

# LIBRARY

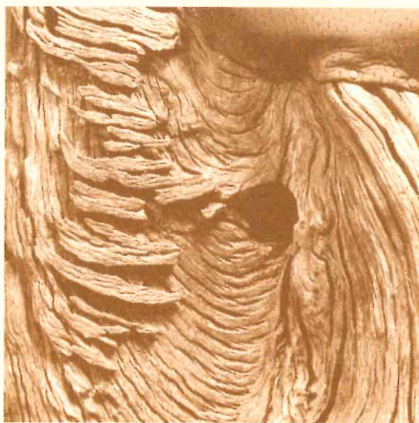
Department of Biodiversity,  
Conservation and Attractions

This PDF has been created for digital preservation. It may be used for research but is not suitable for other purposes. It may be superseded by a more current version or just be out-of-date and have no relevance to current situations.

PAM03610

INAUGURAL GRADUATES 1997

SCHOOL OF WOOD  
FOREST HERITAGE CENTRE  
DWELLINGUP



DIPLOMA OF ART  
FURNITURE DESIGN





## CONTENTS

<b>VAL CORDY</b>	<b>4</b>
<b>TROY DOWLING</b>	<b>6</b>
<b>JAMES HARRIS</b>	<b>8</b>
<b>LUKE JOHNSTONE</b>	<b>10</b>
<b>FLORENCE LEOSHEK</b>	<b>12</b>
<b>PATRICK LOW</b>	<b>14</b>
<b>ADRIAN MASTERS</b>	<b>16</b>
<b>DAVID ROBINSON</b>	<b>18</b>
<b>MARK SOUTHGATE</b>	<b>20</b>
<b>NICK WEST</b>	<b>22</b>
<b>MARTIN WHITE</b>	<b>24</b>

The Forest Heritage Centre congratulates 1996-97 graduates Val, Troy, James, Luke, Florence, Pat, Adrian, David, Mark, Nick and Martin on their exhibition and wishes them every success for their future careers.



### **FOREST HERITAGE CENTRE DWELLINGUP**

#### *alive in the jarrah forest*

The Forest Heritage Centre is a unique leaf-shaped building set in the jarrah forest at the timber town of Dwellingup. Inside, you will discover:

- ☉ WA's only specialist woodworking school where you can meet designers/makers at work
- ☉ Displays and exhibits that bring the forest to life
- ☉ A gallery featuring fine wood pieces made by WA's talented designers/makers

Outside, you can walk among the tree tops on the forest canopy walk, wander along magical forest trails, or explore a traditional Aboriginal 'mia' and an early timber getter's hut.

The Forest Heritage Centre is open seven days a week from 10am to 5pm.



VAL CORDY



*A six-year-old*

*Twig in hand*

*Drawing on the mud floor*

*Ideas, running deep and wild*

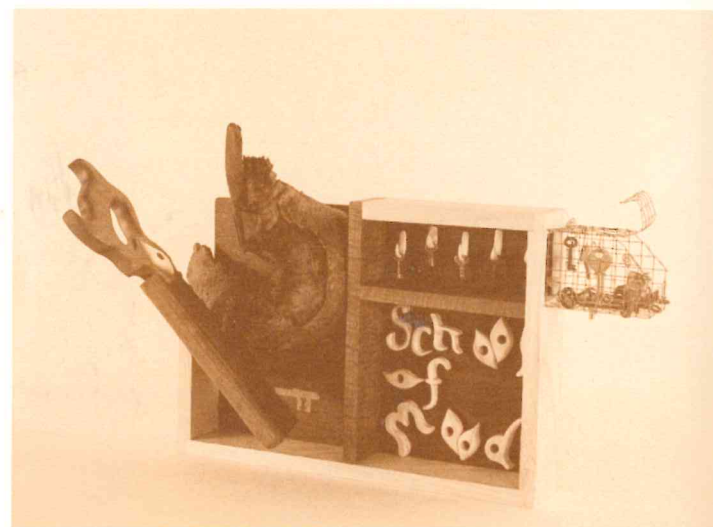
*The goblins*

*Trolls and fairies*

*Embroidering on  
her mind.*

Through myriads  
of time,  
it becomes  
apparent,  
that myths  
revitalise the  
rhythms of my life

I try to set them free, to manifest,  
in wood, projections clad in imagination.





## TROY DOWLING



I am from Margaret River and I have lived there for the past 15 years. I did furniture woodwork throughout Years 11 and 12. I started the course, straight after completing Year 12 and I am the youngest student in the Diploma of Fine Arts – Furniture Design.

I have always had an interest in art and craft through my parents love of it. My father is a well known designer and maker of ceramics, who owns and runs Margaret River Pottery.

I want to create products that will bring joy and happiness to people by satisfying their specific needs.

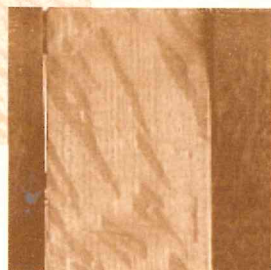
I have a desire to pursue a creative career as a fine woodworker. I have a passion for nature and find immense satisfaction in the intricate purity of form and colour found within it. I look forward to being able to incorporate this into future designs. As in the complexity of nature, I utilise numerous and unusual materials. I would like to increase public awareness and appreciation for innovative and individual furniture design.



At the beginning of 1997, James Harris, another student at the School of Wood, and I started a business—Joy Design. We have been designing and producing small gallery items. This partnership started as a project to earn a bit of money.

As this has been a success, we have decided to continue the business into next year, working through the School of Wood, where we are now leasing a workshop.

**Joy Design - Troy Dowling**





## JAMES HARRIS

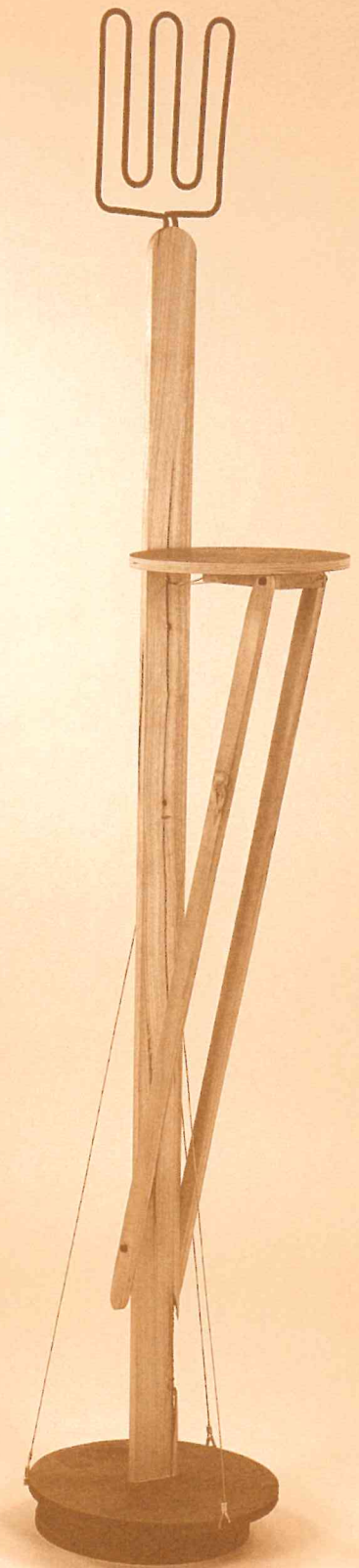
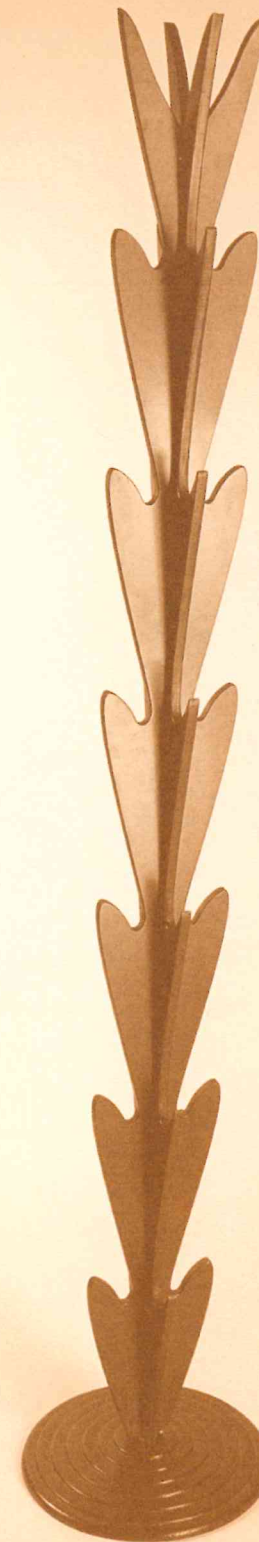
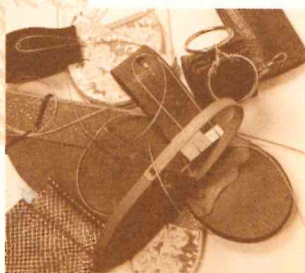


*To create my livelihood through my own design  
and hands in nirvana.*

*Innovative Individualism and the pursuit of  
truthful fulfilment is paramount.*

*Search for the essence.*

**Joy Design - James Harris**





## LUKE JOHNSTONE



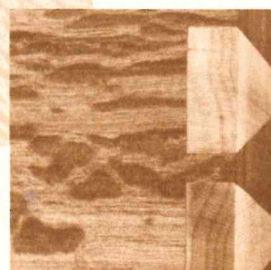
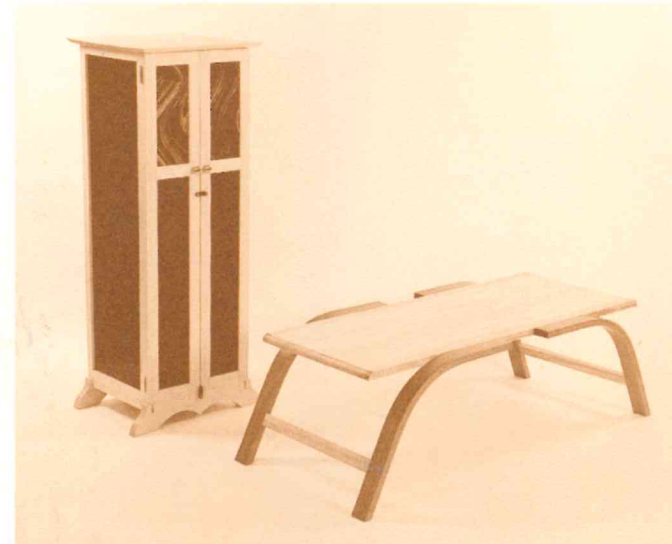
Since leaving Year 12, I've tried my hand in many professions, including drafting, patio and shed building, mining work, and most recently, consulting. Though I have had no involvement in woodwork since Year 10, it was wanting a change of profession and, being more creative, that led me to the School of Wood.

Currently, I am finding my style is swinging towards contemporary furniture, with an interest in mixed media becoming more apparent. I see this as a positive trend, as the market is currently flooded by traditional furniture.

My inspirations come from many areas, with architecture, the coast line and life experiences being the primary ones. This is why I feel the need to travel in coming years, to draw inspiration from alternative cultures and landscapes, and to promote myself.

In the future, I want Tsunami Designs to be thought of as an innovative and contemporary company creating timeless pieces.

**Luke Johnstone – Tsunami Design**





## FLORENCE LEOSHEK



### BACKGROUND

Born in Vancouver, British Columbia, Canada, of European parents, German mother and Russian father. She was raised on a farm, but throughout her education moved back and forth to the city.

In 1976, she graduated in nursing and worked in different areas of Canada in between travelling the world extensively.

Her great love of sports, including Aikido, provides Florence with a holistic approach to physical activity and spiritual growth.

An affinity and interest in the arts and a desire to work in this area, finally drew Florence to study Interior Design, in which she holds a Diploma. The study of spatial planning, furniture design and development of prototypes in mixed media provided a natural stepping stone for Florence's next step.

### FUTURE GOALS

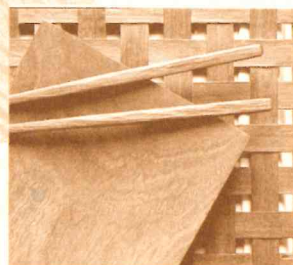
Florence's journey in woodworking began two years ago when she enrolled in the Diploma of Arts and Furniture Design, at the School of Wood, Dwellingup.

Having been raised in a country with a great tradition of trees, Florence learned from an early age, the value of trees maturing and how intimately trees bond us to nature. *There is a profound sense of being 'drawn in' by wood, as it bears its soul and displays its vulnerability, exposing its faults, age, character and inherent uniqueness, which it hopes will be recognised and shown for its truth—an object of lasting beauty.*

From what once seemed a remote dream, to be a designer and maker in wood, slowly we were taught to hold a tool, operate a machine as though it were an extension of ourselves. The wood makes us challenge ourselves, our belief systems, experiences and traits that a designer brings to her design. Designing is giving a piece of yourself. My role as a future designer and maker is to give that once living tree, new life, new meaning through empathy with its character and uniqueness.

Contemporary or minimalist design using mixed media describes Florence's work. From her work and travel in Japan, a strong Japanese influence is apparent. She reinterpretes traditional Japanese design elements in a contemporary idiom. Florence wishes to learn more about glass, metals, lacquer, stone, concrete and paper, and to use them within her work.

Upon completion of these studies Florence would love to combine travel with work experience. She has the opportunity to return someday to Japan, to work with a craftsperson who works solely with solid timber. Until she does Florence and Ginger, her four-legged friend, plan to remain in Australia. Her goal is to work with different craftspeople to develop her skills, techniques and gain professional work experience.





## PATRICK LOW



Let me tell you a little about the kind of furniture I like to make. It's not a style you'll find in the text books, so I've decided to call it *Conservative Contemporary*.

*"What does Conservative Contemporary mean?"*

For me it means using time honoured cabinetmaking skills and applying them in the following ways:

☉ It draws in a subtle way from particular periods and times without being too obvious in its origins.

☉ It doesn't offend people's sensibilities. A piece of this furniture can stand alongside and complement their existing furniture.

☉ It uses minimal decoration preferring to gain its impact from design and materials used. Only the best materials are used.

☉ It uses methods which optimise the timber's appearance but conserve its use, eg. veneering, torsion box construction.

☉ It makes some, but not extensive, use of mixed media.

☉ It uses oil and wax finishes or lacquer finish depending upon the furniture's location and the timber's features.

And where will I find the market for *Conservative Contemporary* furniture?  
Hopefully right here in Perth.

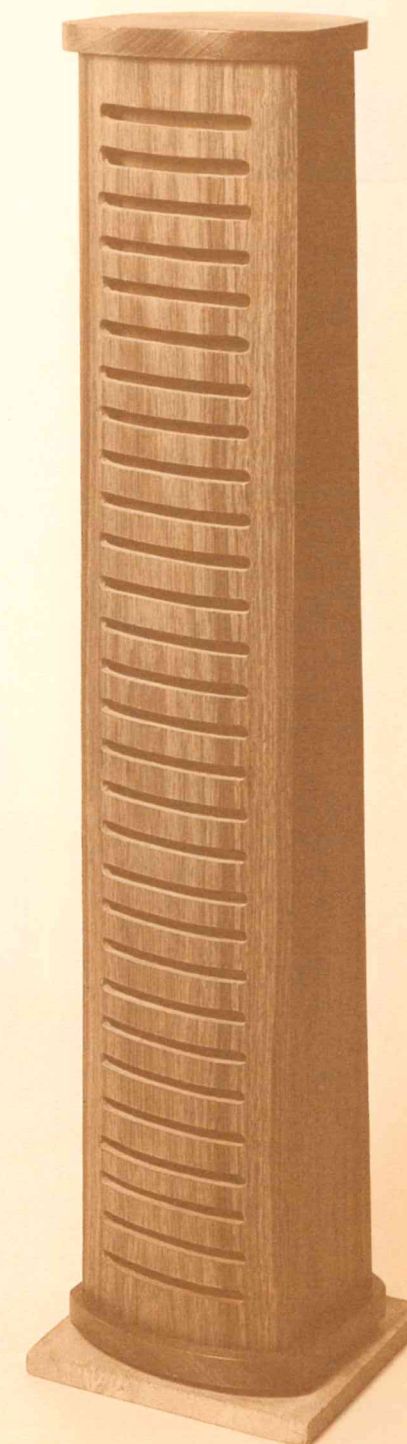
I intend concentrating on three markets for the foreseeable future:

☉ Furniture for the workplace, especially for the medical, legal, financial and insurance professions.

☉ Furniture for public situations, eg. restaurants and libraries, using timber steambending technology.

☉ Corporate and personal giftware. People are looking for quality gifts which use natural materials in an interesting manner.

When you are ready to step into the world of quality, *Conservative Contemporary* furniture designed to meet your specific requirements, please contact me.





## ADRIAN MASTERS



Twenty-one long years have passed since being brought into the world. Unknown to my parents then that I was to become a designer and maker of fine furniture.

Throughout those years I found I had a natural ability to draw. I refined this skill through my secondary education. I went on to graphic design studies, but found myself unfulfilled. I felt

I needed to express myself in a three dimensional form. After a time I found the School of Wood and haven't looked back since. I love the craftsmanship and have realised that there is nothing else I'd rather do.

The future for me is unclear. I wish to pursue a creative career in the fine wood industry and at some stage have the chance to set up my own business. Working for myself will provide me with a greater opportunity to produce my own designs, which feel is the key to enjoying the craft to it's limits.

In the meantime, I would like to work under someone who has a successful business and learn all I can from their experiences in the craft and avoid some of the pitfalls when I eventually start out on my own.





## DAVID ROBINSON



Timber is a medium which can be carved into appealing shapes or be left alone to show it's own figure, and look equally, if not more beautiful than the carved shape itself. Designing with this in mind, the timber can be a complimentary element or a design feature.

I enjoy manifesting my imagination into solid objects for all to see. They may be eccentric and not to everyone's taste, but to me they are displaying different aspects of my own personality. I don't like to be mentally constrained in any way while designing, so I try to solve the problems to relieve these constraints.

I take my time, as you must in the pursuit of perfection. I liken the development of my designs to that of an unborn child. Every idea is fed and nurtured until the prodigy is to be adopted.

I am continually developing my skills working with timber, but my abhorrence of constraints has led me to expand my knowledge of, and create objects using, other materials, manipulating them myself where possible. Some on my favourite materials include leather, copper, stainless steel and mirrors.

*"I waste nothing and like nothing wasted".*

I use scraps to create most small items.

The school of life is one I intend to be a student of for a very long time, learning from my mentor 'Experience' and listening to those around me. I hope only to leave if after bringing a sense of wonderment and fun to all who own, see and wear my creations, leaving behind a piece of me in every one.





## MARK SOUTHGATE



G'day

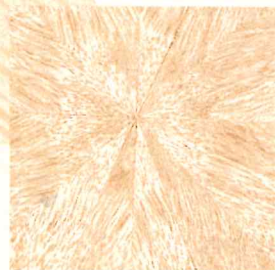
Mark Southgate's the name. I've had a love of and an affinity with the bush all my life. I'm 33 and have seen some of the country having traveled following various pursuits including soldiering (3 years A.R.A. - 131 Div Loc Bty, ENOG), driving trucks and mining. I moved to Dwellingup 8 or so years ago—a place that had been calling me since school cadet days when we came here on camps, a place where fate, or destiny, built the School of Wood, leading to me being included in the inaugural class of the two-year full-time course in fine woodwork and furniture design, the world of wood, art and design, where happily I have found my vocation in life.

Often I go bushwalking, as I have for as long as I can recall, and gain inspiration from the forest and its creatures—sitting, quietly watching a family of chattering Blue Wrens pass by; the stately jarrah and blackbutt over head; roos, relaxed, half-heartedly sparring; gnarled red gums; a halo of butterflies - hundreds - all shapes and colours, feeding on a blackboy flower; the unearthly quiet of walking through a sheoak grove; every breath of wind a gentle whisper; the shapes, the forms, the diversity of life brings a sense of perspective to the world.



When I am working on a piece, all this runs through my mind as I coax the beauty from the timber. Showing the timber to its very best is like a celebration of that timber and the forest. To be shown at something less than its best is unworthy of it. Wasting this valuable resource should be regarded as criminal.

My aim is to create the heirlooms of the future.





## NICK WEST



### INSPIRATION

*The ocean's might crashing on to deserted beach.*

*A tranquil water full in the depths of a hidden forest.*

*Travelling to a new place and exploring.*

### DESIGN PHILOSOPHY

*Ocean shapes, curves, triangles*

### Medium

*Timber*





## MARTIN WHITE



Born and university-educated in England, I spent twenty-eight years working internationally as a petroleum geologist and manager. These travels exposed me to many cultures, religions, sceneries, and climates. All of these now influence my approach to design and aesthetics.

As a geologist, I was often working in rural areas. From the swampy distributaries of the Ganges-

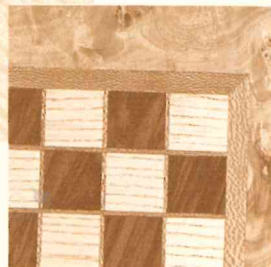
Brahmaputra to the mist-laden pastures of Europe, from the tropical jungles and high alpine moss forests of New Guinea to the vast hinterland plains of southern Africa and deserts of the Sahara—all have an inherent grandeur and natural serenity, which now seeps through the patterns of my life.

The Diploma of Arts (Furniture Design) at the School of Wood has given me a chance to re-establish contact with an old passion—the glory of timber. For decades I have made wooden items, from small turned pieces through marquetry tables and cabinets, to window frames and doors. But, with the skills I have acquired during the Diploma, these can now be made with greater style and precision, and can truly be classified as “fine”.



My design philosophy is to create a piece which becomes a part of the client's day-to-day life. The design must fulfill a function and/or be simply beautiful, and will have a story fundamental to its creation. Each piece will have some small motif or feature which is not at first apparent, and is only revealed on close inspection, eg. a marquetry design.

My construction philosophy is to build pieces of furniture that will be structurally sound one century hence. As such only the highest standards of choice of timbers, joinery, and oil or wax finishes will be employed, without reservation.





## SPONSERS

School of Wood  
Graduate Exhibition  
Proudly sponsored by:

Department of Conservation and Land Management  
Department of Resources Development  
Forest Heritage Centre Inc  
Department of Training  
Department of Commerce and Trade  
Peel Development Commission  
Alcoa Pty Ltd  
Colli & Son, Timber and Hardware Pty Ltd  
Gilly Stephenson Old fashioned Furniture Polish Pty Ltd  
Goundry Wines Pty Ltd

The graduate students gratefully thank their sponsors.



Forest Heritage Centre



WESTERN  
AUSTRALIAN  
DEPARTMENT  
OF TRAINING



3 - 12 December 1997  
Capita Building  
St Georges Terrace,  
Perth, Western Australia.

Photography by Chris Garnet





**FOREST HERITAGE CENTRE**  
*alive in the jarrah forest*

Acacia Street, Dwellingup, Western Australia, 6213.  
Tel: (08) 9538 1395 Fax: (08) 9538 1352  
Email: [fhc@ois.net.au](mailto:fhc@ois.net.au) Website: <http://kite.ois.net.au/~fhc>



Department of Conservation and Land Management