

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
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

Dave's 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

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.

Brad Moss

Vessel
2006

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

Donated by Andy Skuja

Patrick'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. Through using a range of beautiful timbers, the Bookends compliment any decor. 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.

Paul Bailey

Multiform Container 2001

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

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

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

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 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 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, which can be displayed with integrity and purpose, 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 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

Myrtle
40(h) x 620(dia) 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 Perkins' great design talent 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
and 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

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

*Design Centre
Landscape Box
2013*

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

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

Snowberry

1999

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

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 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

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 knocked down for assembly after transport.

Paccy Stronach

Bream Creek

Rocker

1999

Blonde Sassafras, Chromed
Steel

1030(h) x 680(w) x 940(d) 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 65 0(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 and using its decorative possibilities, 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.

**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.

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'. The XO 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 Dining 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 contrasts in the set, including: movement and static, 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 Fredheim

*Pair of Myrtle
Cabinets*
1997

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

The side table is designed to highlight the unique qualities of Huon Pine veneer. The absence of decoration and unnecessary embellishments 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 Recerche 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 gains a strength greater than the sum of 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
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

*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's skill as a master craftsman, his meticulous attention to details and the uniqueness and 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.

**VAN.TUIL (Scott
Van Tuil)**

Loft Lounge Chair
2019

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

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

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

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.

Rex Heathcote

Folding Table

1995

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

The Entrance Table evokes elegance and simplicity through the design of its leg form. It eliminates the need for conventional rails, thus giving a sense of lightness to the piece. The 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 complement to any welcoming space.

Brendan Sharpe

Entrance Table

2001

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