Laminated Blackwood, Cast
Aluminium, Gold-Plated Bronze
600(h) x 2100(w) x 2100(d) mm



The Living Set creates a link between Thai and Tasmanian culture through use of material and by merging traditional oriental and occidental seating. Kongsuwan presents a number of contrasting modes in the set, including: motion and stasis, mechanical production and handcraftsmanship, heaviness and lightness, and dark and light colours.

**Chalit Kongsuwan
(Num)**

The Living Set
2008

Blackwood Veneer, Thai
Hyacinth Matting, Stainless
Steel
660(h) x 1300(w) x 700(d) mm
640(h) x 2010(w) x 710(d) mm



The log drum 'Djembe' is an adaptation of the West African Djembe found predominately in Ivory Coast, Mali, Guinea and Senegal. By hollowing the drums from solid logs of Tasmanian rainforest woods, the log drum 'Djembe' is long lasting and maximises the resonant qualities of the native timbers

Log Drums Percussion (Marcus Tatton and Dan Magnus)

'Djembe' Log Drum
1993

Myrtle, Calf Skin
650(h) x 430(dia) mm



This wonderful urn was carved from one piece of Myrtle. The urn's external decoration is patterning that respects past cultures and is redolent of hieroglyphics. The images evoke feelings of forests and natural forms interacting with human perspectives. The interior represents the coexistence of man within nature by showing footprints of local fauna interspersed with the tracks of excavators and humans.

Marcus Tatton

*People And
Forests Urn*
1996

Myrtle, Carbon
735(h) x 410(dia) mm



The Almond Table is part of the Luna range, a comprehensive series of table and cabinet designs. The large surface area of the Almond Coffee Table showcases the natural grain patterns of the veneer and the curving form references the hull shapes of various watercrafts.

**Axiom Design:
Dan Whiting and
Jane Hutchinson**

*Almond Coffee
Table*
2001

Huon Pine, Stainless Steel
Composite
450(h) x 600(d) x 1400(l) mm



"This entertainment unit is simple in its design, comprising three boxes, castors and pivot points. It is not static, and it can be moved and swivelled into a variety of arrangements to suit any interior space, becoming a new piece of furniture with every twist and turn..."

Brendan Sharpe

*Low Twist
Entertainment
Unit*
2006

Myrtle, Aluminium, MDF
415(h) x 450(d) x 1920(l) mm



The Duo Chaise Lounge is composed of two elements: the fluid line of the plywood and the geometric mass of the layered foam. These elements are very different, yet they complement each other and ultimately converge to form a single, unified identity.

Ross Straker

Duo Chaise Lounge 2006

Laminated Plywood, Stainless
Steel, Glass, Packing Foam
730(h) x 1900(w) x 500(d) mm



The pair of cabinets reflect Linda's interest in surface decoration and the process of labelling, cataloguing, and storage. The motifs on the label and inside each drawer represent the real or imaginary imprint left by an object. The cabinets are small personal pieces of furniture; identical in shape, but different in their detailing. They are designed to be together, but almost have their own separate personalities.

Linda originally trained and worked as a physiotherapist, but subsequently studied Fine Arts at the University of Tasmania majoring in Furniture Design, and graduated in 1992. She has struck a balance with her career, working part-time in both Physiotherapy and as an established Wood Designer/Maker.

As a studio-based designer, Linda practice includes commissions, limited production pieces and collaborative projects with other artists and designers. Through her involvement with several organisations, including the Furniture Designers Association in Hobart, Linda is committed to the development of the craft, design, and furniture industry in Tasmania.

Linda Fredheim

Pair of Myrtle Cabinets 1997

Myrtle, Hoop Pine Plywood,
MDF, Bronze, Copper
650(h) x 400(w) x 400(d) mm

*"What I really like is when you
don't see everything at once.
It may take people a few days
to get to know the piece..."*



The side table is designed to highlight the unique qualities of Huon Pine veneer. The absence of decoration and embellishment lends a timeless quality to the piece. Its economic use of materials, clean lines and minimal finishes result in a well resolved, functional object.

Max Cross

Side Table
1999

Huon Pine Veneer, Eucalypt,
Plywood, Nickel Plated Steel
770(h) x 780(w) x 345(d) mm



The Blackswan Lagoon Bowl #1 is from a series of carved landscapes produced by Perkins. The series investigate his interest in the areas on the extreme south-eastern corner of Tasmania, where the French visited in 1792-1793. Perkins' investigations of landscape and wildlife in these works include the areas of Recherche Bay, Southport Lagoon and Blackswan Lagoon.

Kevin Perkins

Blackswan Lagoon
Bowl #1
2008

Huon Pine
95(h) x 425(w) x 425(d) mm



Small Chest is constructed with blackwood, using mortise and tenon and dovetail joinery, with floating panels. The understated nature of the fastening system allows the gentle intricacy of the woven panels to be the focus. Interweaving many fragile Blackwood pieces instills a strength greater than the sum of individual parts. The 'many pieces - one whole' concept also relates to the designer's view of nature and society being underpinned by innumerable, fragile and interdependent connections.

Paul Bailey

Small Chest
1992

Blackwood
270(h) x 470(w) x 295(d) mm



The Cape Barren Goose Cabinet is a well-considered sculptural form that allows for, rather than conflicts with, the dictates of function. It demonstrates Perkin's rare ability to combine design, craftsmanship and respect for material in a manner that delights.

Kevin Perkins is a renowned Australian designer with works included in the Prime Minister's suite at Parliament House, and featured in St Patrick's Cathedral in Parramatta. On Australia Day in 2019 Kevin was awarded an Order of Australia honour for significant service to the visual arts as a timber craftsman, designer and sculptor. His love for birds is evident throughout his work, particularly in the Cape Barren Goose Cabinet acquired in 1994.

Not only the most iconic item in the Design Tasmania Wood Collection, the work is also listed as one of 100 items in Shaping Tasmania, an online exhibition of Tasmanian's most significant items.

Inspiration for the Cabinet came in 2003 when an article about Flinders Island was published in The Sydney Morning Herald. A picture of a Cape Barren Goose with its wingspan was featured and Perkin's idea took flight.

Kevin Perkins

*Cape Barren
Goose Cabinet*
1996

Huon Pine, Silky Oak, Ebony
Fine Silver and Brass
1570(h) x 780(w) x 500(d) mm



The understated elegance of the Writing Desk is due to Ross' skill as a master craftsman, his meticulous attention to detail and the unique beauty of Tasmanian Myrtle. The restraint and minimal detailing of this design results in a piece that can be viewed as a work of art whilst also serving as a functional piece of furniture.

Ross Straker

Writing Desk 1991

Myrtle, Leather, Felt, Ebony,
Brass, Ebonised Poplar Veneer
950(h) x 1200(w) x 800(d) mm



The Button Seat is one in a series of sculptural pieces of layered planar shapes. The series developed from Fisher's interest in how the eye operates and its relation to the brain. The playful series challenges visual perception through colour, form and layers. The work references twentieth-century artists Miro and Kandinsky.

Fred Fisher

Button Seat 2006

MDF, Plywood, Huon Pine,
Acrylic Paint
400(h) x 760(dia) mm



Houghton's Round Table is a modern interpretation of a traditional style. The veneer pattern on the top is known as a 'sunburst' and is particularly suited to a round table. The myrtle veneer was specially selected and arranged so that the grain intensifies towards the outside.

Stuart Houghton

Round Table
2000

Myrtle, Myrtle Veneer Jarrah
730(h) x 1100(dia) mm



The Loft Lounge chair is the perfect balance between the lab and the workshop; dividing the labour between the digital, and the craftsman's hand in such a way as to play to the strengths and capabilities of both. The result is a highly refined, sculptural product, suitable for both domestic and commercial settings, in national and international markets. The Loft Lounge chair represents a commitment to designing and producing world-class products, locally.

The tools available to the designer/maker of today are transforming the studio based design practices endemic to Tasmania. The Loft Lounge chair builds on our state's rich tradition of craftsmanship by embracing the industrial techniques made available by the arrival of a locally operated 5-axis CNC router. Two moulded plywood shells meet along a complex mitred seam which arches gently as it curves, creating a form which reveals its complexity quietly. Beneath the Tasmanian veneer skin of the Loft Lounge, are layers of design thinking, process and practise. The complex moulds and process used to create the outer shells with the greatest economy of materials, the CNC shaped upholstery foam, and the structure to support it, all speak of rigorous design practise and process.

VAN.TUIL (Scott Van Tuil)

Loft Lounge Chair
2019

Tasmanian Blackwood, Wool
670(h) x 817(w) x 820(d) mm

Van Tuil Design Studio was established by Scott van Tuil. Working across a diversity of modes, materials and scales, the desire is always to create objects that are beautiful in form and function, and meaningfully contribute to the spaces they inhabit.



Ancher's purpose in the Plied Rocker was to add a sense of volume to a sheet material such as plywood. The construction technique uses halving joints and takes advantage of the inherent structural nature of plywood (strength from laminations). At the same time, it makes a feature of the laminations in a decorative sense. The Plied Rocker has the capacity to be flat-packed.

Simon Ancher

Plied Rocker
2005

Plywood
800(h) x 1920(w) x 910(d) mm



This bench from laminated Eucalypt and stainless steel is a disciplined example of minimalism. It is an uncompromisingly simple representation of a clear idea pared to its essential qualities. It exploits the tactile and visual aspects of timber as surface and the strength and litheness of steel as support.

Craig Rosevear

Eucalypt Bench
1997

Eucalypt Laminates, Stainless
Steel
375s(h) x 2100(w) x 600(d) mm



The architectural forms of medieval cathedrals inspired Rodney's clothes rack design. The piece is made from a combination of celery top pine, the legs having been laminated for extra strength, and stainless steel. Each leg is hand shaped using a spokeshave (a small plane for shaping curved surfaces) to achieve the rounded shape.

Rodney Dransfield

Folding Clothes Rack 1999

Celery Top Pine, Aluminium,
Brass Hinges
905(h) x 840(w) x 600(d) mm



This delicate yet robust piece is a continuance of Bruce's desire to explore functionality and aesthetics in relation to space and place. The Tray Table is a great example of a multi-function object. The top of the table lifts off in one piece to become a portable tray. The construction of the supports has been achieved using simple joints, with no nails, screws or other fastenings.

Bruce Goodsir

Tray Table 1997

Solid Myrtle, Myrtle Veneers
500(h) x 500(w) x 500(d) mm



The Folding Table originates from a design by Trevor Cottell (1995–2006). Rex Heathcote, who studied with Cottell at the London College of Furniture, made the table under licence. Rex remodelled the design and added the spectacular veneer finish, transforming the original design into a quintessentially Tasmanian product.

After Heathcote completed his training at the London College of Furniture in 1980 he returned to Launceston, Tasmania. He established a wood workshop that became internationally recognised for a range of high quality well designed products. He has led in initiating a design movement in Tasmania that is dependent on the use of rare examples of veneers from the state's special timbers.

Heathcote continues to work out of his Longford workshop creating tables, chairs, side tables, chess boards, knife blocks and more.

The Folding Table is available in: Tasmanian Blackwood, Tas Oak, Sassafras, Huon Pine and Myrtle.

Rex Heathcote

Folding Table 1995

Figured Eucalypt Veneer, MDF
560(h) x 500(dia) mm



Trivets are tableware: designed to protect tables and bench tops from hot items – teapots, dishes, etc. – and to enhance display of these items. The Trivets are each cut from a single piece of timber, either Huon Pine or Blackheart Sassafras.

The Trivet design is an innovative and successful example of product manufacture, with over 5000 produced.

George is a practicing designer and a member and former President of the Woodcraft Guild Tasmania. He lives and works in Hobart. George has worked in a variety of materials and different timbers. His work ranges from large furniture commissions to small-scale utilitarian production items, such as his Trivet.

"A tree can have a life as a tree, but then it can have a life that can be as long, or even longer, as a beautiful object."

George Harris

Set of 4 Trivets 2006

Huon Pine, Blackheart Sassafras
15(h) x 130(w) x 130(d) mm

Helen Huxley Memorial
Acquisition



The Lighten Up Shelf is a torsion box construction, which utilises the properties of the timbers used both in terms of strength and flexibility. Very lightweight, the curve of the ends brace the piece, giving it a lot more strength than if they were straight.

Paul Bailey

Lighten Up Shelf
1999

Blonde Sassafras Veneer, Hoop
Pine Plywood, Brass
950(h) x 1425(w) x 260(d) mm



The Forest Dark and Forest Light series of rings are designed to showcase the beauty of two of Tasmania's iconic timbers. The base of the ring, which goes around two fingers, ensures that it feels secure and comfortable to the wearer while not distracting from the timber sphere. The effect is that the timber sphere appears to simply float on the wearer's hand.

**Linda Van Niekerk
and Trevor
Semmens**

Forest Rings
(Set of 3 Rings)
2011

Tiger Myrtle, Silver
150(h) x 40(w) x 70(dia) mm
150(h) x 40(w) x 50(dia) mm
150(h) x 40(w) x 40(dia) mm



A base of solid Myrtle and sides of Myrtle veneer are the basic elements in the construction of the box. The lid is the main decorative focus. A quintessentially Australian scene of eucalypt leaves and a butterfly has been constructed from inlaid Musk, Myrtle and Coachwood on a Sassafras background. The colours and burl patterns of the timbers have been carefully selected for contrast and decorative effect.

Paul Mineur

Marquetry Jewellery Box 2001

Myrtle Burl Veneer over MDF,
Blackwood, Jarrah, Sassafras,
Coachwood, Myrtle Burl, Musk
Burl
70(h) x 200(w) x 160(d) mm



The boxes Peter creates are intended as personal items to protect individual possessions. The boxes are always unique, as Peter allows himself to be guided by the complexities and characteristics of the particular piece of timber or veneer he is working with. His thorough understanding of the timbers he works with coupled with his fine craftsmanship ensures a product of value and beauty as well as being highly functional.

Peter Gorring

Two Boxes 1991

Huon Pine, Celery Top Pine,
Blackheart Sassafras, Felt, Brass
Hinges
30(h) x 140(w) x 90(d) mm

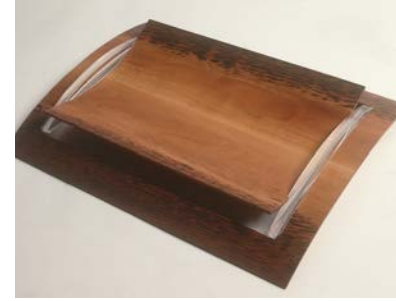


Neil has embraced the unique, naturally occurring pattering of the Black Heart Sassafras and constructed the boxes using matching pieces of veneer, that create a feeling of unity and companionship. The similarly patterned veneers alter the visual relationship between the boxes depending upon their placement in relation to each other.

Neil Vertigan

Boxes
1995

Blackheart Sassafras
90(h) x 185(w) x 285(d) mm



Bowl on Stand is a clever design, dealing with form and position. The contrasting shapes of this bowl and its stand are in fact perfectly matched. The bowl and base were initially formed as a single surface. The bowl was then cut out and its position reversed. It is supported by a Perspex frame, which holds the base and the bowl in position and allows the bowl to appear as if it is floating or suspended. The frame also provides the strength required to function effectively as a vessel.

Dave Humphries

Bowl on Stand
1997

Myrtle Veneer, Perspex
50(h) x 300(w) x 350(d) mm



An understanding of classical proportions is an essential element of Rolf's design. The Quaker Bench aims to support a person quietly, both physically and mentally, to encourage contemplation. It is contoured to conform to body shape and to assist in positioning the body in an upright position. Overall, the piece gives an impression of lightness and inspires a feeling of calm.

Rolf grew up watching his father making things in his workshop. Inspired by his father's love of the work of Ernest Gimson and the Arts and Crafts movement, Rolf became a designer and craftsman himself. Informed by music and classicism, Rolf strives to harmonise the objects he designs, to integrate the form and function of the object with the life of the owner.

"[My father] actually made me a toolbox and filled it with tools for me. It was really lovely of him, and I still have the toolbox and the tools and some of them still get used."

Rolf Shankley

Quaker Bench 1999

Eucalypt
780(h) x 1200(w) x 580(d) mm



This bench is an all-purpose piece designed for use in wet areas. It is well suited for external and general interior use. Its simple linear form makes it aesthetically appropriate in many environments and allows it to double as a side or coffee table. Alternative timbers can be substituted for colour and texture variations. It was designed so that it retained its aesthetic resolve in varying lengths, between 900 and 1800 mm.

Stuart Houghton and Craig Rosevear have worked collaboratively on furniture design since 1998, often on furniture for Craig's architectural projects, which Stuart makes.

Stuart has been designing and making furniture since the start of the 1980s. He now works from a studio at his Hobart home and is also metalwork technician at the University of Tasmania, Centre for the Arts. Stuart has a particular interest in seating.

Craig was awarded best graduate in architecture from the University of Tasmania in 1989 following which he worked in architecture in London and Hobart before starting his own practice in 1997.

Stuart Houghton & Craig Rosevear

Bench Seat 2001

Celery Top Pine, Stainless Steel
450(h) x 1500(w) x 400(d) mm



This bookshelf is inspired by the waves of Bass Strait. The shelves are representative of the turbulent sea, the movement of each one slightly different. The dividers symbolise buoys at sea, being tossed around in choppy conditions. Simon's intention was to create a bookshelf with an airy appearance and without the bulk of traditional bookcases, thus requiring less timber. It can be used against a wall or as a room divider.

Simon is interested in combining various metals with timber in his designs. His work combines traditional joinery and modern technology, sometimes including electronic devices such as lift mechanisms. He is inspired by the environment and organic shape and movement can be seen in much of his work. From New South Wales, Simon came to Tasmania to study Furniture Design at the University of Tasmania.

Simon Zablotzky

Strait Shelves

2006

Huon Pine, Myrtle, Stainless Steel
1950(h) x 1300(w) x 300(d) mm



The Drum 600 is one of a series of lighting products in the Axiom range, which also includes wall, floor and table lighting. The light shades are constructed using laser-cutting technology for both the timber veneers and metal brackets. The Drum 600 showcases the qualities of the Black Heart Sassafras through simple, pared design.

"We don't like a lot of ornament, just let the timbers that we've got here in Tasmania do the talking, you don't need to embellish them, they're figured and colourful enough."

Dan Whiting & Jane Hutchinson (Axiom Design)

Drum Light 600

2011

Blackheart Sassafras
veneer, Steel, Powder-coat,
Polypropylene, Rivets
300(h) x 600(Ø) mm



The entrance table evokes elegance and simplicity through the design of its leg form. A key element is that it eliminates the need for conventional rails, thus giving a sense of lightness to the piece. The front legs are steam bent and laminated, based around sweeping aluminium curves, which form the structure of the table. The entrance table is constructed from precious Tasmanian Huon Pine and Myrtle timber, giving it a rich warm feel. Its tall, elongated and slender form makes it a perfect compliment to any welcoming space.

"The Entrance Table is one of a series of pieces I have designed for entrances. Entrances are the places where we reveal ourselves to others, they are the spaces that mark the transition between the outside world and our personal 'inside' lives. In an entrance, we can share what we value and invite others to know more about us."

Brendan Sharpe

Entrance Table
2001

Huon Pine, Myrtle, Myrtle Veneer,
Aluminium
870(h) x 1500(w) x 450(d) mm

Image Credit: Peter Whyte Photography, 2016.

Design Tasmania Wood Collection

7. Brodie Neill, Alpha Chair, 2016
8. Rodney Dransfield, Laminated Bowl, 2001
9. Brad Moss, Vessel , 2006
10. Patrick Senior, Bookends, 1995
11. Paul Bailey, Multiform Container, 2001
12. Ian Hewitt (Axis Design), Lidded Containers, 1991
13. Kevin Perkins, Bowl, 1997
14. Michael Travalia, Set of 3 Vessels, 1999
15. Yoka Douglas, Pair of Woven Trays, 2008
16. John Smith, Vessel Bowl, 1999
17. John Smith, Ripple Bowl, 1991
18. Mark Bishop, Platter, 1995
19. Ben Booth, Vicissitude, 2008
20. Kevin Perkins, Mirror, 1995
21. Jose & Trisha Lehet, Bowl on Stand, 1997
22. Toby Muir-Wilson, Design Centre Landscape Box, 2013
23. Robert Blacklow, Marquetry Panels, 1999
24. Ole and Kathryn Winfeld-Petersen, Egg Cups, 1997
25. Patrick Senior, CUBIST MILL & SALT CELLAR WITH SPOON, 1999
25. Patrick Senior, Rocket Mill, 2006
25. Patrick Senior, Salad Servers, 1995
25. Patrick Senior, Soup & Sauce Ladle, 1993
26. Kevin Perkins, Side Tables, 1991
27. Stuart Houghton & Craig Rosevear, Ishi & Uma, 2011
28. Pacey Stronach, Bream Creek Rocker, 1999
29. Pippa Dickson, Variable Coupling , 2005
30. Matthew Smith, Short Division, 2011
31. Fred Fisher, Tower Clock, 1998
32. Bruce Goodsir, Personal Cabinet, 1995
33. John Smith, Riptide Chest of Drawers, 1997
34. Steve Reid, Tallboy, 1995
35. Peter Adams, Forest Bench, 1991
36. Stuart Houghton, Rocking Chair, 1992
37. Sally Brown, Chair Stools (set of 3), 2001
38. David Ralph, Bush Chair, 1970
39. John Smith, Riptide Chair, 1997
40. Brad Latham, Tiger Chair, 1995
41. John Smith, Bowstool, 2001
42. Allan & Jackie Witt (Witt Design), Stave Stool, 2001
43. Peter Costello, Snap Chair, 1993
44. Rye Dunsmuir, XO Chair, 2016
45. Marty Wolfhagen, Casuarina Chairs, 1995
46. John Smith, Picador Clothes rack, 1994
47. Chalit Kongsuwan (NUM), The Living Set, 2008
48. Marcus Tatton & Dan Magnus, Log Drum Percussion 'Djembe' Log Drum, 1993
49. Marcus Tatton, People and Forests Urn, 1996
50. Dan Whiting & Jane Hutchinson (Axiom Design), Almond Coffee table, 2001
51. Brendan Sharpe, Low Twist Entertainment unit, 2006
52. Ross Straker, Duo Chaise Lounge, 2006
53. Linda Fredheim, Pair of Myrtle Cabinets, 1997
54. Max Cross, Side Table, 1999
55. Kevin Perkins, Blackswan Lagoon Bowl #1, 2008
56. Paul Bailey, Small Chest, 1992
57. Kevin Perkins, Cape Barren Goose Cabinet, 1996
58. Ross Straker, Writing Desk, 1991
59. Fred Fisher, Button Seat, 2006
60. Stuart Houghton, Round Table, 2000
61. Scott Van Tuil, LOFT LOUNGE, 2019
62. Simon Anchor, Plied Rocker, 2005
63. Craig Rosevear, Eucalypt Bench, 1997
64. Rodney Dransfield, Folding Clothes Rack, 1999
65. Bruce Goodsir, Tray Table, 1997
66. Rex Heathcote, Folding table, 1995
67. George Harris, Set of 4 Trivets, 2006
68. Paul Bailey, Lighten up Shelf, 1999
69. Linda Van Niekerk & Trevor Semmens, Forest Rings , 2011
70. Paul Mineur, Marquetry Jewellery Box, 2001
71. Peter Gorrington, Two Boxes, 1991
72. Neil Vertigan, Boxes, 1995
73. Dave Humphries, Bowl on Stand, 1997
74. Rolf Shankley, Quaker Bench, 1999
75. Stuart Houghton & Craig Rosevear, Bench Seat, 2001
76. Simon Zablotsky, Stait Shelves, 2006
77. Dan Whiting & Jane Hutchinson (Axiom Design), Drum Light 600, 2011
78. Brendan Sharpe, Entrance Table, 2001

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