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Forest Heritage Centre's School of Wood Exhibition 1999

The exhibiting students of Class 1998–1999 wish to acknowledge the many lecturers who have inspired and assisted them throughout the two-year course.

In particular they wish to thank the Forest Heritage Centre staff and their construction lecturer, Malcolm Harris, for his high standards and expertise.

A special acknowledgment in memory of John (Fitz) Fitzgerald, an inspirational wood-craftsman.

Photography by Victor France.

The exhibiting students gratefully thank their sponsors for all the support received.



A Showcase for Our Students...

"It is with pleasure that I introduce students from the Diploma of Arts: Furniture Design (1998–99) through their work displayed at this exhibition.

"These students have undertaken an intensive two-year full-time course of study incorporating the development of skills associated with the design, construction and marketing of fine wood furniture. This exhibition provides students with an opportunity to showcase the design and construction skills they have developed during their time at the School of Wood.

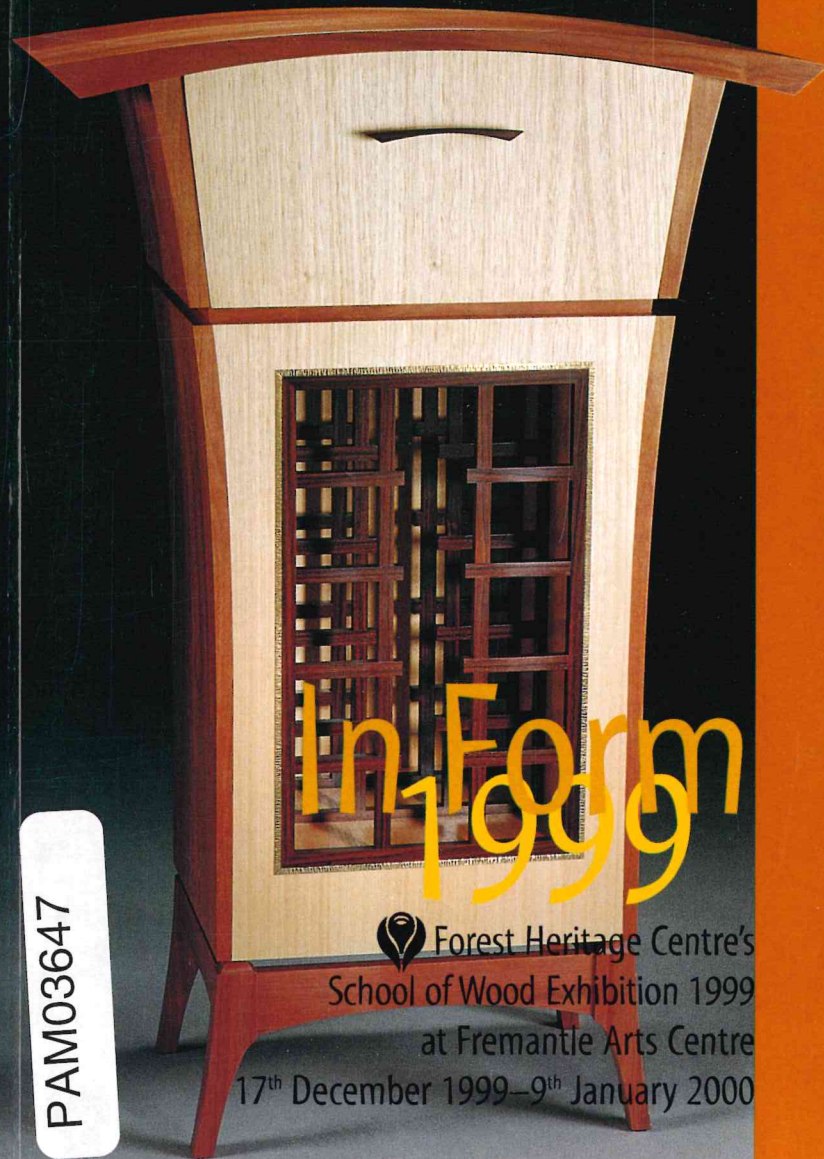
"The Forest Heritage Centre's School of Wood is proud of its facilities in providing a centre of excellence for the fine wood industry and its specific training needs. The students, whilst achieving great personal success, also inadvertently assist the Forest Heritage Centre in pursuing its mission: *to increase awareness and understanding of how Western Australia's forest heritage can be most effectively conserved, managed and utilised.*

"I wish the Class of '98–99 well in their endeavours in forging a career in the fine wood industry, and playing an active role in creating wealth and well-being for both Western Australia and Australia.

"The future now lies in their hands."

Malcolm Harris

In Form 1999



PAM03647

In Form 1999



Forest Heritage Centre's
School of Wood Exhibition 1999
at Fremantle Arts Centre
17th December 1999–9th January 2000

Contents



Forest Heritage Centre's
School of Wood Exhibition 1999

Forest Heritage Centre,
Dwellingup

Christopher Atkinson

Herbert (Bert) L. Bell

Cameron Bridge

Ashley Chopping

Warren East

Terry Fogarty

Matthew Ford

Sue Goldsmith

Bradley Green

Melissa Kolagow

Andrew Rennie

Dorothy Seeman

Jonathan Thompson

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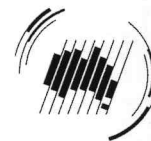


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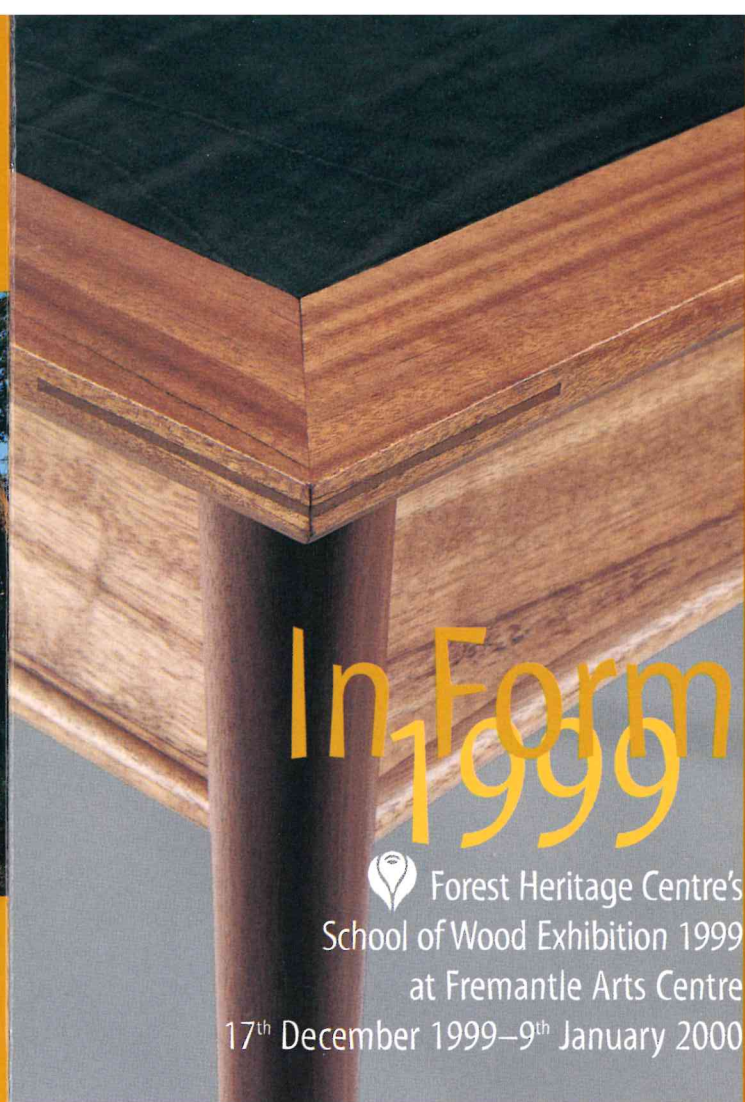
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Forest Heritage Centre's School of Wood



In Form 1999



Forest Heritage Centre's
School of Wood Exhibition 1999
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Forest Heritage Centre's School of Wood Exhibition at Fremantle Arts Centre 17th December 1999–9th January 2000

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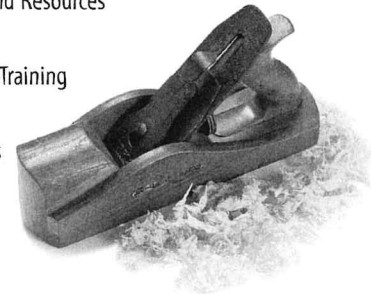
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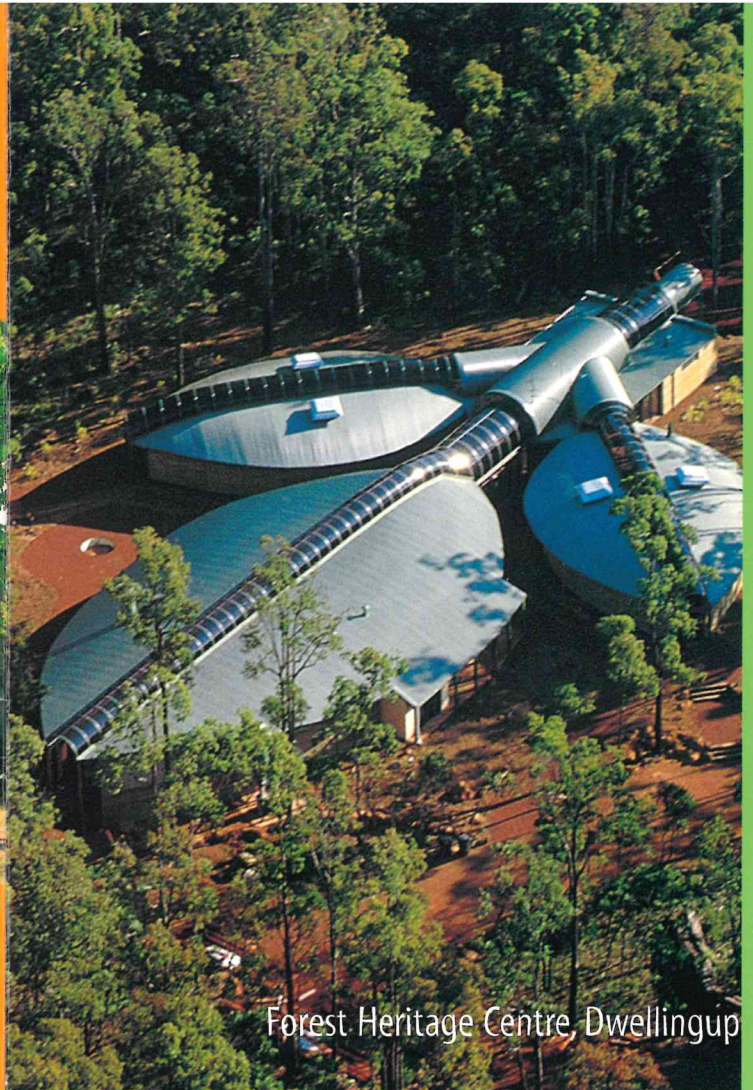
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Jarrah Forest Lodge—Forest Heritage Centre, Dwellingup

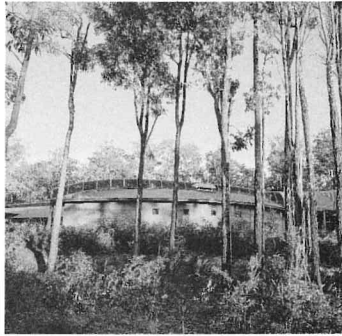


Forest Heritage Centre, Dwellingup

Forest Heritage Centre, Dwellingup

The *Forest Heritage Centre* personifies our forests, their heritage and their uses.

The *School of Wood* is Western Australia's only specialised wood training facility where visitors can meet the craftsman at work.



Courses conducted by the School of Wood include the Diploma of Arts—Furniture Design, the ever popular Creative Workshops, and specialist short courses in skill development associated with the fine wood industry. Best practices in woodcraft techniques are enhanced during these courses, through the Bunnings Forest Products 'Artist in Residence' and 'New Talent Scholarship' programs.

The *Fine Wood Gallery* is housed in one of the 'leaves' of the Forest Heritage Centre, and displays a range of fine wood products for exhibition and sale.

The *Interpretive Leaf* introduces visitors to the complexities of the jarrah forest, offering interactive displays as a prelude to a range of interpretive forest walks. Educational programs are available to schools to provide a first-hand experience and greater understanding of our forest heritage—past, present and future trends.

The *Jarrah Forest Lodge*, formally CALM's Forest Cadet School, nestled in the peaceful surrounds of the jarrah forest, provides accommodation and associated facilities for school groups, community groups and tourists. The Lodge's facilities also allow catering for conferences and lectures in a very relaxed atmosphere just a short stroll from the Forest Heritage Centre.

The Forest Heritage Centre, located a comfortable ninety-minute drive south-east of Perth, is nestled in the historic jarrah forest of Dwellingup.

The Forest Heritage Centre is the outcome of a unique partnership between the Fine Wood Industry and the Department of Conservation and Land Management (CALM). It commenced development in 1992 with a Commonwealth Government tourism grant. Additional funding was provided via State and local government, large and small industries and other private enterprises—a total of 45 benefactors.

The Forest Heritage Centre is a not-for-profit venture, managed by an independent Board with representatives from CALM, industry, the local community and fine wood practitioners.

A unique leaf-shaped building made of rammed earth, the Forest Heritage Centre provides the visitor with an increased awareness of the jarrah forests, their management and the advancement of Western Australia's fine wood industry.

Western Australia is fast gaining a reputation as one of the fine wood centres of the world. The Forest Heritage Centre, through its School of Wood, will significantly increase the industry's growth.



Sofa: *Blackbutt*

Christopher Atkinson



Wine Unit: *Tasmanian Myrtle, Victorian Ash, and Indian Rosewood with a Silver inlay*

Christopher Atkinson

Christopher Atkinson



Chris has grown up with an appreciation of timber and has always loved the craftsmanship of fine woodwork. After leaving High School, Chris worked in the Fine Wood Industry for a designer/maker in the Southwest of Western Australia.

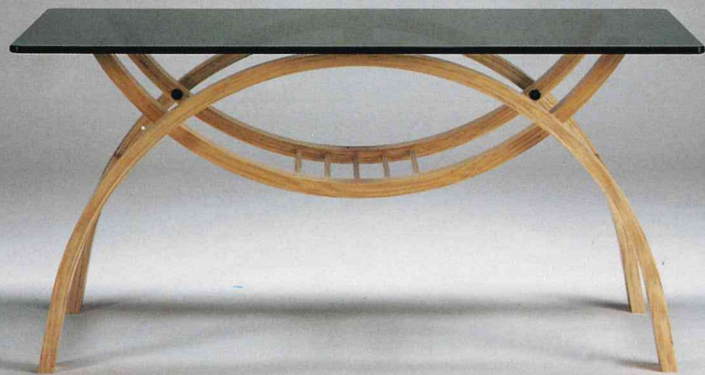
Encouraged by his Grandmother to express his artistic nature Chris found himself at The School of Wood in Dwellingup studying design and the fine art of furniture making.

Chris has experienced both solid timber construction and veneering techniques and now feels confident to use both to his advantage. He has also learnt a great deal about design in the last two years. His work is contemporary although he is still developing his own style.



Sofa: Blackbutt

Occasional Table: *White Ash with Glass top and finished with Blond Shellac
Timber for this project was sponsored by Austim.*



Herbert (Bert) L. Bell

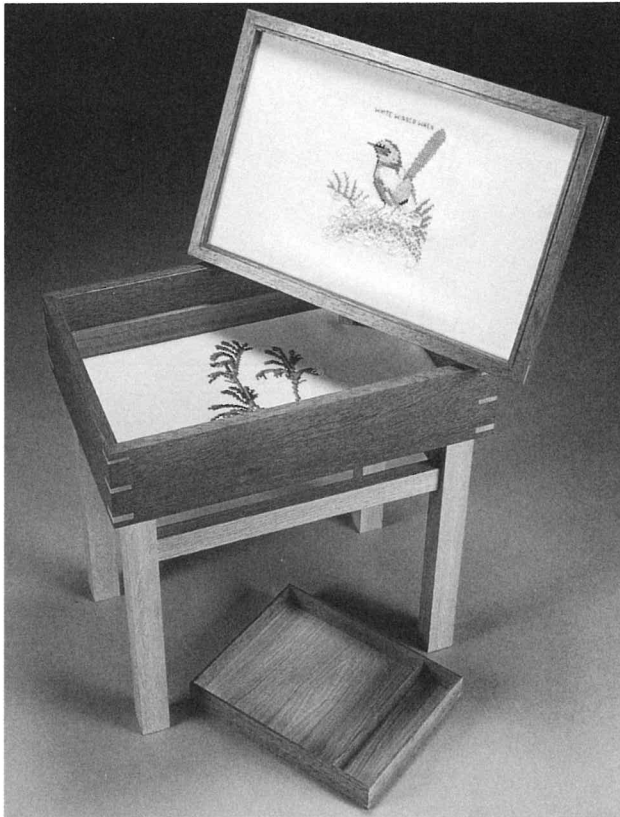
Chair entitled 'Sit or Play':
*The chair is constructed
using laminated Mountain
Ash for the legs and solid
section for the back, rails
and seat. The back supports
are in Jarrah. Detail has
been provided by through
tenons with Jarrah wedges.*

Herbert (Bert) L. Bell

Herbert (Bert) L. Bell



Craft Box entitled 'Organised': Jarrah and White Oak finished with Blond Shellac. Detail in the stepped Oak splines compliment the dark fleck Jarrah with hand cross-stitch by Leonie Bell showing native flora and fauna inside.



Bert was born in Meekatharra and educated in Chidlow and the Southwest of Western Australia.

A recent career change from communications has enabled him to pursue his long term passion with wood.

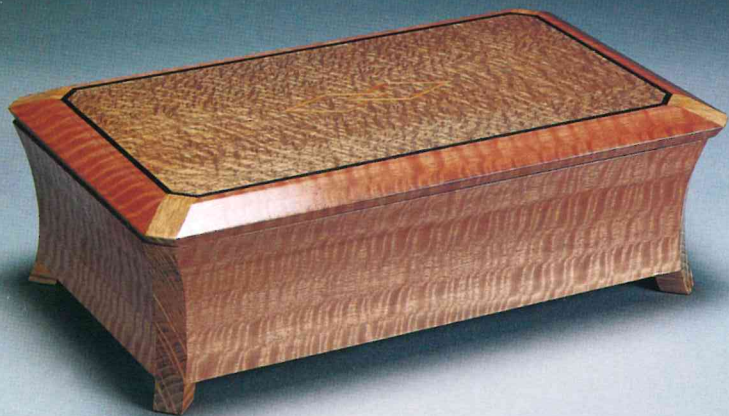
Bert is married with two daughters, both school age. He lives in Greenwood, a suburb of Perth W.A. and has commuted to Dwellingup while studying for the two years. His interest in furniture design is for simple designs using minimal solid timber but likes to use traditional construction methods where possible.

To highlight the natural features in timbers that work with the design is important and he sees special attention to detail and accuracy as his main attributes. He set out at the start of the course to design and construct pieces with curves and bends. This has been reflected in over 60% of his work.

The Arts course and the School of Wood has given Bert a good grounding to start his new venture. The pool of knowledge with those associated with the school is very large and diverse and he sees this as just the start of his huge learning curve.

Photography by Victor France.

Jewellery Box: *Ribbon grained paddock Jarrah, Silky Oak,
Woody Pear inlay, Sheoak legs tray, Pigskin Suede.*



Cameron Bridge



Chair: *Tasmanian Blue Gum and Sheoak.*

Cameron Bridge

Cameron Bridge



Cameron prefers using native timbers in his furniture believing that some of the most beautiful timbers available in the world are growing in Australia. Accentuated by local materials, Cameron's furniture is finely proportioned and features subtle inlays and unique details. The countenance of more recent designs has reflected his exploration of joinery techniques as visual elements. Methods of construction have shown to be important design components in the overall appearance of Cameron's pieces and future work will see him exploring the possibilities of steam bending and laminated forms.

Furniture making has become Cameron's passion supplementing his existing skills in toolmaking and ironwork.

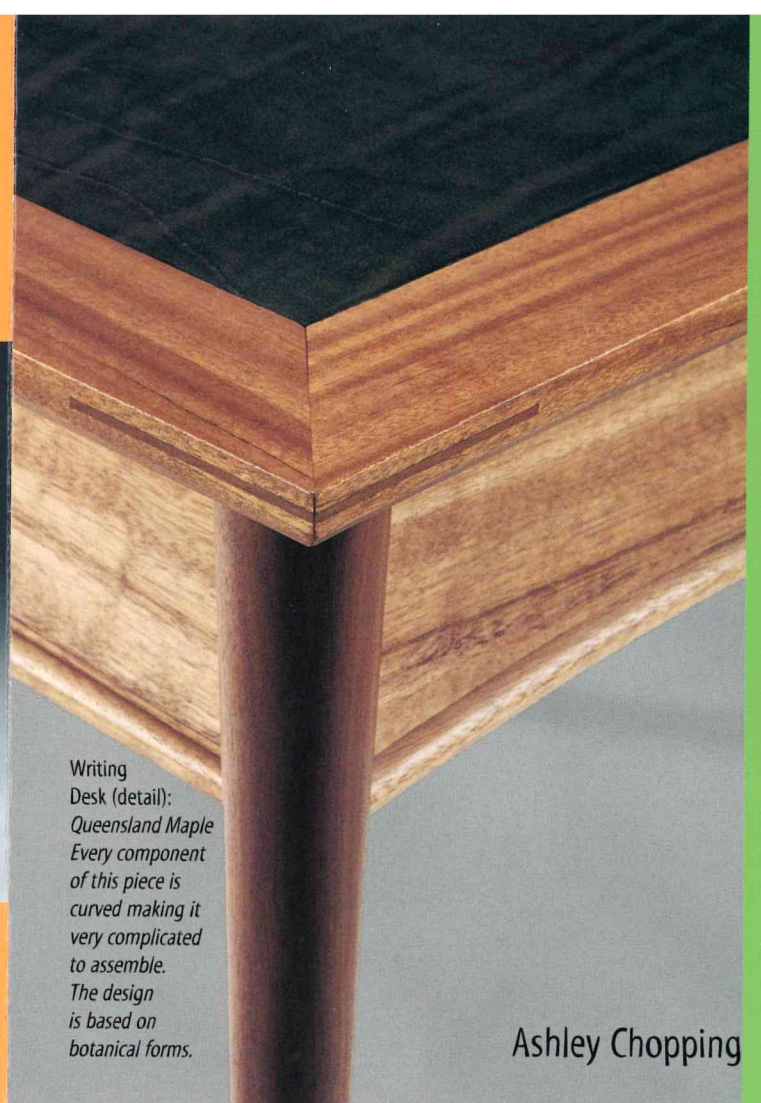
Sofa table: Ribbon grained Tasmanian Blue Gum, River Banksia inlay and Flooded Gum Burl, Gidgee socks.

Writing Desk: Queensland Maple

*Every component of this piece is curved making it very complicated to assemble.
The design is based on botanical forms.*



Ashley Chopping



Writing
Desk (detail):
Queensland Maple
*Every component
of this piece is
curved making it
very complicated
to assemble.
The design
is based on
botanical forms.*

Ashley Chopping

Ashley Chopping



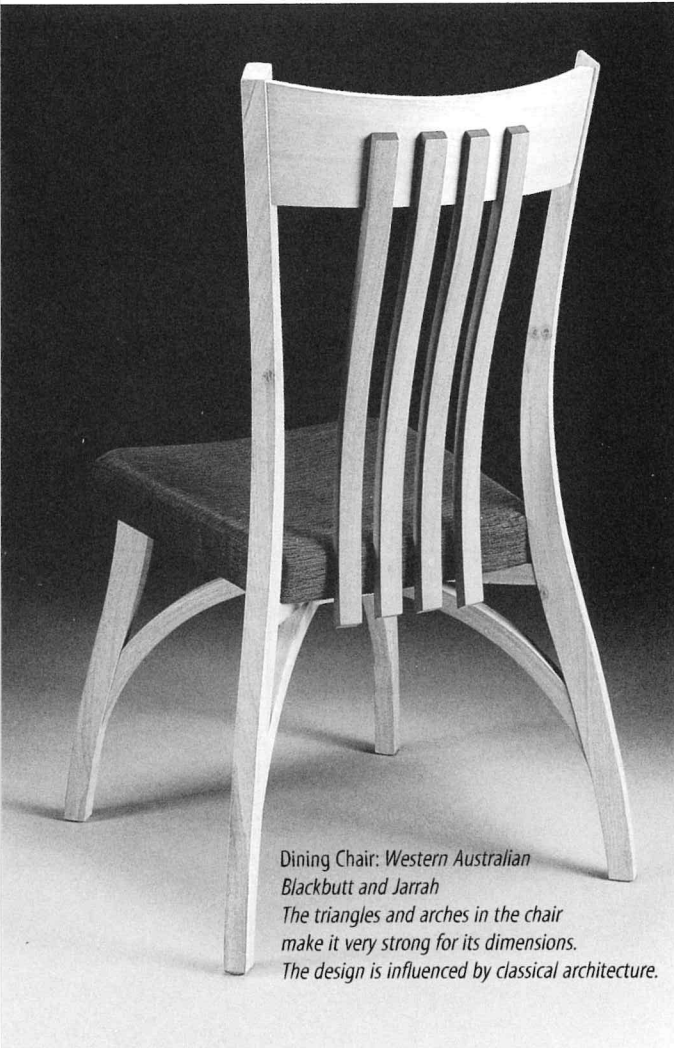
Ashley is an enthusiastic young designer/maker looking forward to a prosperous career in the Fine Wood Industry. He has been passionate about woodwork since childhood and is delighted to have the opportunity to enter this field as a professional practitioner.

Ashley feels that he has a lot to offer in the area of innovation. Rather than compromising on the aesthetics and ergonomics of a design he likes to develop techniques which enable complex components to be formed and then combined to create pieces of the highest standard.

Ashley's main design inspiration is the beauty of nature. There is also evidence of his engineering training influencing his work. Having grown up on the south coast of Western Australia, he is very in tune with the forest and the ocean. By immersing himself in these environments, he is able to attain the state of mind required to conceptualise unique pieces of fine woodcraft.

Ashley believes in the conservation of our natural environment. He feels that this need not hinder technological or economic growth and that an intelligent approach to all of these will go hand in hand. Ashley intends to apply this philosophy in developing his fine wood business.

Photography by Victor France.



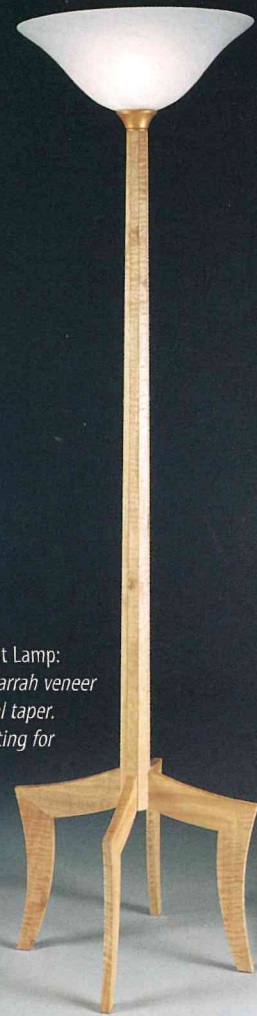
*Dining Chair: Western Australian
Blackbutt and Jarrah
The triangles and arches in the chair
make it very strong for its dimensions.
The design is influenced by classical architecture.*



Contemporary Upright Lamp (detail):
Curly Blackbutt and Jarrah veneer
Features an octagonal taper.
Sculptural mood lighting for modern architecture.

Warren East

Contemporary Upright Lamp:
Curly Blackbutt and Jarrah veneer
Features an octagonal taper.
Sculptural mood lighting for modern architecture.



Warren East

Warren East



Chair entitled
'The Dwellingup':
*Blackspot Jarrah, Sheoak veneer
Assembled with hide glue and
finished with sustainable non-toxic oils.
Formal dining chair designed
specifically for comfort.
One of a set of chairs and table.*

Coming from a rural childhood, Warren has always had an affiliation with the bush. Respect and admiration grew whilst working as an Apiarist, harvesting honey from Western Australian forests and heathlands.

Collecting timber over a 10-year period brought about a desire for the skills to work this exciting material. The School of Wood has provided the environment and stimulated the design process providing the knowledge to bring his dreams to fruition.

Thriving on the exhilaration as rough sawn timber transforms into the projected design, Warren believes that custom pieces of furniture should be a joy to own. To this end Warren uses predominantly indigenous Western Australian timbers combined with traditional woodcraft practices to create unique furniture. Heirlooms designed and made to last generations.

A desire to work sustainably has seen Warren explore the use of the hide glue as well as using oils and wax wherever possible to obtain the best finishes on his furniture.

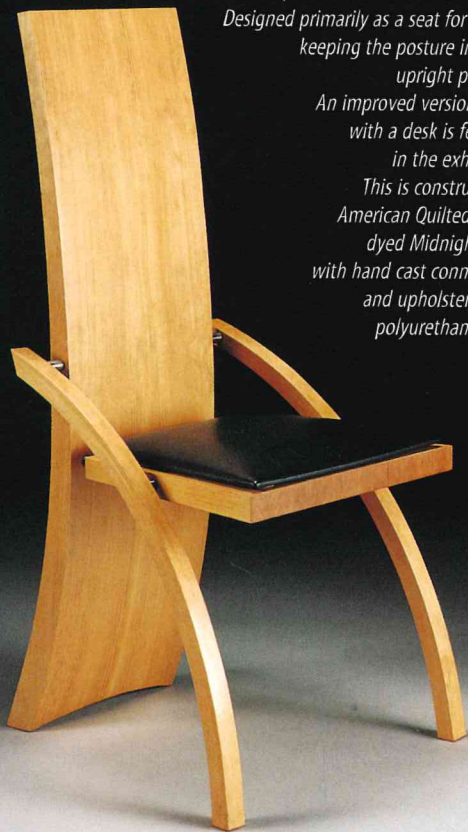
He is currently interested in clocks and wishes to explore lathe turned art further. Warren's ambition is to live with his young family in the Southwest of Western Australia creating and making finely crafted furniture and art, featuring design and quality.

Photography by Victor France.

Chair: A prototype chair designed and constructed with the help of Neil Erasmus. It is a torsion box with hand sliced Oregon veneers, stainless steel and black vinyl. Designed primarily as a seat for a desk, keeping the posture in a firm upright position.

An improved version along with a desk is featured in the exhibition.

This is constructed in American Quilted Maple dyed Midnight Blue, with hand cast connections and upholstered in a polyurethane fibre.



Terry Fogarty

Collector's Cabinet
(detail):

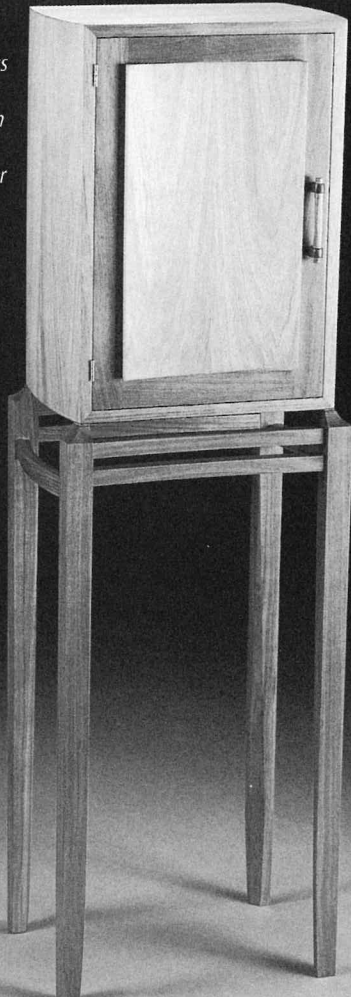


Terry Fogarty

Terry Fogarty



*Collector's Cabinet:
Inspired by the works
of James Krenov,
this piece has torsion
box sides that are
convex with the door
panel concave and
extending out of
the frame.
It is made entirely
out of Blackwood
both solid and
veneer with careful
attention paid
to the selection
of different hues
and textures
of the timber
to achieve a
two-toned effect.*



Terry was born and raised in the rural Victorian city of Ballarat. His original interest in woodwork began in his Grandfathers shed, cutting and nailing wood to make primitive toys. Then at high school he developed a keen fondness for wood and the simple items that were produced.

On leaving school, Terry spent 10 years working around Australia, mainly in the building and hospitality industries. In 1993 he purchased some basic tools and machinery and pursued furniture making for a living.

Terry's philosophy in design is to develop concepts in his mind, then produce a colour rendering and a full scale mock up, making design adjustments along the way. Once design changes have been made and construction methods finalised, the final piece is then built.

Art Deco Wine Unit: *Myrtle, Myrtle Burl and Wenge veneers.*
Incorporated also is torsion box doors and laminated bottle supports.



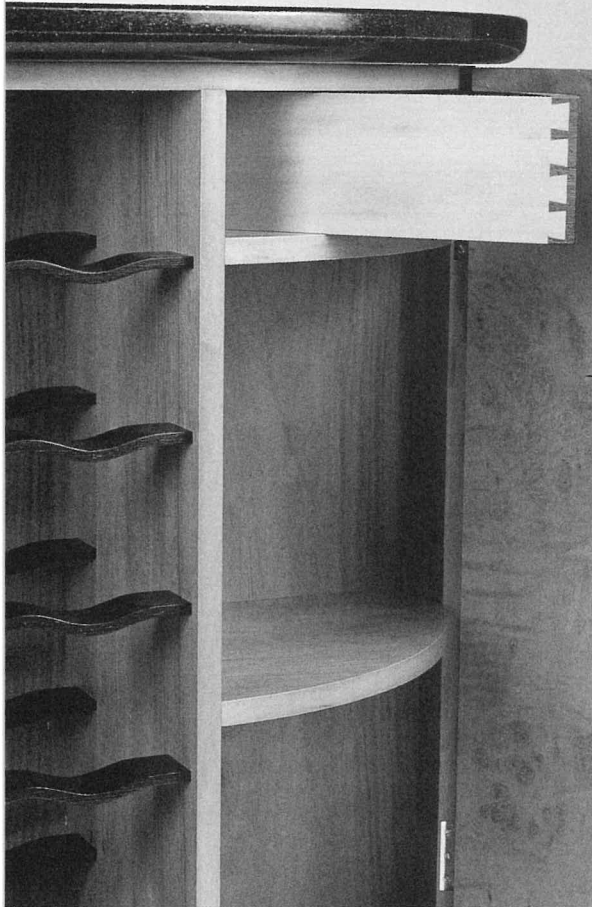
Matthew Ford

The Jacko Chair: *Laminated Sheoak and emu leather upholstery, the 'Jacko Chair' was inspired by footballer's, Mark Jackson and Gary Ablett. The hoops on the chair are based on the Geelong guernsey.*



Matthew Ford

Art Deco Wine Unit (detail): *Myrtle, Myrtle Burl and Wenge veneers.*
Incorporated also is torsion box doors and laminated bottle supports.



Matthew Ford



Matt is a young designer/maker from the farming district of Williams. Along with a keen interest in sport Matt has pursued an interest in wood from an early age. Study of woodwork at school led Matt to seek a career in fine woodcraft.

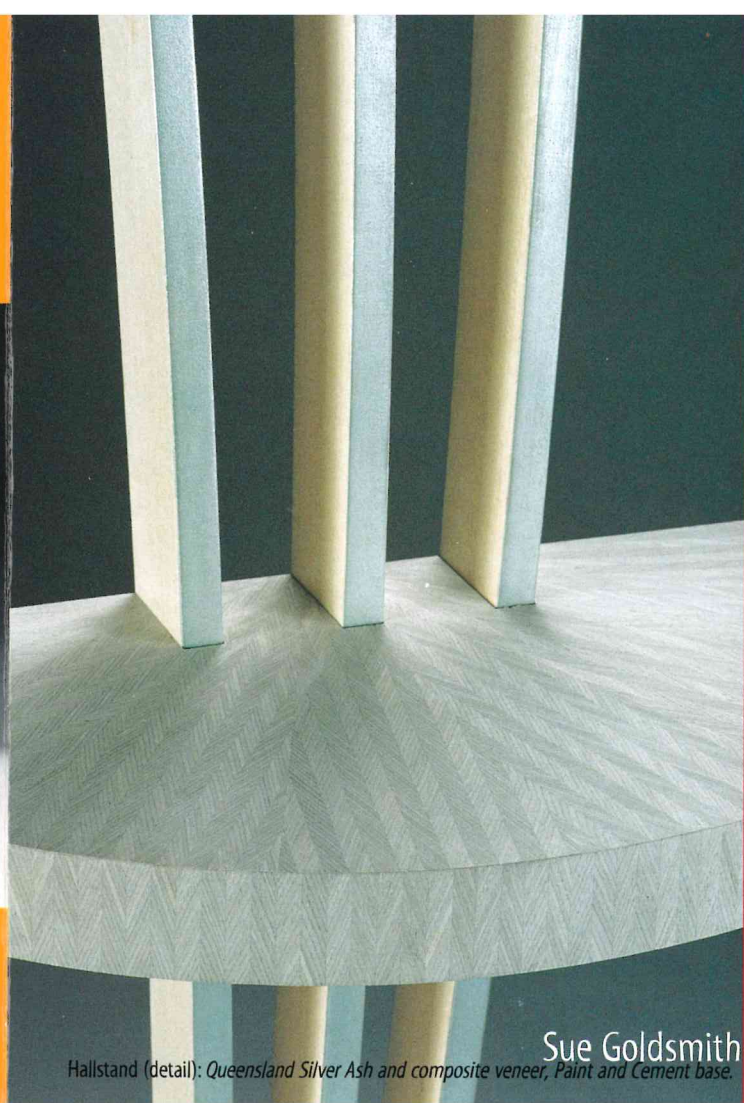
On completion of year 12, Matt studied at the School of Wood where he further developed his skills and a keen interest in woodturning. Matt has taken his time at the school as an opportunity to experiment with as many techniques as possible. One he has embraced with particular enthusiasm is laminating to generate complex curved forms in his work.

Matt hopes to fulfil his expectations when he returns to his home town of Williams by putting the skills he has acquired into practice at the professional level.

Chair: *Myrtle* with Wool upholstery and Polished Steel.



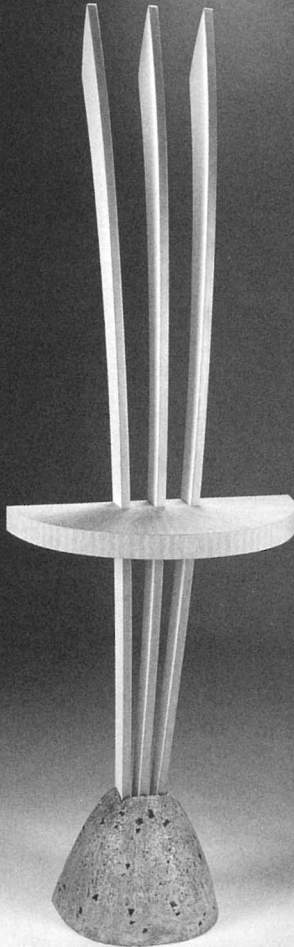
Sue Goldsmith



Hallstand (detail): *Queensland Silver Ash and composite veneer, Paint and Cement base.*

Sue Goldsmith

Sue Goldsmith

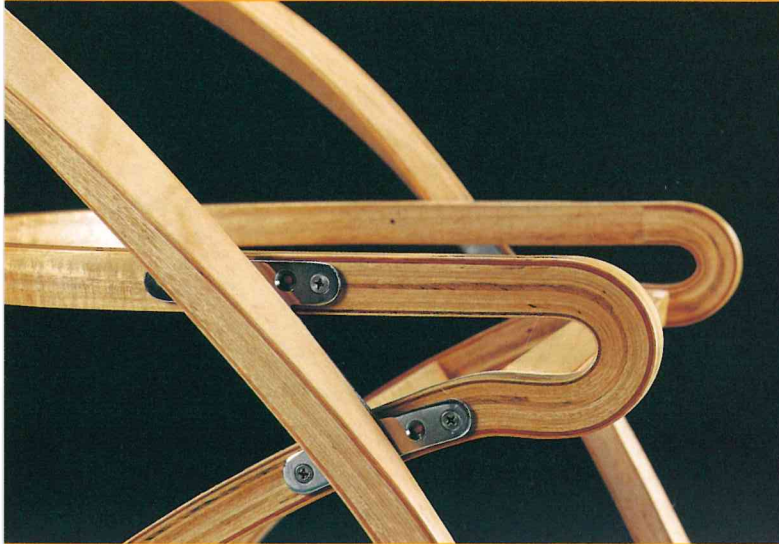


Hallstand: *Queensland Silver Ash and composite veneer, Paint and Cement base.*

Sue graduated from Central Metropolitan Collage of TAFE with a Diploma of Art and Design in 1992. She has found furniture design to be challenging and rewarding and the past two years have given her a sound grounding in furniture construction.

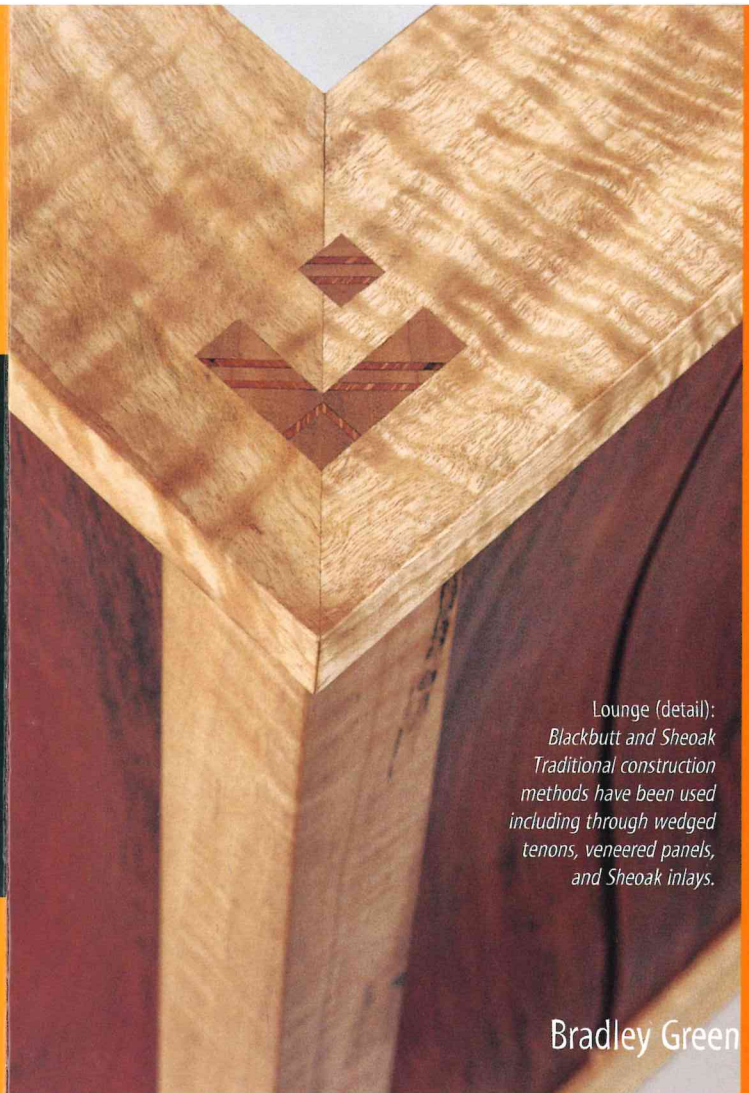
Sue enjoys the design process starting with an idea or form and following it through to the finished piece. Drawing from the vast range of materials available, she is producing furniture that is both innovative and functional.

Sue feels confident of her future in the contemporary furniture market.



Café Chair entitled 'La Café': Blackbutt, Sheoak and Stainless Steel
Techniques used for this chair include steam bending, laminating,
scarf joints, and hand woven seat.

Bradley Green



Lounge (detail):
Blackbutt and Sheoak
Traditional construction
methods have been used
including through wedged
tenons, veneered panels,
and Sheoak inlays.

Bradley Green

Lounge: *Blackbutt and Sheoak*

Traditional construction methods have been used including through wedged tenons, veneered panels, and Sheoak inlays.



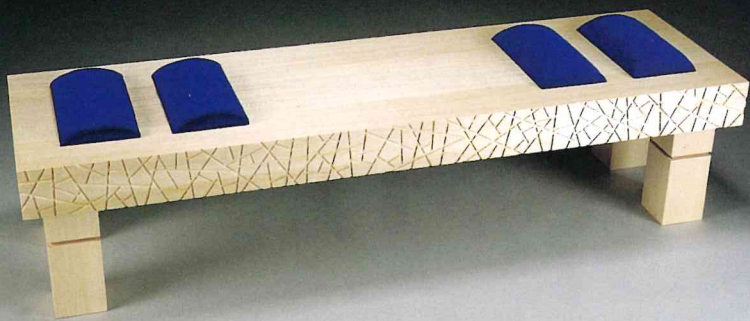
Bradley Green



Bradley is an enthusiastic young man with a passion for wood. He has been making furniture since his high school days. He has gained valuable experience in woodworking from working in a number of furniture making establishments, each having a vastly different product range and style. These include high production furniture, melamine and solid timber kitchens, as well as commissioned furniture of a European style.

Bradley has taken the opportunity these last two years has offered to discover and expand the boundaries of his designs. In doing so, Bradley has been able to express himself by producing fresh and innovative furniture.

To become renowned internationally as a furniture designer/maker is one of Bradley's aspirations. He plans to produce furniture for the international market during a long and prosperous career doing what he loves and does best.



Bed-end Bench: Designed to be positioned at the end of the bed and is constructed from Queensland Silver Ash and Myrtle with Velvet upholstery. Front panel features a random textured design.

Melissa Kolagow



*Chair: Anagre
Designed as an experimentation in form and ergonomics.*

Melissa Kolagow

Melissa Kolagow



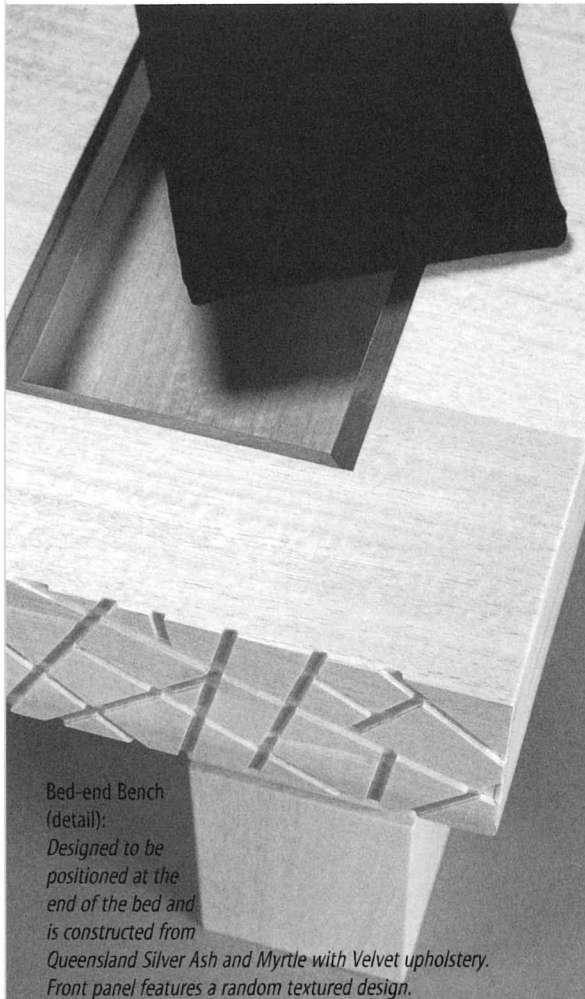
Melissa is a qualified Interior Designer who has worked in both London and Perth. Whilst she enjoyed design it was her desire to take it one step further, hence her application to the School of Wood. In addition to furthering her design training, she has been taught the skills and processes which will give her the freedom of designing and constructing her own pieces.

Being able to see a project through from the initial concept and design stage to construction and finishing gives her great satisfaction and the motivation to extend herself.

Her inspiration comes from many areas but culminates in contemporary pieces that are both functional and creative. The main features of her work are experimentation with colour and texture. These are often achieved with mediums other than wood.

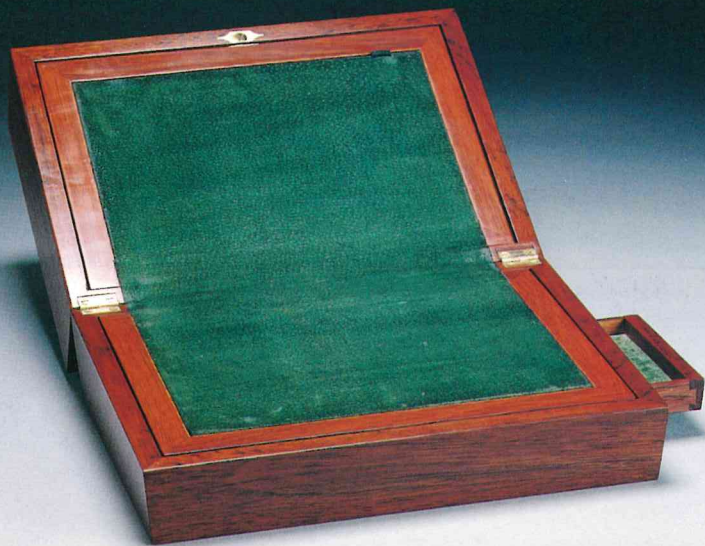
Eventually she hopes to operate her own designer/maker business and looks forward to furthering her knowledge and abilities in this industry.

Photography by Victor France.



Bed-end Bench
(detail):

Designed to be positioned at the end of the bed and is constructed from Queensland Silver Ash and Myrtle with Velvet upholstery. Front panel features a random textured design.



Businessman's Bill Box: Jarrah and Sheoak with green Suede

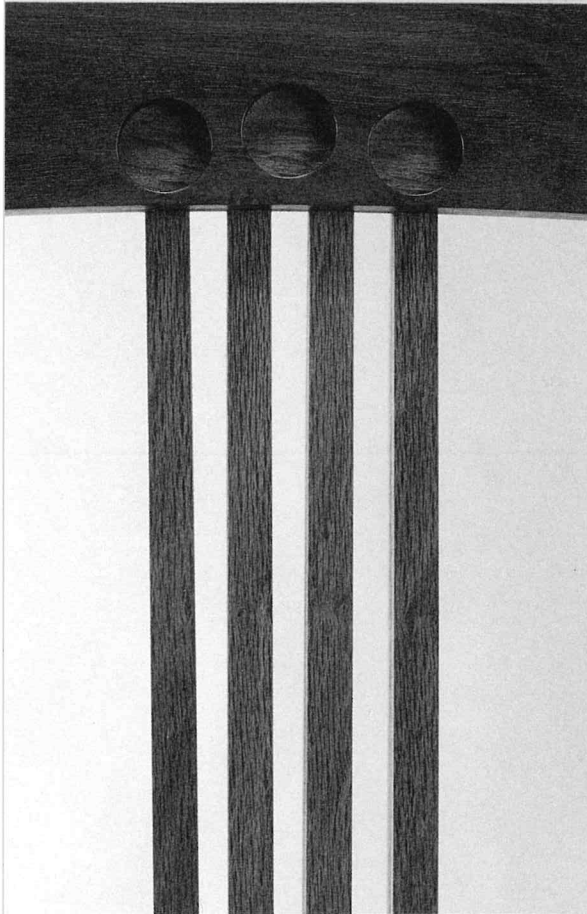
Andrew Rennie



Chair: Jarrah and Sheoak upholstered in green Velvet

Andrew Rennie

Chair (detail): Jarrah and Sheoak upholstered in green Velvet



Andrew Rennie



After completing a vocational course in Manufacturing Industry Studies at Mandurah Senior High School Andrew's career sights turned to woodcraft. Pursuing this direction meant more study in Fine Woodcraft which led Andrew to the School of Wood in Dwellingup.

Andrew strives to use every piece of timber to its full extent, while wasting nothing. Creating timeless pieces of furniture using traditional methods of a high quality. Distinctive individual pieces are indicative of his work and his passion for wood. Working with the wood and the processes involved give him as much pleasure as the finished piece.

After graduating from the Diploma of Arts—Furniture Design course Andrew would like to start his own business, producing fine furniture to order, or on a commission basis.

Four-Panelled Screen:

Queensland Silver Ash, Queensland Silver Ash veneer

Veneered panels, Laminated weave

Lacquer finish



Dorothy Seeman



Wine Service Table:

Tasmanian Myrtle,

Tasmanian Myrtle veneer,

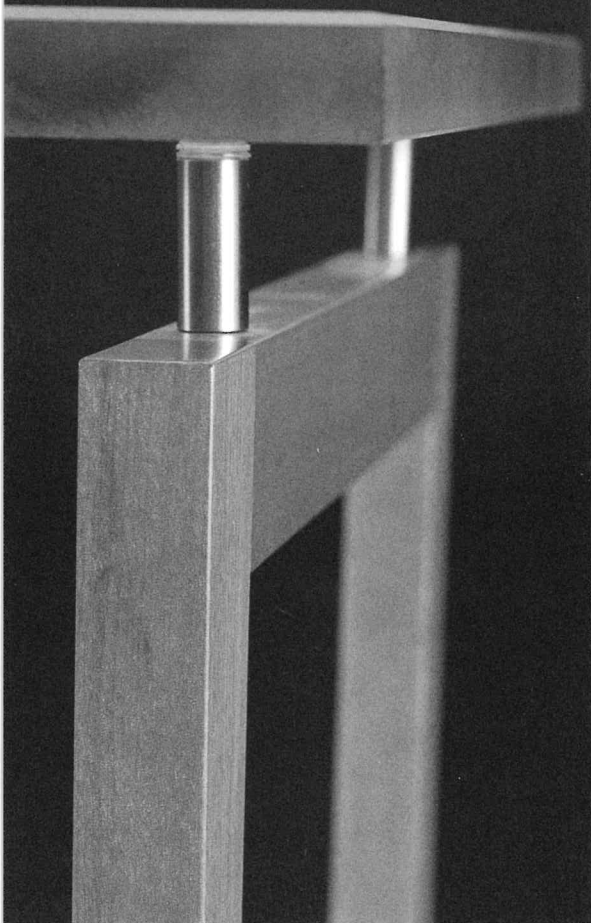
Sandblasted Glass,

Stainless Steel.

Lacquer finish

Dorothy Seeman

Wine Service Table (detail): *Tasmanian Myrtle, Tasmanian Myrtle veneer, Sandblasted Glass, Stainless Steel. Lacquer finish.*



Dorothy Seeman



Dorothy is an emerging designer\maker with a studio located near the edge of the Swan River at Mosman Bay, Western Australia.

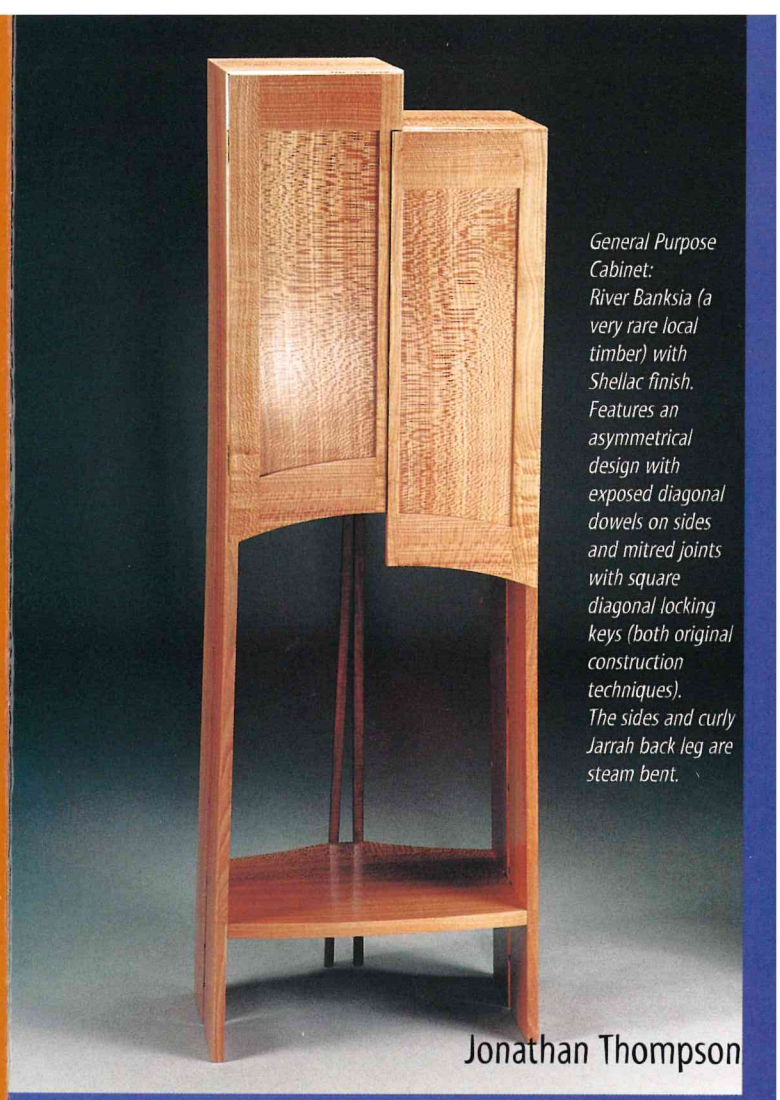
Dorothy came to the School of Wood with a background in mainframe computing. Her first experience with woodworking was in 1996 when she completed the first 'Women in Woodcraft' course run at the school. She has been able to pursue her desire to be enriched by the skills and knowledge that will enable her to contribute to the world of wood and design. Whether functional or non-functional, the creative processes are the same and her design horizons have been greatly extended and enhanced by her cross cultural influences. Dorothy likes to explore the structural aspects of wood construction and her influences are drawn from architecture, nature and classical styling.

Dorothy creates contemporary furniture that integrates different timbers and materials while focusing on functionality and form.



Armchair: Jarrah and Sheoak
Features a reclining back, reversible and washable cushion covers, and wedged through mortise and tenon joints for maximum strength and durability. Multiple curved components formed from solid timber are shaped on the spindle moulder using custom-made jigs.

Jonathan Thompson



General Purpose Cabinet:
River Banksia (a very rare local timber) with Shellac finish. Features an asymmetrical design with exposed diagonal dowels on sides and mitred joints with square diagonal locking keys (both original construction techniques). The sides and curly Jarrah back leg are steam bent.

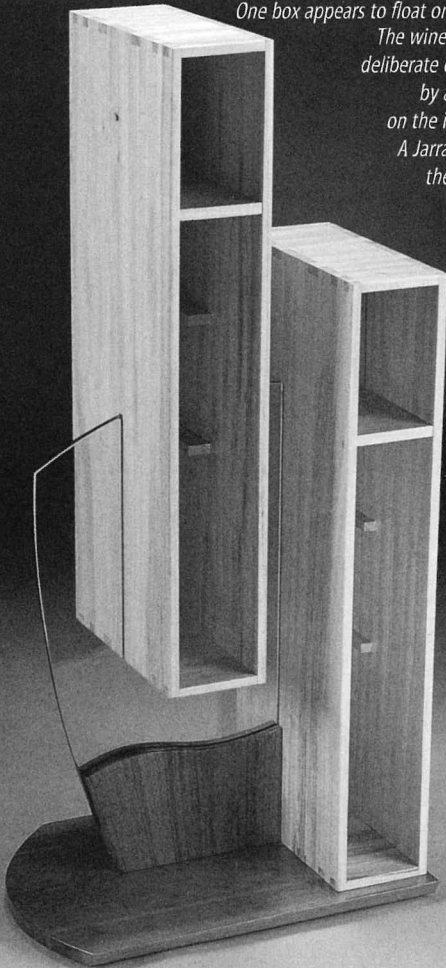
Jonathan Thompson

Wine Cabinet: Western Australian Blackbutt and Jarrah with a Lacquer and Shellac finish. Features two Blackbutt boxes to store wine bottles and glasses.

One box appears to float on a glass pedestal.

The wine bottles stack in a deliberate curve as indicated by a coloured groove on the inside rear panels.

A Jarrah plinth supports the glass and boxes.



Jonathan Thompson



Jon's interest in timber was fostered by his father who was a woodwork teacher and builder of many things wooden. Some of his earliest memories involve making things from timber.

Although Jon has spent the last 15 years farming near Manjimup, he has also taken the time to travel and work overseas, and in more recent years to run a furniture restoration business as a sideline to his farming enterprise.

From the furniture restoration he has gleaned an understanding of timbers, construction techniques and finishes that stand the test of time, and wherever possible applies this knowledge to the furniture pieces he now designs and makes.

He prefers to use local timbers and natural finishes.

Jon is a prolific drawer and it is mostly from this that he gets his design ideas. His designs reflect an interest in shape, proportion, and balance rather than decorative elements.