

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 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

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

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

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 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

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 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 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' 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 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.

**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'. 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

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 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 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

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 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 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

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 O(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 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



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 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 liveness of steel as support.

**Craig Rosevear**

*Eucalypt Bench*

1997

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

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