

Greg Collins

CARVING THE FUTURE



Scott Wise



John Gordon



Robin and Helen McArthur



Leslie John Wright

By Colleen Henry-Hall

The fine hardwoods of our native forests - jarrah, marri, blackbutt, sheoak and others - in the hands of our local craftspeople and furniture makers are the raw materials

for beautiful and functional works of art. Chairs, tables, cabinets, mirrors, musical instruments, kitchenware: the list continues. The one constant factor throughout is the use of

these beautiful timbers that occur nowhere else but the south-west corner of W.A. We've gathered some samples of work from the portfolios of only a few craftspeople at work in W.A.

Scott Wise

The electric guitar could have been chiselled out of a jarrah tree. Lying on the counter in Scott Wise's darkened shop in Fremantle, it picks up the feeble light coming from outside and throws it back, warm and tingling and alive.

The instrument (pictured) is actually made of separate pieces of wandoo, jarrah, red tingle, and Brazillian ebony, stained one colour. It is the first time that Scott, instrument maker and musician, has used red tingle for an instrument.

He said, 'What we lack in W.A. is a timber that is light, which is important in constructing instruments.'

'I've found that red tingle has a unique combination of the springy strength that karri has, but is lighter.'



D. Valentine



D. Valentine

Scott said, 'I really like to work entirely in Australian woods. They're available locally; I can control the way the wood is cut. It's the idea of using these woods that's important.'

'Working in this wood is a matter of technical evolution. It took traditional instrument makers hundreds of years to arrive at the optimum sizes and sounds for their instruments.'

'That same challenge is here, working with the woods of Australia.'

John Gordon

Henry the cat lies in the doorway of John Gordon's showroom-workshop-living quarters at Bannister Street Craftworks in Fremantle.

'Henry is my PR man, from the laid back school of public relations,' John says.

It's not hard to understand why: pause to pat Henry's sleek fur and you're drawn into the bright showroom to look at the softly gleaming jarrah pieces.

John is a businessman, a designer, a manufacturer. He decides what will sell, he designs it, and then he makes it.

His range includes kitchenware, desktop items, toys. Every one is

functional: nutcracker, toast rack, napkin ring, spinning top, egg cup, paperweight, cutting board.

He says, 'I use jarrah most often because it has a certain mystique among local people, which is passed on to tourists.'

He gets his timber from commercial outlets because they are the most convenient sources.



A. Borwick



A. Borwick

From a workshop made of laterite rock, perched on the edge of the Darling Scarp near Byford, Mac and Helen McArthur create original pieces of furniture using native timbers and radiata pine.

The clean, modern contemporary lines of Mac's free-standing pieces are often complemented by the intricate designs of Helen's carving.

Mac, who describes himself and Helen as design craftspeople, was trained in London before coming to W.A., where he and Helen met.

Mac says, 'It's important that what you make is aesthetically good as well as functional. A lot of would-be woodworkers don't have formal training, so they don't have the design skills they need.'



A. Borthwick

Most of their work recently has been for churches: altars, tables, chairs.

Mac designed and built from radiata pine the furniture used by the Pope on his recent visit to Australia.

They do most of their work in jarrah, but Mac says, 'In years to come, we'll see more and more other native woods used, such as marri, blackbutt and karri.'

'The CALM project that enables craftsmen to go into the bush to gather wood for their own purposes is a good idea, because timber that is now going to waste will get used.'

Robin (Mac) and Helen McArthur



Leslie John Wright

Semi-precious stone and native timber come together to evoke images of the Australian landscape in Leslie John Wright's designs.

He looks over the Swan River from his workshop and studio at East Fremantle, and, not surprisingly, water seems to figure largely in his designs.

He recently completed a presentation box for the Queen, made of sheoak, inlaid with pieces of blue-green and red stone and mother of pearl. The box represented the red Australian earth, the stone and mother of pearl the sea.

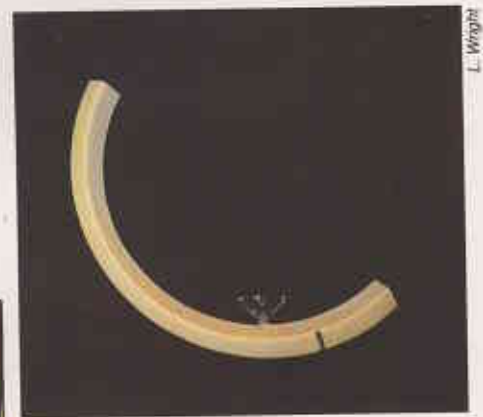
Until recently, Leslie worked almost solely in light coloured woods, of which W.A. has few. But he is turning more and more toward the warm, dark woods of our native bush.

'I'm looking hard at what I can find in my own lifestyle and in the country's topography.

'These creative elements will help me find a design that is Australian by nature and one I can use to develop a collection of furniture that is unique to this country.



L. Wright



L. Wright



L. Wright



L. Wright

'Crest' conversation chairs.

Secrétaire, sheoak stained charcoal grey. Design: L.J.Wright/R.Bell, Made by L.Wright. (top).
'Horizon' brooch. Carved huon with sapphire and 18ct gold (middle).
'Hemisphere' bowl, made of sheoak painted, stained and lacquered (bottom).

Greg Collins

A third-generation wood craftsman, Greg Collins works from his base in the South-west, close to the materials he uses in his work: jarrah, sheoak, blackbutt, blackboy, banksia.

His furniture and ornamental pieces are largely commissioned work, and he'll visit clients' homes, talking over ideas and getting a clear picture of where his work will eventually end up.

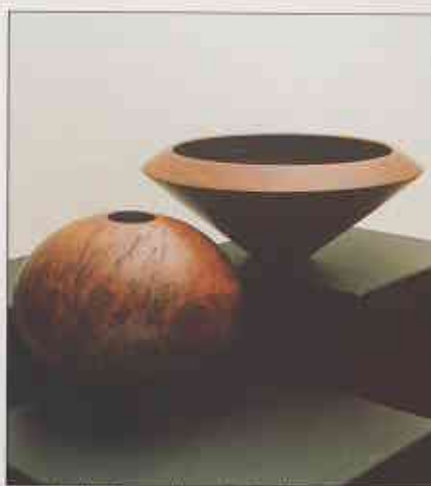
Greg works only in timbers he finds in the South-west, timbers rich in grain pattern, with a wide range of subtle colourings.

He gathers his material from the forests, often salvaged pieces of timber no one else will use.

He will take varying sizes of wood, using them as a segment of a large

dining table or cabinet, or whole for smaller, woodturned pieces.

Greg has had 40 exhibitions around Australia; his work was shown in Tokyo last year and Hong Kong this year, and drew a very favourable response.



Jarrah (top) and jarrah burl bowls.



The coffee table is jarrah - and so is the dragonfly: 350 laminated pieces to be exact.

Fine Wood Project

A new Government initiative based at Manjimup Timber Park aims to foster the fine wood industry in the South-west. Coordinated by Karen Keely and funded by the Department of Employment and Training, the project team will assist with enterprise development, productivity improvements and marketing strategies for fine wood products.

These products can range from sculptured pieces to finished furniture. There is a preference for the unique timber of the South-west, such as jarrah, marri, sheoak, blackbutt and banksia. Individual design and high quality finish are a feature of this work.

It has been the nature of this industry that the crafts people have worked by themselves and in relative geographic isolation. The project team will develop a register of makers, designers and galleries. This will help streamline both supply of timber and marketing of products.

The project will also set up training programs for the fine wood industry, and administer a number of small grants to foster productivity improvement.

Already a craftwood licence has been established by CALM. For \$10.00 the craft person can take up to three cubic metres (three trailer loads) of any material on the forest floor, regardless of length, in a one-month period.

While most people in this emerging industry prefer to fossick for their own material in the forest, CALM has also conducted auctions of small lots of logs and burls at Manjimup, and a recent one at Harvey which found great demand for sawn speciality timbers.

For further information on the Fine Wood Project you can contact:

Dr Karen Keely
Coordinator, Fine Wood Project
'Old Police Station'
Timber Park
Manjimup WA 6258
Phone (097) 71 2641

LANDSCOPE

Volume 3 No. 4
Winter Edition/June 1988

Contents	Page
Beyond the Bomb: Montebellos in 1988 <i>by Keith Morris, Liana Christensen, Tony Start</i>	3
Shark Bay <i>by Dr Barry Wilson</i>	8
The Last Lake <i>S.A. Halse</i>	17
Bush Telegraph	23
The Quiet Achievers: W.A.'s Termites <i>by Tess Williams</i>	25
Carving the Future <i>by Colleen Henry-Hall</i>	31
Perth's Hidden Water Supply <i>by Trevor Butcher</i>	36
Urban Antics: Birds <i>by Louise Burch</i>	43
Garden Escapes <i>by Greg Keighery</i>	44
Bats, Bats and More Bats <i>by Tony Start and Norm MacKenzie</i>	49
Endangered! <i>by Greg Keighery</i>	54
Letters	55

Managing Editor: Sweton Stewart
Editor: Liana Christensen
Designers: Trish Ryder and Louise Burch

Offset plates by The Colour Set
Printed in Western Australia by Kaleidoscope

© All material copyright. No part of the contents of the publication may be reproduced without the consent of the publishers.



Published by Dr. Syd Shea, Executive Director,
Department of Conservation
and Land Management,
50 Hayman Road, Como, W.A. 6152

EDITORIAL

Anybody who reads tourist brochures in this State will appreciate that the tourist industry is, to a large extent, dependent on natural features and wildlife for its 'product'. Many people who are concerned with the natural environment are antagonistic to tourism, and it is certainly true that in the past there have been some insensitive tourist developments in the State. But, just as the farming community over the past ten years has become one of the greatest allies of conservation, so, increasingly, is the tourist industry. For example, in a recently published tourist industry report on tourism in the Kimberley, the need to preserve this environment was given top priority.

This report is indicative of the growing awareness in that industry of the symbiotic relationship between tourism and the protection and maintenance of our unique flora, fauna and landscapes. Rather than being despoilers, the tourist industry has the potential to become one of the strongest advocates for conservation in the broadest sense.

There is a great potential for synergism between those interested in the science of conservation and the tourist industry. One of the ways by which the tourist potential of any natural area can be enhanced without any cost to the environment is by providing information to the visitors on the natural science that makes that area special.

Landscape is one avenue by which we are attempting to provide an added dimension to the 'look it's lovely' tourist experience. Interestingly, while *Landscape* receives almost universal acclaim from the general public, there is ongoing, often vigorous, internal debate about how technical we should make the magazine. We would appreciate your views.



Shark Bay, p.8



Carving the Future, p.33



Garden Escapes, p.44

Cover Photo

'Now, just how do I find my way out of this Renoir landscape?'
Photographer **Richard Woldendorp**
captured this lizard taking a sighting.