Design Tasmania

The Design Tasmania Wood Collection

1991 - 2019

Catalogue 2024

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 and workshops. The Design Tasmania Store presents a curated retail collection from Australian practitioners, with a core focus on Tasmanian designers and makers.

Image Credit: Emily Dimozantos, 2020.

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.

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

VAN.TUIL (Scott Van Tuil)

Loft Lounge Chair
2019

Tasmanian Blackwood, Wool
670(h) x 817(w) x 820(d) 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 practice and process.

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.

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Peter Whyte Photography, 2016.

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.

Brodie Neill

Alpha Chair
2016

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

Image Credit: Peter Whyte Photography, 2016.

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

Char Stools
2011

Set of 3
Salvaged Eucalypt, Stainless Steel, Beeswax
450mm (h) x 400mm (w) x 400mm (d)

Image Credit: Bruce Moyle, 2024

Abstracted and reduced from a sawhorse, these monastic pieces for occasional use are grounded and secure - seats to sit upright and breathe. The design utilises standard grade timbers often wasted, off-cuts thoughtfully assembled. 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 & Craig Rosevear

Ishi & Uma
2011

Eucalypt
Ishi (stool without ends) 500(h) x 560(w) x 350(d) mm
Uma (stool with ends) 510(h) x 800(w) x 340(d) mm

Image Credit: Peter Whyte Photography, 2016.

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

Salvaged Tasmanian Blackwood,
FSC Sapele Plywood, Bauwerk Paint
1000mm (h) x 650mm (w) x 300m (d)

Image Credit: Bruce Moyle, 2024

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

Image Credit: Peter Whyte Photography, 2016.

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 is interested in challenging the viewer to come up with their own ideas about how they relate to his work. This sculpture doesn't tell a specific story or present an aspect of humanity or history and through this it allows each person to bring his or her own interpretation to the work.

Ben Booth

Vicissitude
2008

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

Image Credit: Peter Whyte Photography, 2016.

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 Hyacnth Matting, Stainless Steel
660(h) x 1300(w) x 700(d) mm
640(h) x 2010(w) x 710(d) mm

Image Credit: Bruce Moyle, 2024

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 Recerche Bay, Southport Lagoon and Blackswan Lagoon.

Kevin Perkins AM

Blackswan Lagoon Bowl #1
2008

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

Image Credit: Bruce Moyle, 2024

Patrick Senior

Meg's Mill Nutmeg Grinder
2008

Sycamore, Ebony, Stainless Steel
125(h) x 52(d) mm

Image Credit: Bruce Moyle, 2024

Peter Costello

Prototype Lectern
2007

Image Credit: Bruce Moyle, 2024

The Button seat is one in a series of sculptural pieces of layered planar shapes. The series developed from Fisher's interested 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, Acrylic Paint
400mm (h) x 760mm (Ø)

Image Credit: Bruce Moyle, 2024

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

Image Credit: Bruce Moyle, 2024

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.

Donated by Andy Skuja

Brad Moss

Vessel
2006

Huon Pine
1030mm (h) x 1030mm (Ø)

Image Credit: Bruce Moyle, 2024

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.

Commissioned in 2006 to celebrate 15 year anniversary of wood collection.

Toby Muir Wilson

Design Centre Landscape Box 2006

Eucalypt Burl, Huon Pine, Goldywood
40mm0 (W) x 400mm (D) x 165 (H)

Image Credit: Bruce Moyle, 2024

The Rocket Mill evolved from a desire to bring greater presence to Indeco's range through the use of colour. In order to contrast the bright colours Patrick sought a whitish wood, selecting the beautiful fiddle-back sycamore. The Zassenhaus' ceramic mechanisms were sourced as the ultimate in quality but unfortunately are no longer available.

INDECO by Patrick Senior

Rocket Mill Salt, Pepper and Spice Mill 2006

Salvaged Sycamore (Acer Platanus), Coloured Stain, Stainless Steel, Ceramic Mechanism
63mm (Ø) x 170mm (l)

Image Credit: Bruce Moyle, 2024

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

Image Credit: Peter Whyte Photography, 2016.

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, just like the coastline..

Ross Straker

Duo Chaise Lounge
2006

Laminated plywood, Huon Pine veneer, stainless steel, kiln-polished glass, packing foam

730mm (h) x 1900mm (w) x 500m (d)

Image Credit: Bruce Moyle, 2024

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 Zablotsky

Strait Shelves
2006

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

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Bruce Moyle, 2024

While researching notions of liminal space (zones of social reality) and transit areas, Pippa became fascinated with pioneering aircraft and the early transportation history in Tasmania.

The form of the Variable Coupling bench seat was inspired by the dynamism of early flying boats that landed on the Derwent River. In plan view the 'x' represents the apparent stasis of the spinning propeller blade and in elevation the curve reflects the wave generated as the craft lands.

Pippa Dickson

Variable Coupling
2005

Huon Pine, Lacquer, Aluminium
430mm(h) x 2450mm(w) x 600mm(d)

Image Credit: Peter Whyte Photography, 2016.

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. Like many of Linda's other cabinets, the attention to detailing means the viewer has to interact with and use the piece to fully appreciate it.

Linda Fredheim

A Cabinet for Lady Franklin
2004

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

Image Credit: Bruce Moyle, 2024

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 & Jane Hutchinson

Almond Coffee Table
2001

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

Image Credit: Peter Whyte Photography, 2016.

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."

Axiom Design: Dan Whiting & Jane Hutchinson

Drum Light 600
2001

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

Image Credit: Peter Whyte Photography, 2016.

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.

Paul Bailey

Multiform Container
2001

Eucalypt, Eucalypt Veneer, Craftwood, Leather
56mm (h) x 272mm (w) x 272mm (d)

Image Credit: Bruce Moyle, 2024

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
100mm (h) x 272mm (w) x 250mm (d)

Image Credit: Peter Whyte Photography, 2016.

Stuart Houghton & Craig Rosevear

Bench Seat
2001

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

Image Credit: Peter Whyte Photography, 2016.

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

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.

Image Credit: Bruce Moyle, 2024

The entrance table evokes elegance and simplicity through the design of its leg form. A key element is that is 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: Bruce Moyle, 2024

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

Image Credit: Peter Whyte Photography, 2016.

Witt Design: Alan Witt and Jackie Witt

Stave Stool 2001

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

Image Credit: Peter Whyte Photography, 2016.

Stuart Houghton

Round Table 2000

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

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.

The table design was based on a coffee table he designed and made for his parent's 50th wedding anniversary.

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Bruce Moyle, 2024

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 OAM

Series of Five Marquetry Panels
1999

Snowberry – Blackwood, Sassafras, Banksia, Dogwood, Cheesewood
Eucalypt and Sassafras – Blackwood, Sassafras, Cheesewood, Tallow Wood, Dogwood
Trout Fishing – Blackwood, Sassafras, Myrtle
vTasmania Yellow Gum – Blackwood, Sassafras
Sassafras In Flower – Blackwood, Sassafras, Myrtle, Banksia, Cheesewood, Tallow Wood
415mm (h) x 315mm (w) x 10mm (d)

Image Credit: Bruce Moyle, 2024

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

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Peter Whyte Photography, 2016.

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
1999

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

Image Credit: Bruce Moyle, 2024

The Cubist pepper mill is one of a series of mills designed by Patrick Senior that includes cylindrical and ovaloid versions within the range.

The design evolved by chance from the many hours Patrick spends working with pieces of timber manufacturing the Indeco range of products.

The salt dish and spoon are a satisfying and functional solution to Patrick's dissatisfaction with saltshakers and grinders and complement the pepper mill. They add to the overall impression of simplicity achieved by clean lines and the absence of decoration or unnecessary detail.

The piece is finished with Danish oil applied by hand.

INDECO by Patrick Senior

Cubist Mill & Salt Cellar with Spoon
1999

Huon Pine, Goldey Wood, Stainless Steel
Mill: 160mm (h) x 57mm (w) x 57mm (d)
Dish: 25mm (h) x 58mm (w) x 58mm (d)
Spoon: 7.5mm (h) x 12mm (w) x 65mm (d)

Image Credit: Bruce Moyle, 2024

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."

Image Credit: Peter Whyte Photography, 2016.

Rolf Shankley

Quaker Bench
1999

Eucalypt
780(h) x 1200(w) x 580(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 Tasmania object design around the world, often in the suitcases of tourists!.

Image Credit: Peter Whyte Photography, 2016.

John Smith

Vessel Bowl
1999

Tasmanian Oak Veneer, Plywodd,
Brass
120mm (h) x 560mm (w) x 195mm (d)

Paccy's rocking chair is made with an infrequently utilised timber resource, blond 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 knocked-down for assembly after transport.

Paccy Stronach

Bream Creek Rocker
1999

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

Image Credit: Peter Whyte Photography, 2016.

This pod of 3 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
85mm (h) x 510mm (w) x 190mm (d)

Image Credit: Bruce Moyle, 2024

The Tower Clock was developed whilst Fisher was an Honorary Research Associate at the Centre for Furniture Design at the University of Tasmania.

This particular 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.

Fisher constructed the clock tower using Eucalypt veneer with the grain running vertically which elongates its appearance.

Fred Fisher

Tower Clock
1998

Tasmanian Oak Burl Veneer, MDF, Blackwood, German Movement
1700mm (h) x 230mm (w) x 200mm (d)

Image Credit: Bruce Moyle, 2024

The word tray is only an approximation when describing this elegant design of an object that can fulfill many roles. It may be a presentation bowl or a fruit dish as well as a carrying tray. It is also a lovely object in its own right and can grace a table of shelf.

This particular piece was developed through Yoka searching for a way to use the many strips cut and wasted from the edges in veneer mills.

She has found a way to put the pieces back together again to produce this beautiful functional article.

Yoka Douglas

Pair of Woven Trays
1997

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

Image Credit: Bruce Moyle, 2024

This delicate yet robust piece is a continuance of Bruce's desire to explore functionality and aesthetics in relation to space and place.

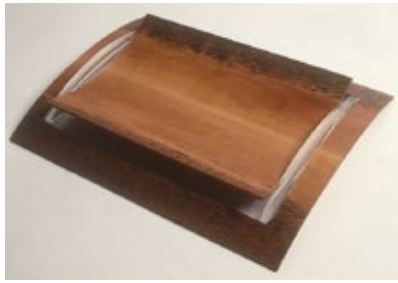
The Tray Table is a great example of a multi-function object. The top of the table lifts off in one piece to become a portable tray. The construction of the supports has been achieved using simple joints, with no nails, screws or other fastenings.

Bruce Goodsir

Tray Table
1997

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

Image Credit: Bruce Moyle, 2024



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

Image Credit: Peter Whyte Photography, 2016.

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.

"I work from old trees usually. The wood was quite unique with that deep fiddleback grain, it came from a very large tree and I only had a small piece of it. So I knew that it should be for something quite special. I remember thinking that I had to keep the design quite simple and let the wood speak for itself."

Jose & Trisha Lehete

Bowl
1997

Blackwood
120mm (h) x 450mm (d)

Image Credit: Bruce Moyle, 2024

The Bowl is constructed of aircraft plywood, a strong lightweight material that can be moulded and shaped into curved forms. Perkins, along with John Smith, was among the first of the Tasmanian wood designers to experiment using plywood as a base and laminating it with thin veneer strips.

The very rare tiger grain Myrtle that Perkins has used derives its name from the black fungal striations, like the stripes of a tiger, seen on the reddish brown heartwood of the Myrtle. Perkins saw in the patterned surface echoes of Fred Williams' Australian landscape panoramas.

The shape of the bowl is based on the traditional Aboriginal carrying vessels.

Kevin Perkins AM

Platter
1997

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

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Bruce Moyle, 2024

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 integrate the drawer-pull, unifying the functional with the design elements.

The chest of drawers is part of a series titled “riptide”. Its inspiration comes dually from the visual references of rippling waves that surround Tasmania and from the outcome of experimental research into moulding veneers into three-dimensional forms.

The grain of the Huon Pine veneer that covers the form further enhances the sense of rippling surface. The waveform of the drawer front integrates the drawer-pull (the sensuous contact point for the user) creating a unity of functional design elements.

John Smith

Riptide Chest of Drawers
1997

Huon Pine, Plywood
1400m (h) x 550mm (w) x 500mm (d)

Image Credit: Bruce Moyle, 2024

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.

The chair is structured from single sheets of laminated plywood with Huon Pine veneer on the surface to arrive at an economy of form that provides both great comfort and resilience.

John Smith

Riptide Chair
1997

Huon Pine, plywood, leather
900mm (h) x 450mm (w) x 500mm (d)

Image Credit: Peter Whyte Photography, 2016.

The Windfeld-Petersens' object designs are characterised by the combination of the use of metals in association with Tasmanian timbers.

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 & Kathryn Windfeld-Peterson

Set of 3 Egg Cups
1997

Huon Pine, Myrtle, Sassafras, Aluminium
75mm (h) x 45mm (Ø) each

Image Credit: Bruce Moyle, 2024

Kevin Perkins AM

Cape Barren Goose Cabinet 1996

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

Image Credit: Bruce Moyle, 2024

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

Image Credit: Bruce Moyle, 2024

The platter has long been considered amongst 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 Blackheart Myrtle. The shape and timber, together with the generous size of this bowl make it a significant piece.

Mark Bishop

Platter
1995

Blackheart Myrtle
40mm (h) x 620mm (ø

Image Credit: Bruce Moyle, 2024

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. The configuration of the shelves allows some items to be hidden away behind the subtle double doors, while others can be proudly displayed on the upper shelf.

Bruce Goodsir

Personal Cabinet
1995

Sassafras, electrical fitting
1825mm (h) x 405mm (w) x 400mm (d)

Image Credit: Bruce Moyle, 2024

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 remodeled the design and added the spectacular veneer finished, transforming the original design into a quintessentially Tasmanian product.

Rex Heathcote

Folding Table
1995

Figured Myrtle Veneer, MDF, Brass
560mm (h) x 500mm (Ø)

Image Credit: Bruce Moyle, 2024

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 AM

Mirror
1995

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

Image Credit: Bruce Moyle, 2024

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

Tall Boy
1995

Sets of Myrtle, Sassafras, Huon Pine
4mm (w) x 360mm (l)

Image Credit: Bruce Moyle, 2024

It is often said that good design is simple, and seldom is there a better example of this adage than these bookends.

The designer has answered the perennial question of how to preserve books in an ordered sense and yet have them easily available by a clever use of a split sphere and rod.

The piece is 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.

INDECO by Patrick Senior

Book Ends
1995

Blackwood, aluminium
80mm (Ø) x 255mm (l)

Image Credit: Bruce Moyle, 2024

Senior has a tendency toward utilitarian designs, which can be seen in these Indeco Salad Servers.

The uncomplicated geometric design allows them to work in harmony with one another, whether it is as a pair or displayed as an entire series. Patrick's Salad Servers are not only functional but also achieve an aesthetic and sculptural quality.

INDECO by Patrick Senior

Salad Servers (3 sets)
1995

Sets of Myrtle, Sassafras, Huon Pine
4mm (w) x 360mm (l)

Image Credit: Bruce Moyle, 2024

Neil has embraced the unique, naturally occurring patterning 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

Image Credit: Peter Whyte Photography, 2016.

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

Image Credit: Bruce Moyle, 2024

"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

Image Credit: Peter Whyte Photography, 2016.

Peter Costello

Snap Chair
1993

Golden Sassafras veneer, Hoop Pine plywood, stainless steel, steel & dye cast aluminium hinges, stainless steel rigging wire
825mm (h) x 415mm (w) x 420mm (d)

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. The chairs were successfully manufactured over several years in the 1990s, with a total of nearly 500 chairs being produced.

The Snap Chair has made it into publications such as Craft Arts International, Vogue Living Australia but most significantly it has been included in the international publication, 50 Chairs, Innovations in Design and Materials, Mel Byars, Rotovision, Switzerland. It was also included in the Best Tables Chairs, Lights, Mel Byars, Rotovision, Switzerland.

Image Credit: Bruce Moyle, 2024

INDECO by Patrick Senior

Soup and Sauce Ladles
1993

Huon Pine, Ebony, Leather
Soup 95mm (Ø) x 390mm (l)
Sauce 75mm (Ø) x 320mm (l)

Patrick Senior says that the design for the ladle evolved from a desire to make a wooden spoon utilising timber off-cuts.

The off-centre turning of the hollow of the spoon gives it a fine edge for scooping and is pleasing to the eye. The Ebony locking pin was chosen to provide contrast to the Huon Pine but without the need to introduce another material.

Image Credit: Bruce Moyle, 2024

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

Image Credit: Bruce Moyle, 2024

The Small Chest is constructed with Blackwood, using mortise and tenon and dovetail joinery, incorporating floating panels.

Bailey has fixed the lid with bronze hinges and a stainless steel stay. The understated nature of the fastening system allows the gentle intricacy of the woven panels to maintain a sense of focus.

"*In making the Small Chest I have interwoven many fragile Blackwood pieces to form a single object which, through this unity, gains strength greater than the sum of its individual parts. The 'many pieces – one whole' concept also relates to my view of nature and society being underpinned by innumerable, fragile and interdependent connections.*"

Paul Bailey

Small Chest
1992

Blackwood, Brass, Stainless Steel
270mm (h) x 295mm (d) x 470mm (l)

Image Credit: Bruce Moyle, 2024

Houghton's Rocking Chair is a sensitive design, focusing primarily upon its level of functionality, comfort and durability, which are aspects of the design he believes to be of the highest priority.

The low back rocker is influenced by the traditional furniture of the 18th century, however Stuart 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

Rocking Chair
1992

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

Image Credit: Peter Whyte Photography, 2016.

To be viewed from or towards, 45 movable blocks of Huon Pine supported by a Myrtle frame construct a living entity that evokes a sense of unity with the environment and invites dialogue between people.

The Forest Bench was designed by Peter and manufactured by Paul Mineur, a respected designer and manufacturer in his own right.

Peter Adams

Forest Bench
1991

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

Image Credit: Peter Whyte Photography, 2016.

In the manufacture of its 10 timber products lines, Axis Design places emphasis on hand and eye skills to give each piece its uniqueness.

The turned lidded containers, made from special Tasmanian timbers, express Axis Designs' philosophy on increasing the utilisation and value of forest resources.

Axis Design by Ian Hewitt

Lidded Containers
1991

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

Image Credit: Bruce Moyle, 2024

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

Image Credit: Bruce Moyle, 2024

Kevin Perkins Huon pine side table basically tells this man's story with graphic simplicity. With a reputation reaching beyond Australia, Kevin has been instrumental in lifting the profile of the woodcraft and design industry in Tasmania.

Every item of furniture designed and crafted by Kevin carries the same story – a celebration of one of nature's most stunning products.

Kevin Perkins AM

Side Tables (set of 2)
1991

Huon Pine
1000mm (h) x 400-600m (w) x 7250mm (l)

Image Credit: Peter Whyte Photography, 2016.

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
60mm (h) x 570mm (w) x 370mm (d)

Image Credit: Bruce Moyle, 2024

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

Image Credit: Bruce Moyle, 2024

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.

Gift of Professor Geoff Parr, 1995

David Ralph

Bush Chair

Horizontal (Anodopetalum biglandulosum)
970mm (h) x 560mm (w) x 480mm (d)

Image Credit: Peter Whyte Photography, 2016.

Design Tasmania Wood Collection

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10. Matthew Smith, *Short Division,* 2011
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12. Ben Booth, *Vicissitude,* 2008
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