

RELATIVELY USEFUL

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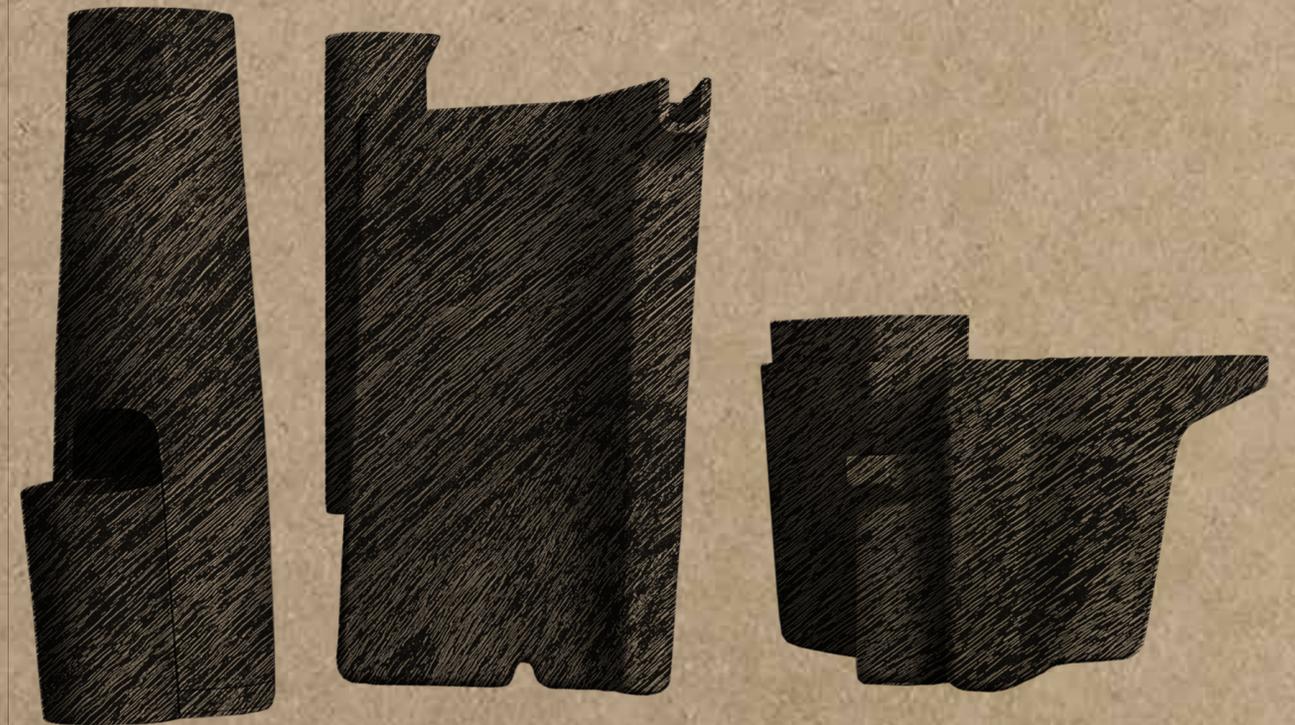


ESSAY: REASONS TO BE USEFUL — Rachel Hurst
BIOGRAPHIES: JOHN WARDLE / SIMON LLOYD
COLOPHON / ACKNOWLEDGEMENTS

RELATIVELY USEFUL

JOHN WARDLE
SIMON LLOYD

HEIDE MUSEUM OF MODERN ART
12 MARCH – 3 APRIL 2022





REASONS TO BE USEFUL Rachel Hurst

Useless Relatives – every family has them – and we learn to live with them for the sake of everyday peace and the greater good. But the pieces in *Relatively Useful* take no such effort (there are no useless relatives in sight, unless you brought some along). These works add to our sense of everyday harmony, and show the transcendental possibilities of sociable domesticity.

Dr Rachel Hurst is an architectural writer, creative practitioner and Adjunct Senior Research Fellow at University of South Australia. She has an extensive exhibition and publication background in practice-based design, architectural history and criticism, and is a good friend of John Wardle's since he designed her workplace at UniSA in 2002.

Heide II, the setting for this exhibition between architect John Wardle and Simon Lloyd, designer and maker, was designed with similar intent to their collected works: that is, to exalt daily life through formal, material, functional and place-specific innovation. The house's usually pared-back spaces are now brimming with idiosyncratic artefacts. It could have ended up titled *Crowded House*. But this extensive portfolio has an overall cohesion (making a *very very very fine* house): a cohesion that results from a sustained design conversation and friendship between Wardle and Lloyd for over 25 years. A conversation that has expanded through *Relatively Useful* to consolidate a constellation of both established and young artisans in energetic design dialogues.

John Wardle and Simon Lloyd
THOMAS WALK PHOTOGRAPHY

It's fitting that the two met in a workshop, as both have a fascination with the organised clutter of these primary sites of production. This catalogue with its anthology of 'making places' is testament enough to that, but both have chosen to foreground the atmospheric havens of the studio, joinery or forge in previous publications. Though the extent they work hands-on is different, they are indisputably 'makers' at heart [Wardle professes to never having made a thing in his life, while Lloyd is skilled at fabrication across a range of materials and processes]. This is not a given for either of their professions. Architects may design at all scales, but they rarely devote so much energy to the intimate furniture that distinguishes Wardle's work. As a full-time academic, Lloyd is the exception rather than the rule in maintaining a prodigious artefactual output.

Lloyd uses the phrases 'balanced authority' and 'common objectives' to identify the characteristics of a successful collaboration.¹ The truth behind his and Wardle's affinity may be grittier and more serendipitous: both are inveterate collectors, driven by a passion verging on the eccentric. They regularly swap stories, tips and souvenirs from their travels: the spoils of scouring the edge of the Thames at low tide; 1950s steelware from Archie's Market, an Indus valley millenia-old bowl.

Despite these common footings, their methodologies and pace are radically different. It's palpable in their drawings. Wardle sketches prolifically, with multiple evolutions of an idea in transit – often literally, as he works on the go. He is used to developing these concepts within the John Wardle Architects (JWA) practice, overdrawing the clinical precision of digital graphics with scruffy (though forensic) resolution of detail. *Relatively Useful* has returned him to the drawing board alone, where he has relished the task of drawing independently and strategically. His drawings are manifestations of critical spatial thinking and assemblage: not a wasted line, dimension or annotation.

In comparison, Lloyd's drawings are like Beaux-Arte *analytiques*, studies of light and shade, absence and presence, three-dimensionality, and grain. The drawings are artefacts in themselves, occasionally provoking conventions by drawing and painting on plywood, or prototyping 3-dimensionally with cardboard or foam.

Wardle describes his own process as "rapid fire"; Lloyd prefers "sitting with it" in a "dialogical approach...which 'tempers the speed and acceleration of development.'" ²

1. Simon Lloyd, "The designer artisan dialogue: establishing the conditions for an expanded design practice." PRS (Australia) – Simon Lloyd, June 2021 PhD exam. RMIT Sept 28, 2021. Vimeo. <https://vimeo.com/617501292>.
2. Lloyd, June 2021 PhD Exam.

Meditations through slow drawing are part of that, so how does this translate against Wardle's "volley of ideas"? The *Systems Vases* drawings demonstrate their ability to accommodate the differences in their approaches. Informed by his knowledge of the techniques and behaviour of ceramic slip, Lloyd translates Wardle's copious sketches into accurate renderings. In an almost sacrilegious act, Wardle overdraws freehand, gestural modifications, and through numerous iterations and discussions, the design develops, "all with good grace and great humour".³

The process is as intertwined as the vases themselves and speaks of the robustness in the partnership. *Relatively Useful* is about 'sure hands' – in the drawings, the tactile vessels and furniture, and in the trust to treat design as a collective endeavour. For beyond Wardle and Lloyd's alliance is a whole family of artisans entrusted with production of the designs. It's a dynamic network of craftsfolk that has grown rapidly in response to the expanding ambitions of the exhibition and the outpouring of propositions for *Relatively Useful* (the majority were designed from November 2021 to February 2022). Wardle's knack for team-building has catalysed an organic blooming of long-standing relationships with established makers, into a veritable genealogy of the capable and the curious. Word-of-mouth, friends of friends or urgent problem-solving has melded a community that may be one of the long-lasting legacies of the show.

What then of this congregation of artefacts gathered disingenuously under the *Relatively Useful* moniker? The title may be deliberately tongue in cheek – as are many of the names of the works – but there is a critical point being made. Without labouring the craft versus art debate, these pieces scrutinise what *does* constitute usefulness for the things we surround ourselves with. It is obvious, for example in the sculptural *Topography Bowl*, that usefulness is not the primary concern. Instead, these designs ask: what balance between function, aesthetics, ethical manufacture or sustainability is ideal?

Take a stroll through the collection and look for the recurrent tactics that make many of these designs not just relatively, but *Relentlessly Useful*...

Firstly the section works overtime, with revelatory slices and figural extrusions exposing the DNA of the design. The shaping of *Letter Writing* or *Jewellery Box* is not just about creating an elegant form but "finding the line" that best resolves structural integrity and accommodating specific paraphernalia.

Intricately connected is the **synecdoche** resulting from this focussed attention on things and rituals: that is, each piece assumes the sense of standing in for something larger.

Pieces like the *Sociability Table*, and *Breakfast in Bed Tray* are effectively compact architecture, set theatrically for anticipated patterns of use and a gaggle of diminutive characters – teapot, paper, eggcup – that come and go on cue. In Lloyd's work the synecdoche operates at the level of the environment "at my elbow or at my door"⁴ that subliminally triggers an idea, as in the distillation of the ubiquitous ring-pull top into the exquisite *Water Pitcher*.

The operative aspect of pieces contains the next manoeuvre – **the kinetic**. Very few of the pieces have a single static state, but deploy sliding, lifting, swivelling parts (*Hand Operated cabinet*) or even wheels (*Low Table*) to invite engagement with the hand, body and mind. They are *Restlessly Useful* asking "How to use this? Why use it this way, and not the usual way?".

The collection is **ambitious**, whether in motion, material, or manufacture. Wardle has a history of innovation at the architectural scale, coaxing familiar materials to behave in surprising ways. The same applies in works like *In Clover*, with legs derived from a tiny plant, or in Lloyd's *Brick Table* of masonry reinvented as an unconventional surface. Material is variously cajoled into becoming the third voice in the collaboration or "challenged to the point of violence".⁵ Or there is the ambition of a self-imposed rule (like the persistent geometry of *Perpendicular & Parallel*, or *Red Oxide Dish* that teeters on a functional edge as an 'un-dish'). And the determination to balance efficiency and indulgence – take the extravagant design development of *Pepper & Salt* and *Wooden Object* to efficiently use the offcuts of the major pieces: these are *Responsibly Useful*.

Each artefact carries a **sense of history**. Sometimes the history is in a solution referencing an admired precedent, or within the material itself, as in the upcycled segments of *Kelly's Coffee Table*. Often it is responding to a personal circumstance, like portraying the Wardle's familial partnership in the meshed halves of *Tr2*. Some pieces, like Wardle's series of coffee tables, share related genetic ideas; others, like Lloyd's *Stool*, are ideas pondered for decades, maturing as they come into the world in stages. Imbued with nautical evocations and technologies, *Lighthouse* responds to the history of its seaside place and also to the history of illumination generally, such that it feels *Reminiscently Useful*.

Lastly, the tactic of **humour**, a surefire way to insinuate an object into our consciousness. Beyond the appealing zoomorphic quality of some pieces, there are those that don't take themselves too seriously. *A Series of Near Misses* is wry commentary on the aptitude of making, *Soft* a remedy for clumsiness, and the *Upside Down Bowl* begs to be repurposed for all sorts of nonsense, to the point of becoming *Ridiculously Useful*.

All wordplay aside, *Relatively Useful* is no throwaway title, though it could be a comment on our increasingly throwaway society. As much as it is a collection of inanimate things to become well-worn and treasured with use, it is equally a collection of skills and knowledge that are alive and temporally resistant: analogue, digital, established and emerging demarcations have been blurred in the joint pursuit of excellence. The joyful results respond not just to our utilitarian needs, but propel us into imaginative, even funny, compassionate relationships with those belongings, the people we connect with through them (useless relatives included), and perhaps by empathetic leap, the broader natural world.

3. John Wardle 'Systems Vases'. Refer this catalogue.
4. Lloyd, June 2021 PhD Exam.
5. Lloyd, June 2021 PhD Exam. Lloyd is quoting Carlo Scarpa.

JOHN WARDLE

John Wardle has an international reputation as a design architect and is the founder of John Wardle Architects, which has studios in Melbourne and Sydney. The practice's portfolio spans domestic dwellings, university buildings, museums and large commercial offices delivered across Australia. John is an adjunct professor of Architecture at the University of South Australia and an Honorary Professorial Fellow at the University of Melbourne. John was awarded the Gold Medal, the Australian Institute of Architects' highest honour in 2020.

John is passionate about design that nurtures human connection, knowledge exchange and community. Each JWA building is underpinned by a compelling narrative that draws together a site's history and sense of place, in turn forging a sense of identity for the building and its occupants.

John's design process builds on the idea that we can appreciate our time in place through the observation and recording of cultural influences. He has a keen interest in linking digital platforms to contemporary industrial processes to excite new forms of craftsmanship. John is highly attuned to the importance of detail – it's through detail, he believes, the nature of material, the fit to function and the experience of occupation is expressed.

John's design work spans joinery, furniture and ceramics. He's given the latter as gifts to friends, family, clients and staff for over three decades.

SIMON LLOYD

Just as a material reveals its expressive qualities, an object's form must be imagined with such qualities in mind. Simon Lloyd's practice is firmly rooted in the exploration and manipulation of material means. He originally trained as a furniture designer at High Wycombe in the UK in a course that covered a wide range of materials and processes. It is precisely this exposure to a breadth of material knowledge that alerted him to the potential and richness of material expression. Arriving in Australia in 1984 Simon worked as a furniture designer and maker before founding his own business Sisu in 1995. Working across a wide range of materials he now directed his design interests toward smaller domestic designs. During this period his ceramics were distributed through Paustian in Copenhagen and the Conran Shop in London and Paris.

Making has always existed as a primary human impulse, a way to connect to others and to the places which we inhabit. Through making, cultural narratives thrive. Simon's work has been recognised internationally. For ceramics in the Museum of Modern Ceramic Art, Gifu Japan and in Faenza, Italy as part of the International Museum of Ceramics. In 2003 a simple felt dish he designed was awarded the Grand Prize in an International design award Jan Ken Pon in Japan. More recently in 2020 Cleto Munari in Vicenza, Italy included Simon's design for a water pitcher into their silver collection.

Simon completed his PhD in 2021, 'The designer – artisan dialogue: establishing the conditions for an expanded design practice.' Here he examined the interchange of knowledge between designer and artisan, as together they realise the full potential of the artefact. Simon is currently a lecturer within the School of Design and Architecture at Swinburne.

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JOHN WARDLE, SIMON LLOYD

HEIDE MUSEUM OF MODERN ART
12 MARCH – 3 APRIL 2022

THIS EVENT IS PART OF
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HEIDE
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MELBOURNE
DESIGN
WEEK

CREATIVE VICTORIA

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TECHNOLOGY



bureau

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BRUNY MAKING

THE MAKERS

HYDROWOOD

We acknowledge the Wurundjeri people of the Kulin Nation on whose land Heide is located.

We also acknowledge the palawa people of lutruwita, from whose lands and waterways the wood for the exhibition was reclaimed.

JEWELLERY BOX

Designer: John Wardle

Dimensions: 860 x 310 x 600 mm

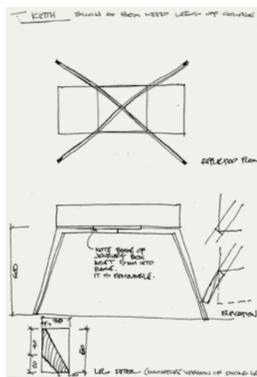
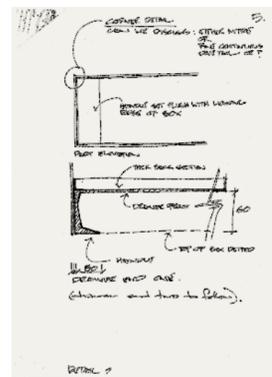
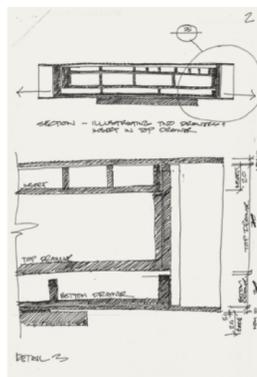
Maker: Vivienne Wong, Vivienne Wong Designs

Materials: Celerytop Pine supplied by Hydrowood Tasmania
Production 2022

I designed the original jewellery box for my wife Susan in 2008. I hatched the idea, produced the first sketches and completed the full set of working drawings on a flight from Wellington to Melbourne.

The original jewellery box was made by Scott Mason working with Keith McKay at McKay Joinery from Celerytop Pine that Keith's father had purchased 30 years earlier. Scotty and Charlie Sandford have generously provided advice and encouragement to Vivienne Wong in the making of this new version.

Like many of the buildings produced by our practice at that time, the design explores a fascination with extrusion. The shaped handles sit flush within the outer casing and it's symmetry disrupted by a cut and a circular hole on either side. The jewellery box is designed to be stored elsewhere and placed onto the stand when in use. The leg's slenderness is an ode to Gio Ponti's Superleggera chair. Rather than the shifting radius' of the legs of that remarkable chair, two misaligned cuts form a rectangular block to give the appearance of rotation as the increasing tapers reach the floor.





SOCIABILITY TEA TABLE

Designer: John Wardle

Dimensions: 340 x 800 x 1500 mm

Maker: Julia Schreckenbauer, at Charles Sandford Woodturning & Joinery

Materials: Tasmanian Leatherwood supplied by Hydrowood Tasmania

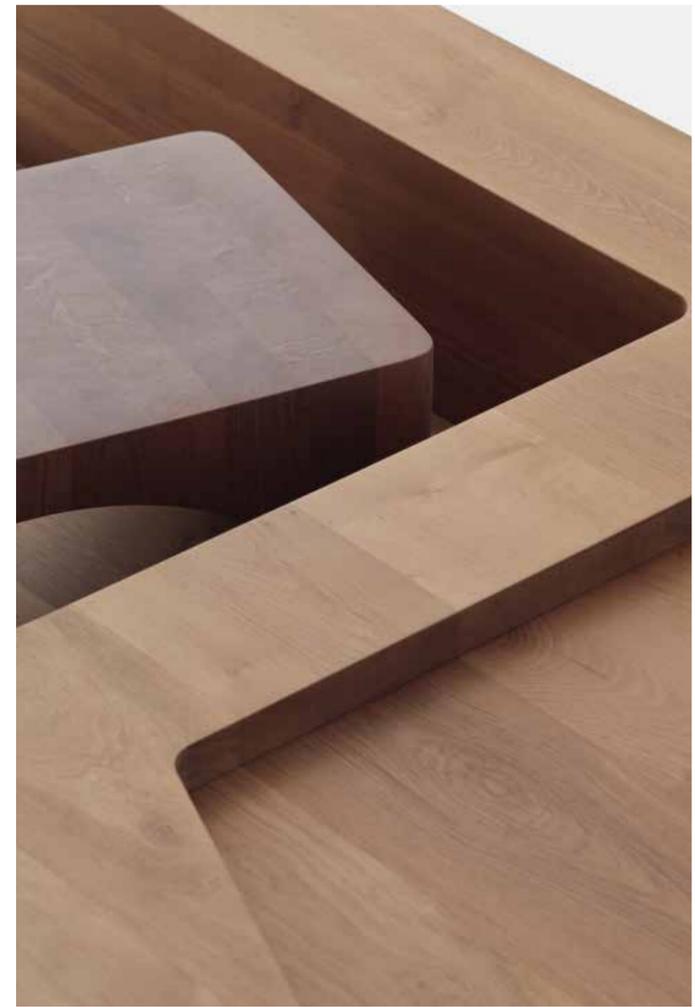
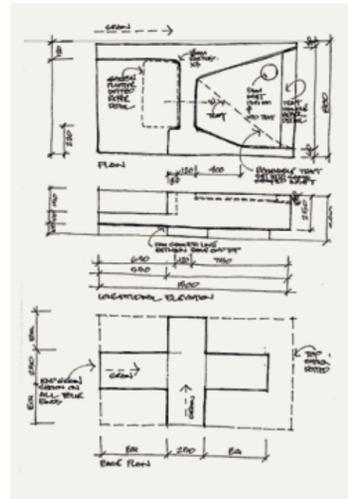
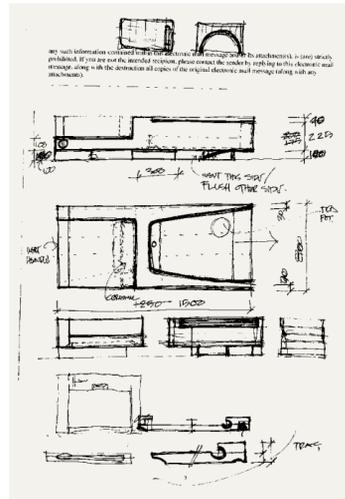
Production: 2022

The original of this table has been the central element of social settings in the living room of our family home for nearly 20 years. It's combination of separate interlocking elements was inspired by a rare tea pot possibly designed by Erik Magnussen in Denmark in the 1970's and purchased by me during my final year of architectural studies.

The idea that each part performs a specific function but interlock to create a functioning whole was translated into this item of furniture. It is constructed from a series of solid blocks of Tasmanian Leatherwood carved to define various aspects of use and has two insertions, a cheese block and drinks tray that dock into place to further express the social aspects of its use. The table is made from solid sections of timber and expresses the linear arrangement of aligned whole planks highlighting both surface and end grain.

The original table was made by Scott Mason working with Keith McKay at McKay's Joinery. Over 20 years Scotty and Keith made many finely crafted items of furniture for me and for our practice.

This new piece was made by Julia Schreckenbauer, who now works alongside Charlie Sandford and Scott Mason at Charles Sandford Woodturning & Joinery. Charlie and his team have made many fine dining tables for our practice in recent years.





πr^2 DINING TABLE

Designer: John Wardle

Dimensions: 725 x 1000 x 1450 mm

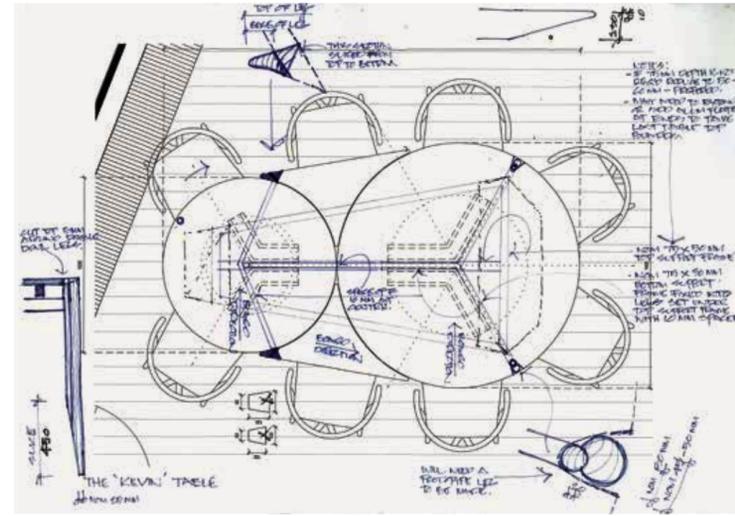
Maker: Fraser Matheson & Andrew Lowe, Lowe Furniture

Materials: Tasmanian Oak supplied by Hydrowood Tasmania

Production: 2022

This table is part of a series of works that began with Captain Kelly's Dining Table. While that initial work combined two historic tables with a contemporary insert, the ensuing work, the Heide table, created for a ceramic exhibition 'An idea needing to be made' at Heide Museum of Modern Art, brought together 45 disparate second-hand tables, retrieved from Op Shops and purchased on Gumtree, to create an installation defined by its myriad of leg types.

The πr^2 table is designed for a gradient of sociability, as if two tables that don't quite meet merge to combine their structural supports but maintain their separate geometries. Two circles of solid Tasmanian Oak provide for a range of settings: from 2 to 4 to 6 to 8 people. Providing for the "coming together and being absent" of modern family life, the design is underpinned by egalitarian connotations; there is no hierarchy or patriarchal "head" of the table.

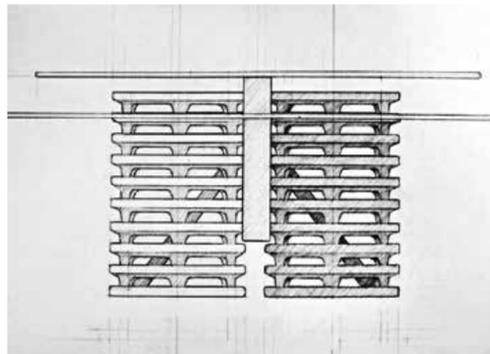
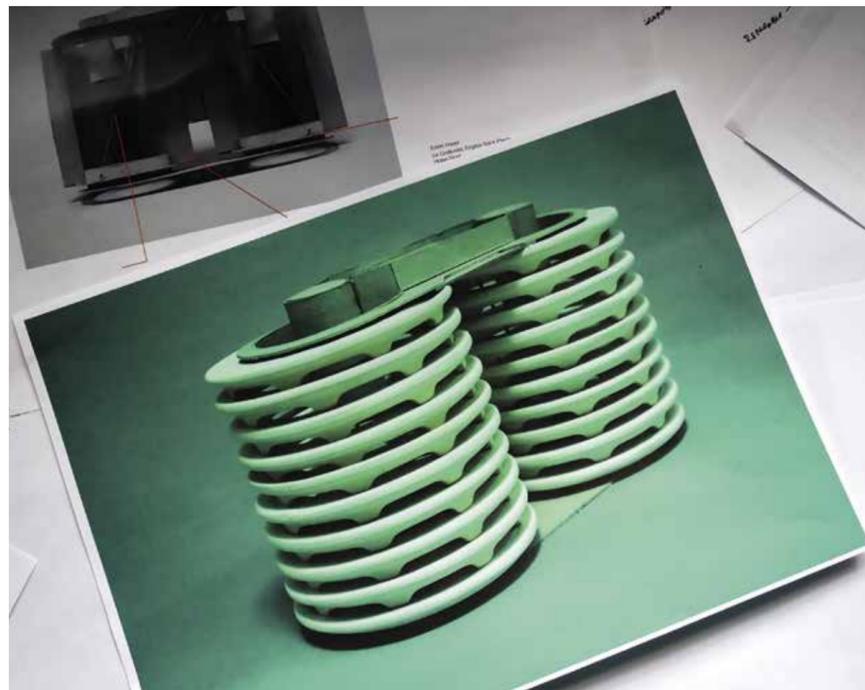
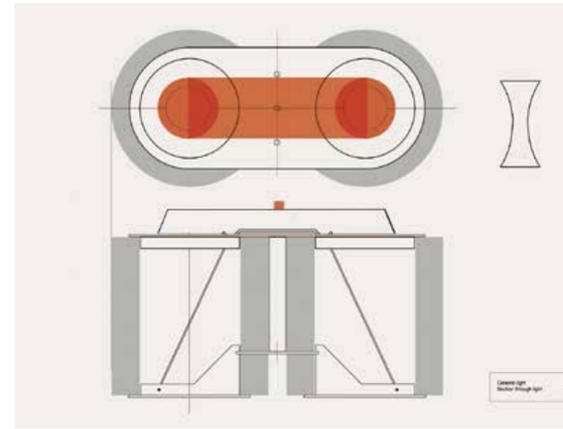


CERAMIC LIGHT

Designer: Simon Lloyd
 Dimensions: 310 x 130 x 107 mm
 Materials: brass sheet, porcelainous stoneware
 Prototype: Wayne Guest
 3D printed light element: John Cherrey
 Ceramic rings: Simon Lloyd
 Production: 2021–2022

The transformation of soft refined clay into hard ceramic through heat is nothing short of a miracle. Today while its use in making for cups and bowls is commonplace, its application within industry is less well known. Industrial applications include switches and light globe housings as well as its more familiar use as electrical insulators on power lines. In designing a light made from ceramic material, I wanted to consider its this more functional application. Rather than pierce a container to allow the light to pass through, I constructed a light from ceramic components, in this case slip cast rings from porcelainous stoneware. I enjoy the scale here of the arch-like openings formed under each ring, a pattern reminding me of weaving and textile design. The ceramic forms of the light come together held by brass rings and internal tensile rods, the light is directly down and indirectly filters through the porcelain rings.

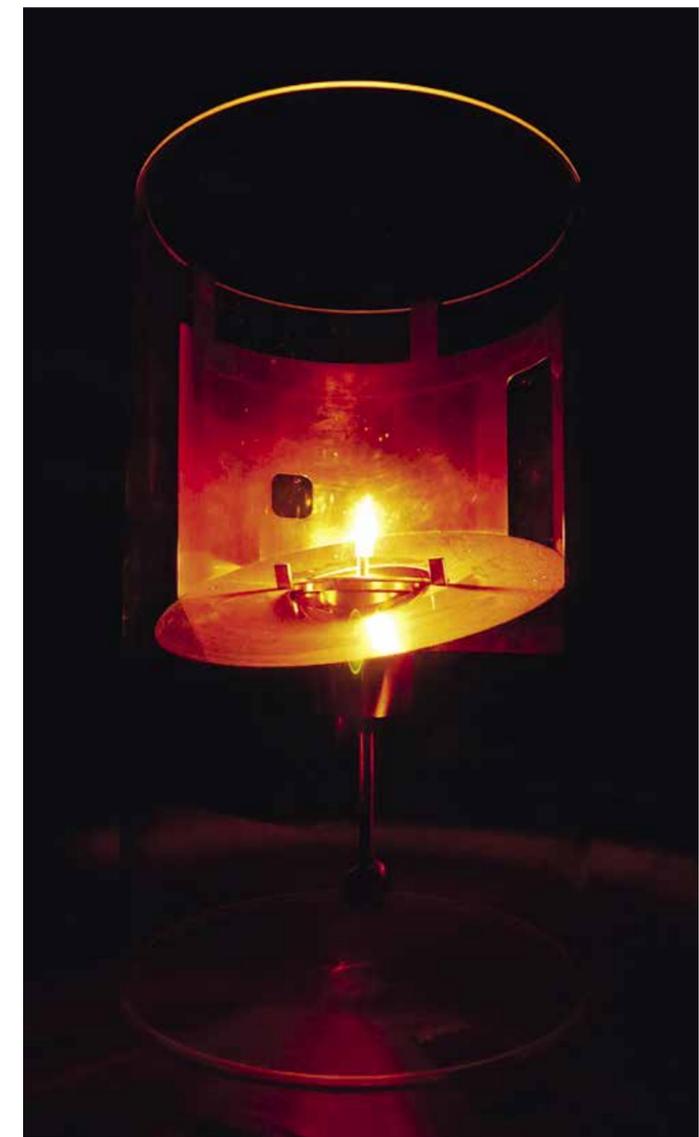
The twin fused stacks of ceramic rings are captured, top and bottom, by a series of metal rings fixed to the light's central core. Internal bracing arms support the rings at their base. The led light unit sits on top of the rings as an independent element, secured to the light's core. While a pantograph allows the support cables to be centred over the ceramic rings of the pendant light, two small reflectors, front and back, partially shade the light from each side.

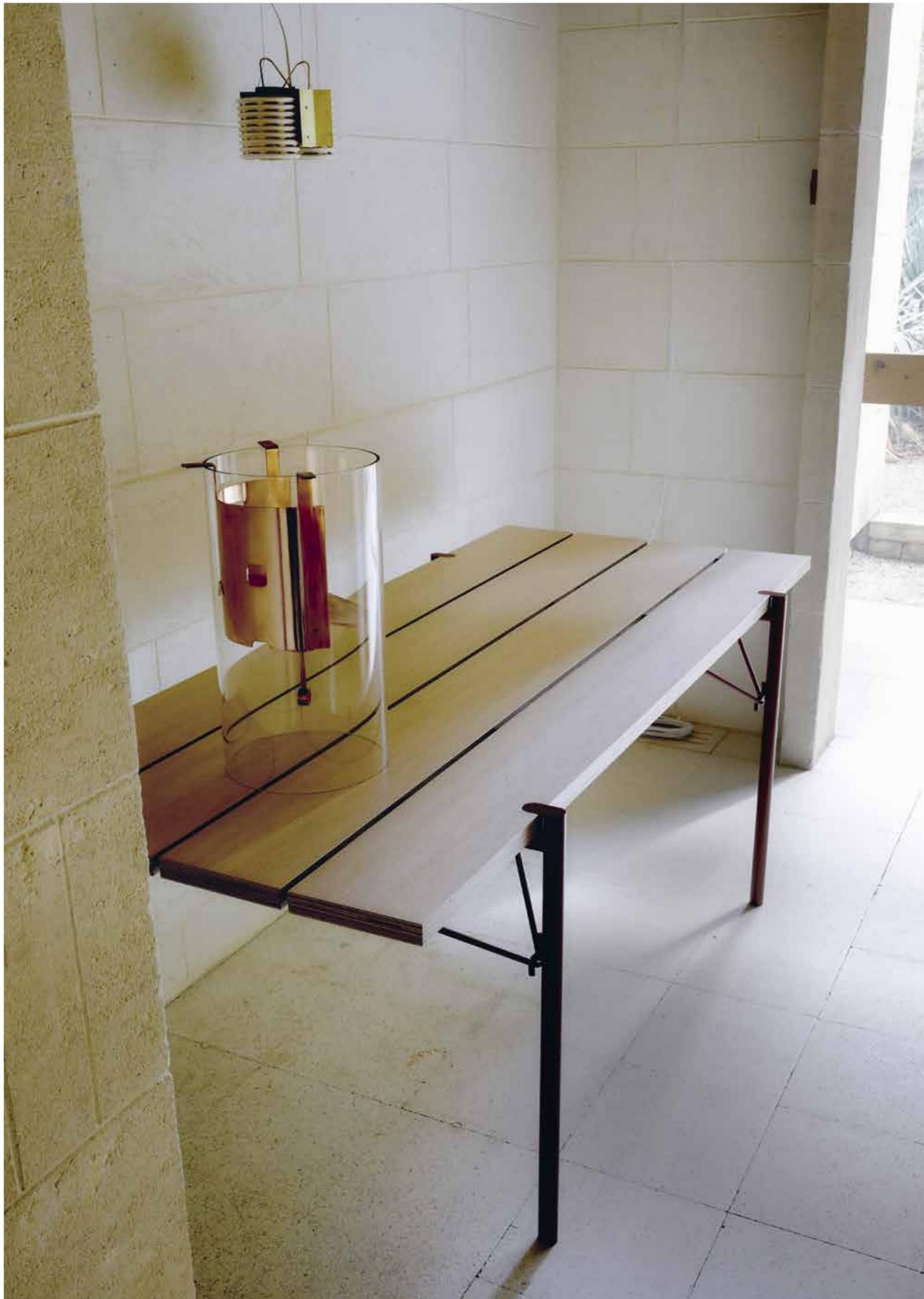


LIGHTHOUSE

Design: Simon Lloyd
 Dimensions: 400 x 250 mm
 Maker: Simon Lloyd
 Materials: copper sheet, tube and rod; Pyrex glass cylinder
 Production: 2012–2013

I was invited by John to design an object for a beachside house in Fairhaven. The brief was short: to create an object to be located in a 250mm wide circular depression at the end of a granite bench. As the bench was situated in a house by the ocean, the idea of a lighthouse, an oil lamp, requiring no electric cable, seemed appropriate. The design evolved: first a Pyrex glass cylinder and then, hung inside, a semi-cylindrical copper reflector, in which was housed an angled oval copper disk. In a nod to the nautical, I added a gimble – a self-leveling mechanism – to keep the light straight and level should conditions become choppy. The copper reflectors within the glass cylinder enhance the glow of the flame. The copper mechanism for the oil light is positioned within a 250mm Pyrex glass cylinder. The larger, main reflector, whose fingers touch the top of the glass cylinder, extends down. Held within the reflector is a smaller copper oval, which holds the reservoir and light.





RED OXIDE TABLE

Designer: Simon Lloyd

Dimensions: 1900 x 800 x 740 mm

Makers: Anton Gerner, veneer and table top construction

Simon Lloyd: steel frame fabrication

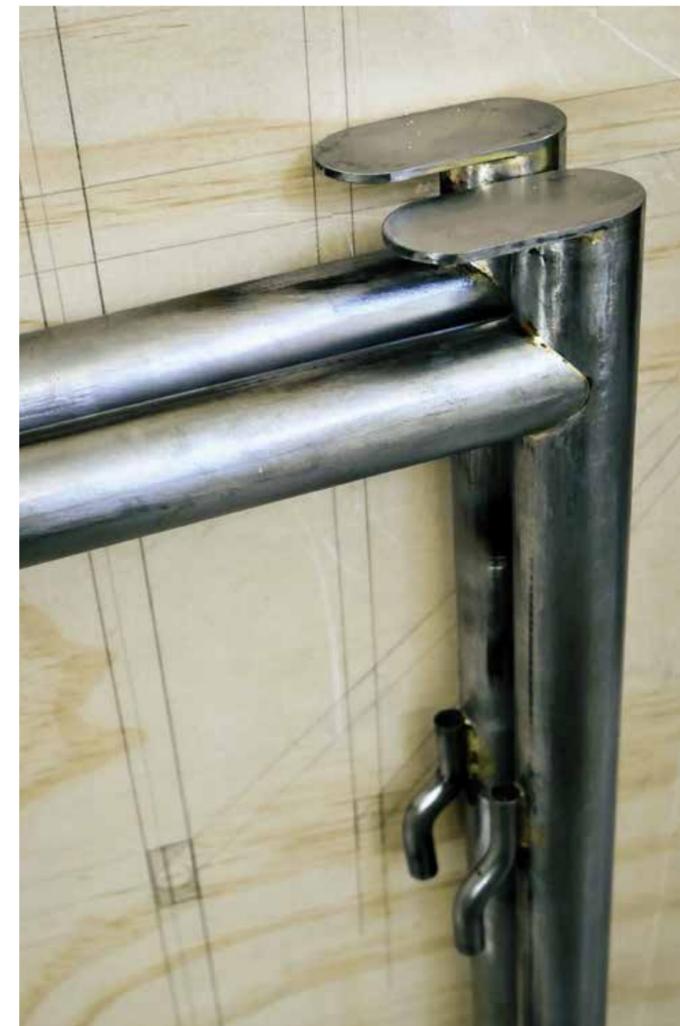
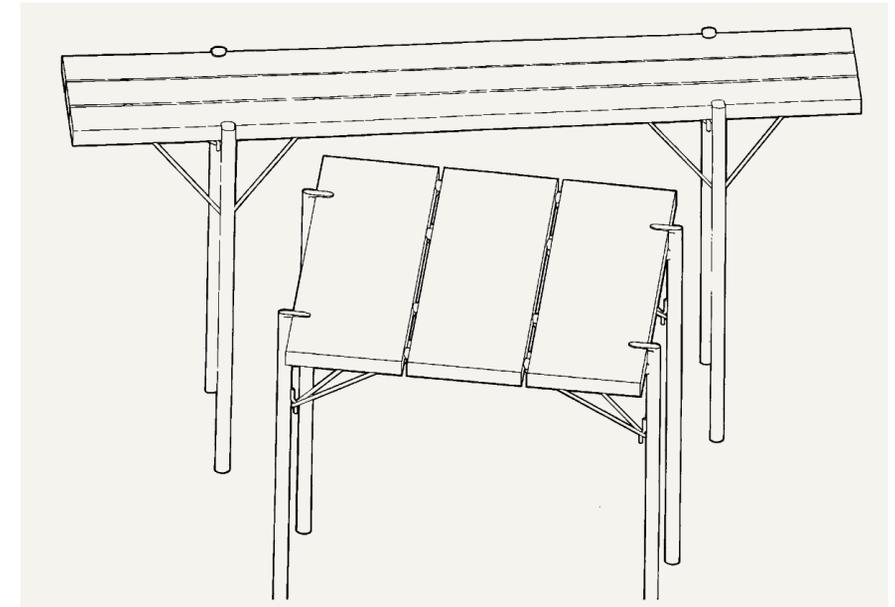
Materials: 31.6mm ERW steel tube and 10mm steel rod; Birch ply with bleached Oak veneer

Production: 2022

I designed this table over thirty years ago and to date only a prototype of a single leg has made it into reality. Every part of the table serves a primary structural role; there are no freeloaders here. The metal legs and bracing rods are connected to the four top boards; they cannot stand independently of the top. It's the strength and flexibility of these top planks that keep the legs upright, a backbone of sorts.

Originally designed to use solid Ash timber, in this instance I have used a substrate of birch ply, veneered top and bottom in bleached oak veneer.

This dining table is constructed from metal rod, metal tubing and veneered ply boards, and is designed to seat six people. Each metal leg frame is made up of two legs which are connected to the table's top boards. Steel bracing rods anchored to each table leg connect to large metal spacers located between the table top. These add stability to the legs and complete the overall design: a union of three working elements, top, legs and bracing rods.



KELLY'S COFFEE TABLE

Designer: John Wardle
Dimensions: 420 x 670 x 1140 mm
Materials: Tasmanian Oak supplied by Hydrowood Tasmania
Inax tiles supplied by Artedomus
Maker: Adam Browning, Cordwell Built
Woodturning: Charlie Sandford
Production: 2022

At the completion of the lengthy construction process of Captain Kelly's Cottage at Waterview on Bruny Island I visited cabinet maker Adam Browning in the factory of the builders Cordwell Built.

Adam was to undertake the making of a series of furniture items on weekends during byes in the district cricket season. I had designed an extruded linear handle for the kitchen and cutting blades had to be made specially to create this profile. There were several sections left from the construction as well as quantities of the Tasmanian Oak that had been used throughout and tiles that remained from the fireplace hearth. I photographed everything and took a few measurements and, on the flight back to Melbourne commenced designing a coffee table for the living room out of all the remnants.

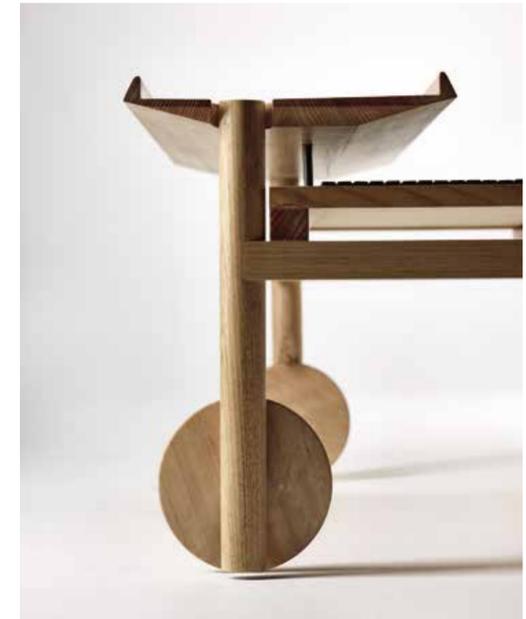
The coffee table that emerged from this process has two tiers of tiles and timber that have been used for wine and whisky as much as for coffee and tea and two inset drawers, one at each end that contain all of the things that would otherwise clutter the surface. Charlie Sandford turned up the bowl and vase set into each end.



A LOW TABLE FOR A RUG

Designer: John Wardle
Dimensions: 350 x 700 x 1190 mm
Materials: Tasmanian Oak supplied by Hydrowood Tasmania
Inax tiles supplied by Artedomus
Maker: Adam Browning, Cordwell Built
Production: 2022

The original of this coffee table was designed for the Shearer's Quarters at Waterview on Bruny Island. The Persian rug that is at the centre of our arrangement of furniture in the open living area is unrolled upon arrival and rolled up on departure to prevent it fading in direct light from the large eastern window. This table with its wheel barrow like action can roll on and off to accord with this process. Its long tray constantly displays small objects collected on walks along the coast.



STOOL

Design: Simon Lloyd

Dimensions: 700 x 370 mm

Maker: John Cherrey

Technical and CNC support: Mathy Fuller

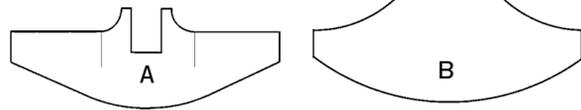
Materials: Ash legs with plywood seat

Production: 2019–2022

Of all the objects I have made, this has probably taken the longest time to emerge from the design stage. Taken in part from an image of a sculpture seen in *The Sunday Times* magazine (UK) in the early 1980s, the stool design has finally emerged into material form. While all the stool's elements have been clear in my mind over some thirty plus years, the making of this prototype has taken a particularly digital direction, with the assistance of maker John Cherrey. My work as a designer has always been guided by my making experience: I design what I know. The digital changes everything, opening up new possibilities of form and construction.

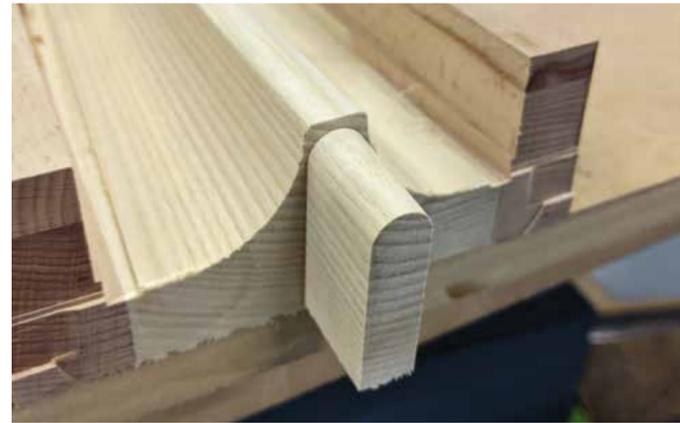
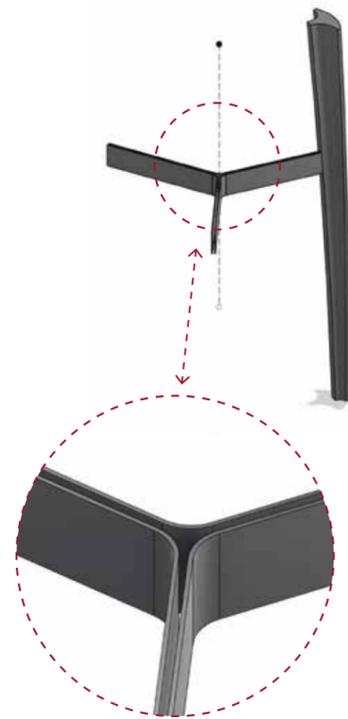
Based around the shape of an inflated triangle, the stool's three "T" sectioned legs are braced with three laminated ribs. The stool has two tops, a fixed top and a sprung ply seat top, to add to the comfort of its user.

Stool leg cross-section drawings. a: Lloyd b: Cherrey



John Cherrey, stool leg and sub-rail detail, computer sketches, 2020.

Below:
Computer timber tool routing
of stool legs and seat components.



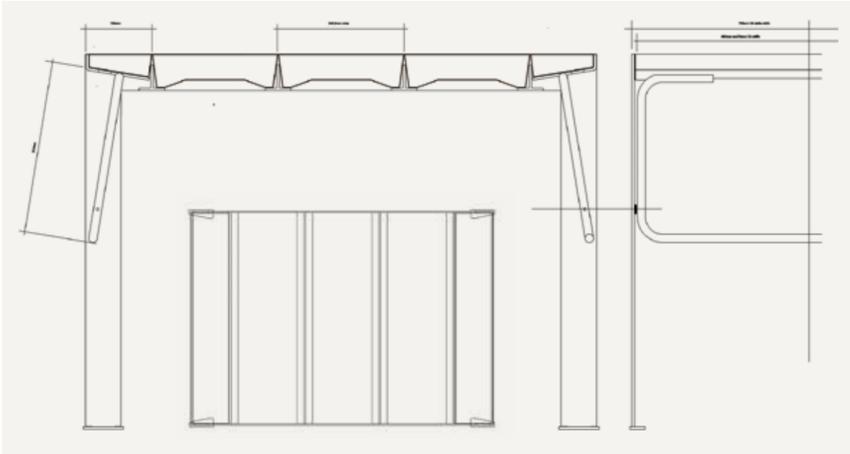
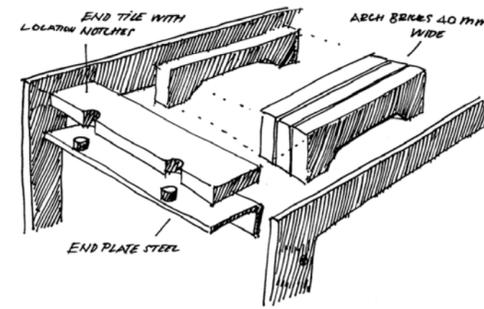
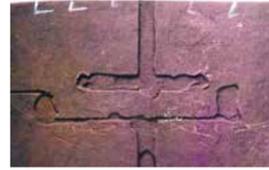
BRICK TABLE & BENCH

Design: Simon Lloyd
 Dimensions: table: 1100 x 700 x 740 mm
 Materials: 5mm sheet steel, glazed ceramic brick
 Maker: Derek John, steel components
 Bricks: Klynton Krause, specialised shaped bricks
 Production: 2021–2022

Some visual memories persist. Architect Jørn Utzon's arching terracotta tiles and concrete beams for his Mallorca house, 'Can Lis', is one. The graceful spans of engineer Robert Maillart's bridges in the mountains of Switzerland is another. Other distant connections come into play. A detail of Spanish artist Antoni Tapies' 1964 painting *White Signs on Brown* (right) becomes in my mind the expression of an industrial engineer, free cutting a large, thick sheet of oxidised steel. Tapies' painting sits between fluidity in its artistic expression and the functional, alluding to the workings and activities of a shipyard. I have

captured the painting's inverted "T" form in the sides of this table, a detail revealing an otherwise hidden element of the structure, just doing its job.

Half ceramic, half steel construction, the outdoor table began as a discussion between John and myself. The starting point, a simple table with tiles, evolved into a steel structure on which extruded and inverted 'c' shape tiles could be positioned. Later still the main support has gone leaving only the sub-rails between which the bricks now span. Each part of the table is at work, a bridge, spanning between its two leg structures.

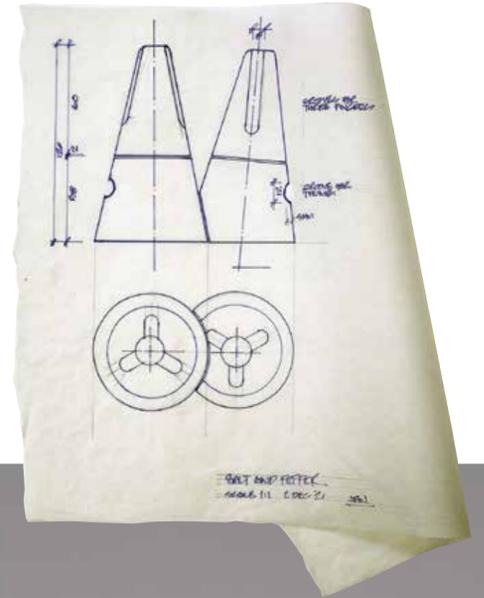


PEPPER AND SALT

Designer: John Wardle
 Dimensions: 120 mm
 Maker: Josh Stevens
 Timber: Various species, utilizing the off-cuts from the making of furniture for this exhibition.

Two grinders 120mm high with three grooves in the top half to take three fingers of one hand and one set horizontally in the base to take the thumb of the other. There is often something interesting in the pairing of things, in this case the jostling for position between these two objects.

A pair of Pepper and Salt grinders was conceived as an edition of objects utilizing the offcuts from the larger items of furniture made for this exhibition.



UPSIDE DOWN AT THE BOTTOM OF THE WORLD BOWL

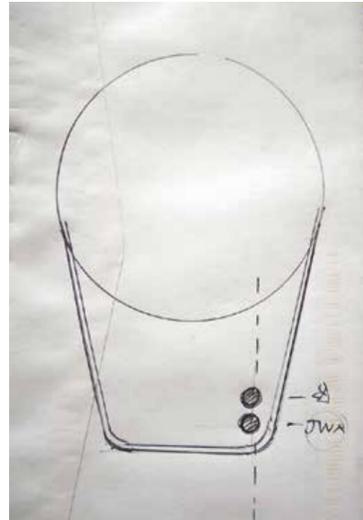
Designers: John Wardle & Simon Lloyd
Dimensions: 310 x 205 x 180 mm
Prototyping and moulds: Simon Lloyd
Makers: Joanne Maggs, Sajo Ceramics
Materials: Mid-fired casting slip
Production: 2018

In 2017, Trump had just come to the White House, Syrians were marching across Europe trying to find a safe haven, there was a tremendous sense of flux and disruption.

We frequently reflect on our own heritage and the way our own ancestors migrated in the search for a new life far away from their origins. I asked all of our staff to write down where they were born, which university they attended and where both parents were born. The results were fascinating.

As part of a very involved Christmas present that year, we paid for our staff to have a DNA test. This generated a lot of interest and prompted many members of the team to delve into their ancestry. Many people gave presentations over many lunches and Friday night drinks as part of this process, and from this came a larger story.

This became a theme and a central focus of our year. My interest in hybridity (largely a horticultural term) developed and became the theme for a series of talks I gave that year in Australia and abroad. As part of this a fragment of knowledge that I had always found fascinating was wound into the story. DH Lawrence arrived in Australia in 1922 and travelled around Australia for 99 days. He hated every moment of it. Writing forlornly in his letters home ending with "D.H Lawrence upside down at the bottom of the world". He really didn't connect with place and consequently *Kangaroo* isn't seen as one of his finer works.



I often use this term "upside down at the bottom the world" to capture the idea of how we work. We are at some distance from northern hemisphere architectural idioms. Much of what we do adapts, modifies and in the process irrevocably changes architectural elements from elsewhere to fit the circumstances, environment and place of where we are. Working constantly in this context has provided a framework of reference that celebrates the rigor of hybridity.

I wished to design an object that represented our collective identity. 'Upside down at the bottom of the world' bowl was designed with Simon Lloyd. It was over a year in the making and was given to staff at the culmination of the next year. They then found their own uses for it.



WATER PITCHER

Design: Simon Lloyd.

Dimensions: 250 x 140 x 110 mm

Prototype: Wayne Guest, silversmith

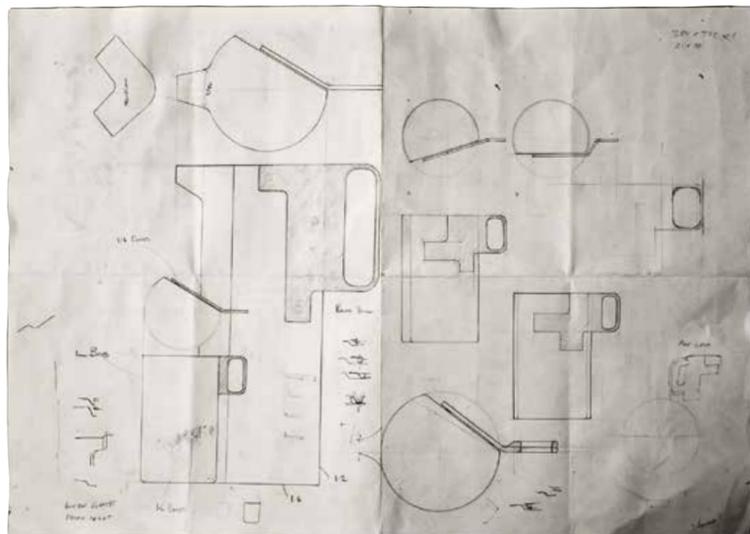
Production: Cleto Munari, Vicenza, Italy

Materials: Brass sheet, silver and gold plated

Production: 2019–2020

I had a handle, but no idea what it might connect to. Based in part on the efficiencies of an aluminium ring pull from a drinks can, I had developed the handle through a series of card models. Many months passed as I considered what an object with such a handle might look like. Once the design for the pitcher emerged, just how the handle would connect became my next focus. Simply placing it onto the cylindrical body looked a little unresolved, even clumsy. Later by introducing a flat surface to the form of the pitcher's body, I was able to transition the handle with a little grace to connect with the pitcher. Small details, lines and forms appeared as the design evolved, all very much part of how things go together.

The water pitcher is a tall vessel with a ratio of approximately two and a half times its diameter. The cylindrical body has one flat, faceted side into which the base of the handle is embedded. From here the handle extends out forming a long vertical opening for the four fingers of the hand. Formed of three components, the first is connected to the pitcher's flat side, the second mirrors the first, travelling back toward the pitcher's body without touching. Connecting the two, the loop of the third component forms an opening for the hand. Set deeply within the pitcher's wall, the spout allows for a high volume of water to be poured. In part it resembles an architectural detail on a building that expels rainwater. The prototype made by Wayne Guest evolved over a few months and his skills and knowledge undoubtedly contributed to the final resolution of the pitcher's form and design. In 2020 Cleto Munari added the Water Pitcher to their silver collection as a series 1/99.



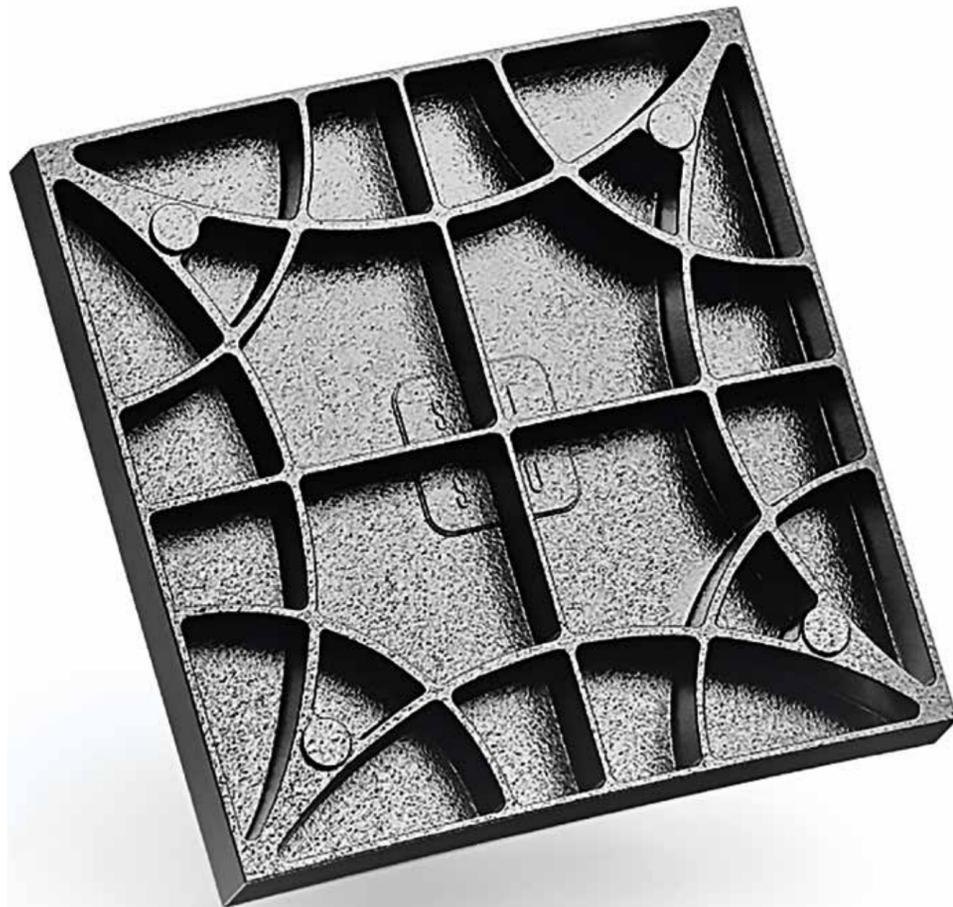
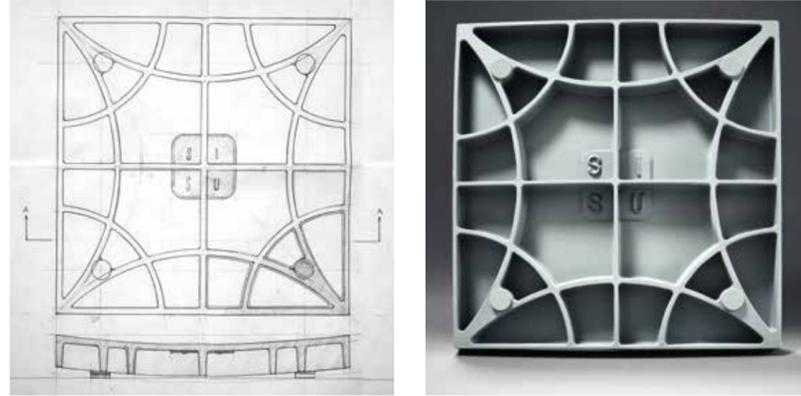
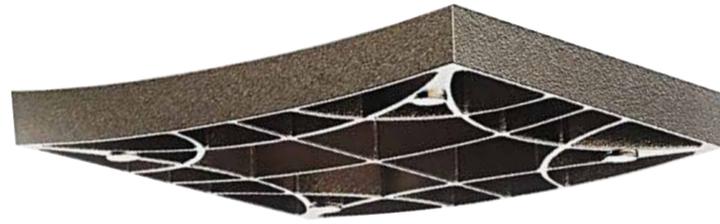
BRONZE DISH

Design: Simon Lloyd
Dimensions: 300 x 300 x 50 mm
Materials: cast bronze
Foundry pattern: 3D print, ProtoLab, Swinburne
Digital 3D modelling: Hasitha Bandara
Foundry: Alliance Connect
Production: 2019–2022

This square bronze dish has a concave interior, evident in its curved sides. Appearing to be cast as a solid thick sheet, the underside is actually hollowed out, the spaces separated by a related grouping of curving vertical ribs.

In his book *The Nature and Art of Workmanship*, David Pye gives the example of an early eighteenth century cabinet drawer. At the front and on show with this drawer, according to Pye, the workmanship was quite fair. In contrast, the nail holding the back of the drawer was a much poorer example of the maker's craft. In my design of an object, sometimes certain elements, though key to the form, become obscured, but unlike Pye's example, these unseen details are important to me and are drawn and considered accordingly. The structural ribs of the bronze dish, based on the work of Italian engineer Pier Luigi Nervi, became the starting point. I began by creating a framework which was later covered, hiding all the details. The finished form viewed from above, appears simple and yet, once you have seen the substructure, a more complex personality is revealed.

Below and top right:
Computer 3D rendering: Hasitha Bandara

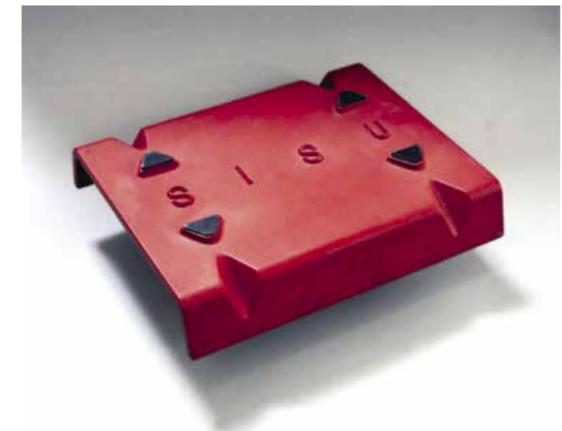


RED OXIDE DISH

Designer: Simon Lloyd
Dimensions: 316 x 265 x 60 mm
Makers: Simon Lloyd, wooden foundry model
Casting: Dandenong Iron Foundry
Materials: cast iron
Production: 2010–2011



When is a dish not a dish? I wanted to design a simple open un-dish like form. The two longer folded sides act as solid barriers, preventing objects from sliding off; the two ends remain open. I have placed two internal ribs in the side barriers: while to some degree these diagonal structures help contain items on the dish, they also celebrate the formal qualities of its construction, suggesting the architectural feature of a buttress.



TOPOGRAPHY BOWL SERIES: BOWL 1

Designer: John Wardle & Simon Lloyd

Dimensions: 37 x 290 x 380 mm

Model: Simon Lloyd

Mould maker: Charlie Atkin, The Melbourne Mould Maker

Casting and glazing: Joanne Maggs

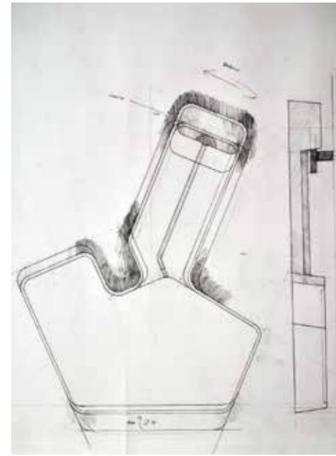
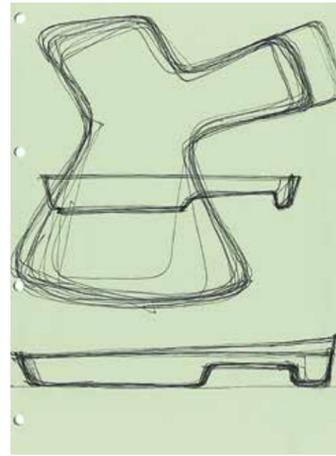
Material: Porcelaineous casting slip

Production: 2021–2022

This is the first bowl of a projected series of three serving bowls. It is a low flat ceramic dish with an integrated handle. Each bowl in the series refers to aspects of landscape and suggests plateaus, escarpments, gorges and valleys. As a set the three bowls together imagine a shared table of bountiful variant dishes.

As with the 'Upside Down At The Bottom Of The World' bowl, Simon and I collaborated over many conversations and merged raw sketches with finer drawings. The development of these items depended on Simon's deep knowledge of making.

Looking at the this bowl I imagine an open plain contained within the space between two tributaries, whereas Simon sees a Cornish boat harbour in the bowl's defined edges. Inadvertently, when hung on its small wall hook it appears as neither plateau nor harbour, but more a defiant gesture, and when balanced along one edge it gives the thumbs up. A further observation is even more primal. I hope that it will encourage many interpretations over the course of many conversations around many tables. This bowl has been developed during a time of confinement, and in anticipation of times ahead of joyous sociability.



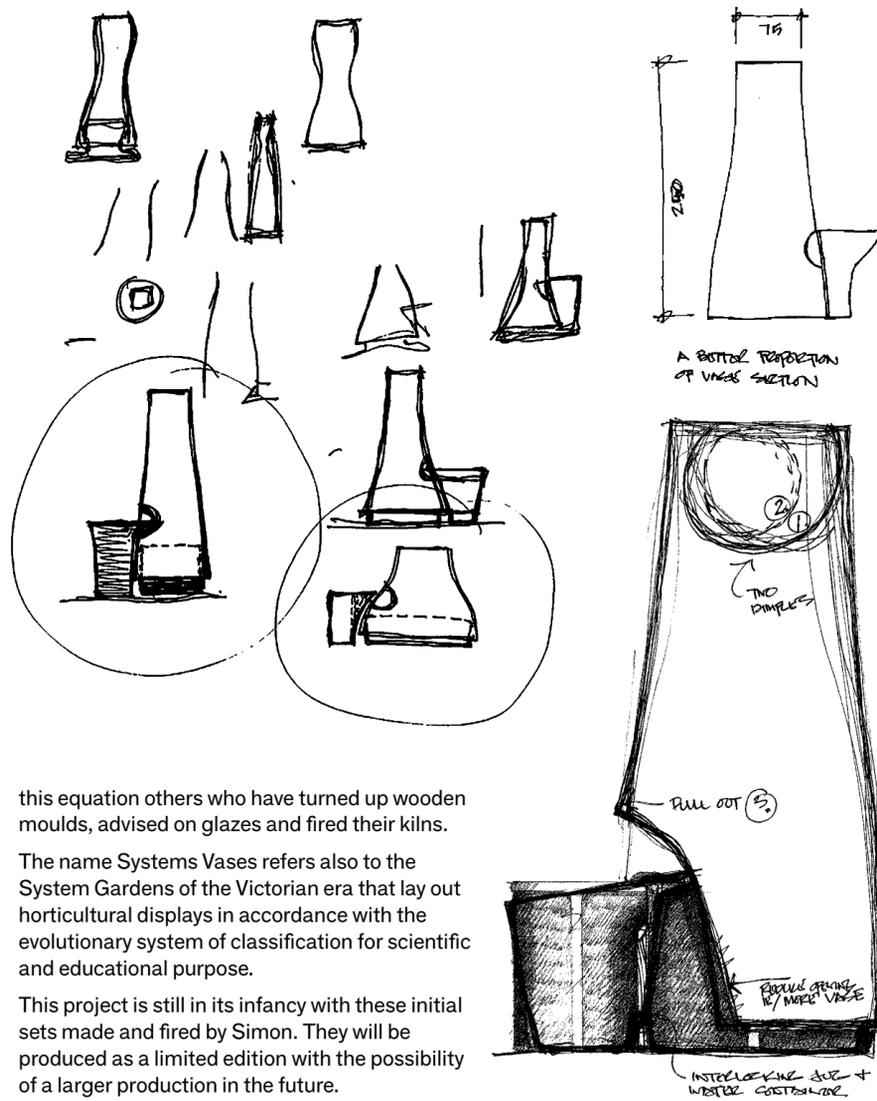
SYSTEMS VASES

Designers: John Wardle & Simon Lloyd
Dimensions: multiple
Prototyping and moulds: Simon Lloyd
Material: Porcelainous casting slip
Production: 2017-2022

The systems vases were devised as vessels of constituent parts that accord to the ritual of tending to flowers over their short life.

In the same way that a house will contain separate spaces that accord to the various functions of living, these vases each have a series of elements that, house-like, provide individual function but interlock to become a whole object. Each, in various ways, stores, discharges and refreshes water whilst holding and shaping the arrangement of flowers and providing variant opportunity for display. Like a house, each can be appreciated in the round with quite distinctively different elevations.

I approached Simon Lloyd for assistance with this project early in the process. I imagined that he would assist with the technical resolution and various ideas that I presented to him. What in fact happened was a development of these early ideas into something well beyond the original ambition. Through many conversations and much drawing, modelling and an iterative process of prototyping, we have together produced the three vases. I have kept sketching while Simon has much more exactly drawn. I have allowed him leeway in his interpretation and he has let me roughly sketch over his fine drafting - all with good grace and great humour. We have both brought to the project our own influences and exemplars and through extensive discussion, added to each other's knowledge of making. Simon has also brought to



this equation others who have turned up wooden moulds, advised on glazes and fired their kilns.

The name Systems Vases refers also to the System Gardens of the Victorian era that lay out horticultural displays in accordance with the evolutionary system of classification for scientific and educational purpose.

This project is still in its infancy with these initial sets made and fired by Simon. They will be produced as a limited edition with the possibility of a larger production in the future.



SOFT: A LOW TABLE

Designer: John Wardle

Dimensions: 900 x 1100 x 395 mm

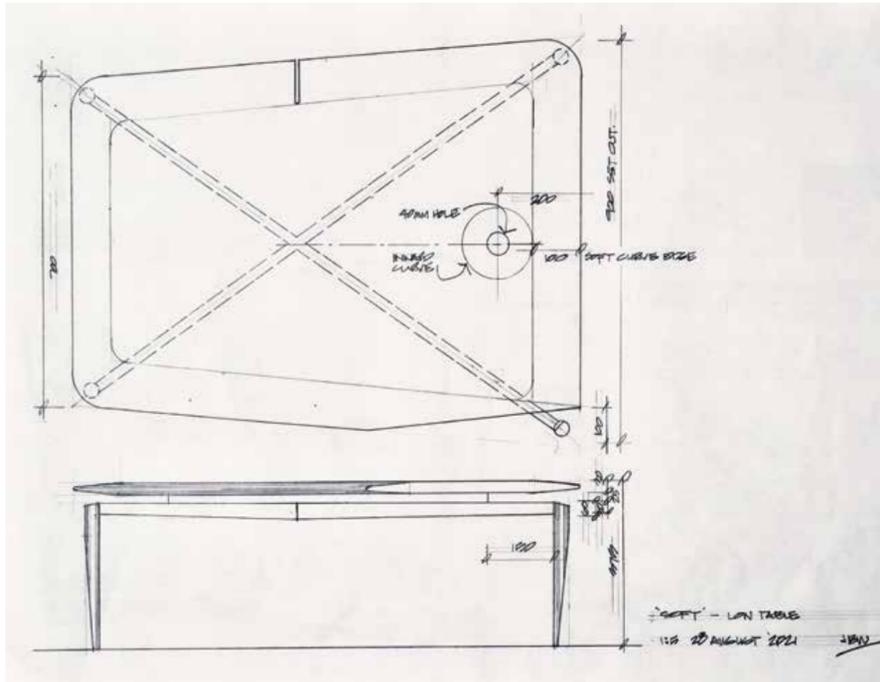
Maker: Alexandra Pontonio

Materials: Celerytop Pine supplied by Hydrowood Tasmania

Production: 2022

One of the dangers of low tables set usually somewhere in the middle of a room is the late night, very early in the morning shin injury caused by a failure to navigate an object known to be there but positioned somewhere below a reduced peripheral vision. 'Soft' round edges of this low table should at least minimise the inevitable lower limb injuries. It is not recommended that hot drinks be placed toward its edges.

In discussions with its maker Alexandra Pontonio, I considered making this table slightly higher. She however gave her own 5 foot 1 inch perspective and it stayed low. At two points a slice and a cut reveal the form of the curve.



LETTER WRITING: A SMALL DESK

Designer: John Wardle

Dimensions: 700 x 700 x 500 mm

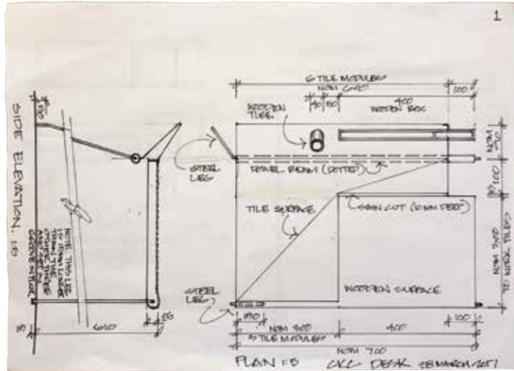
Maker: Adam Browning, Cordwell Built & Daniel Vag, DVR Welding and Fabrication

Materials: Tasmanian Oak supplied by Hydrowood Tasmania

Inax Tiles supplied by Artedomus

Production: 2022

The writing and receiving of letters is such a pleasure and Waterview on Bruny Island does provide the space and time to do so. I designed this small desk for the living room of Captain Kelly's Cottage. Its size just enough to take paper, envelopes, pens and surfaces of timber and tiles to accommodate writing paper and a glass of wine.



LETTER CHAIR

Designer: John Wardle

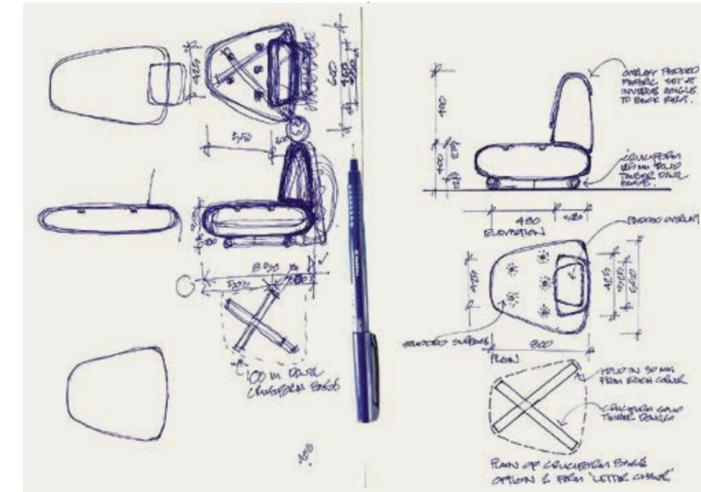
Dimensions: 785 x 600 x 810 mm

Maker: Mari Teed, Maverick Workshop

Materials: Fabric supplied by Kvadrat

Production: 2022

This chair has been designed to accompany the "letter writing" desk. The original in Kelly's cottage is an assembly of cushions placed on an ottoman. This chair is a more considered version of that adhoc assembly, though intentionally not an ergonomic desk chair that could take the pleasure out of writing a letter. Its fabrics are all offcuts from larger orders manufactured by Kvadrat.



A SERIES OF NEAR MISSES: A LOW TABLE

Designer: John Wardle

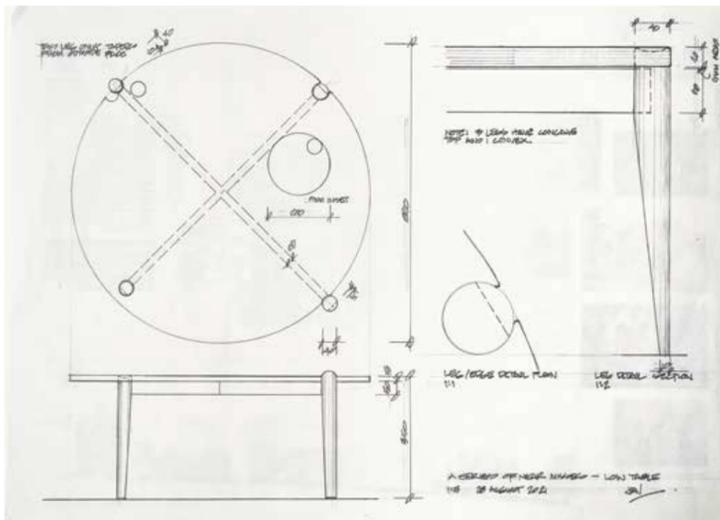
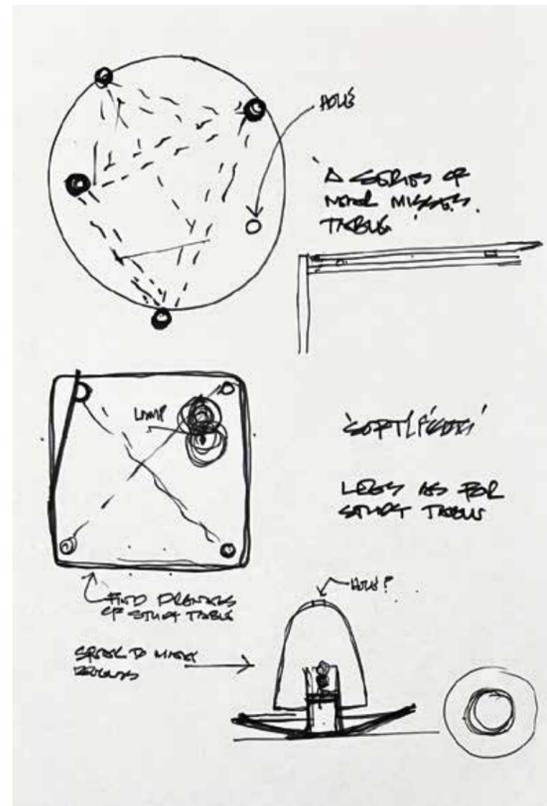
Dimensions: 350 x 850 mm

Maker: Dan Barker, Bricolage

Materials: Celerytop Pine supplied by Hydrowood Tasmania

Production: 2022

What first appears as a series of slips in competency in fact express the skill of the maker as the variant positions of the legs cause four distinctively different relationships with the table top to occur. The inset circle suggests placement of teapot or lamp. This was the first of the items designed for this exhibition that followed an experiment with a French baker's board in the cottage at Bruny and playfully illustrates an intrigue with the processes of making.



IN CLOVER: A DINING TABLE

Designer: John Wardle

Dimensions: 3200 x 1100 x 725 mm

Maker: Bryan Cush, Sawdust Bureau

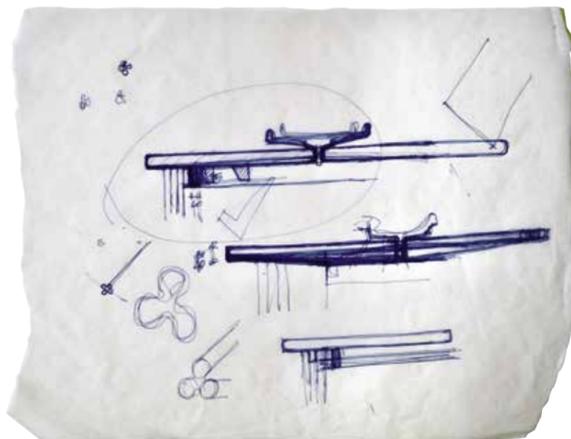
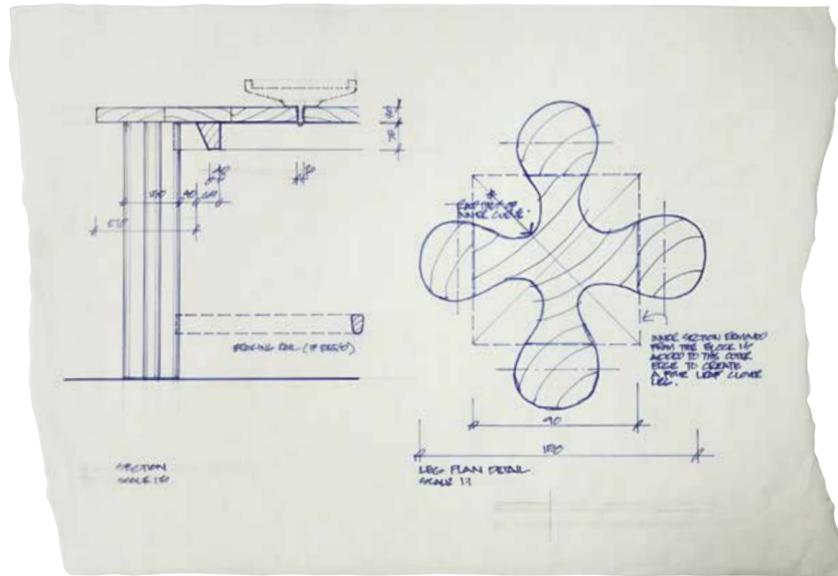
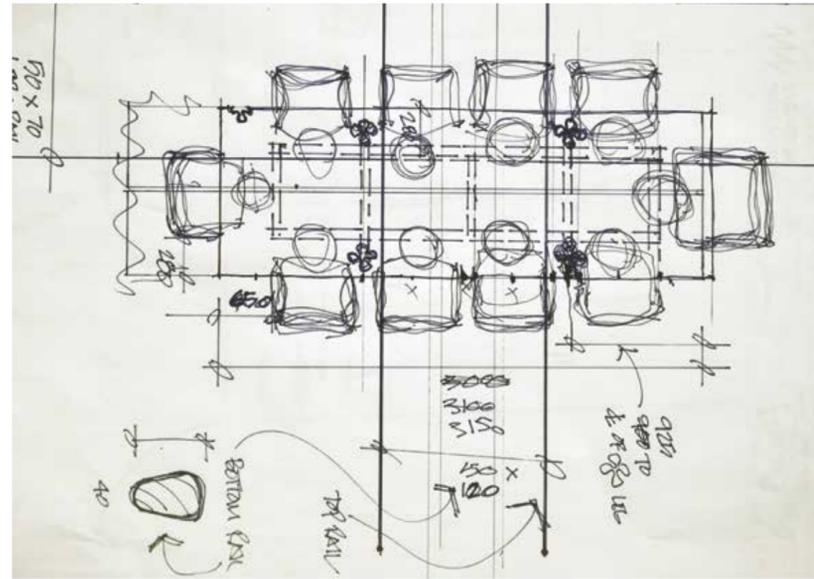
Timber: Tasmanian Leatherwood* and Tasmanian Oak supplied by Hydrowood, Tasmania

Production: 2022

I sketched a myriad of shapes for legs that when extruded up through the table top could form some sort of emblem. A four leaf clover in its perfect geometry of intertwined radiuses suggests the good fortune of sharing a table and bountiful sociability. A half clover leaf cut into the end of the table unlike the legs serves absolutely no purpose.

This table will find its place on a terracotta floor made in Greve in Chianti in Tuscany surrounded by walls of solid bricks made in Stawell, Victoria in a home under construction for our family. •

*Tasmanian Leatherwood can no longer be harvested as it is important for Tasmania's apiarists. It is only these trees harvested from the bottom of Lake Pieman that allows us this opportunity.



HAND OPERATED: A CABINET

Designer: John Wardle

Dimensions: 2000 x 525 x 845 mm

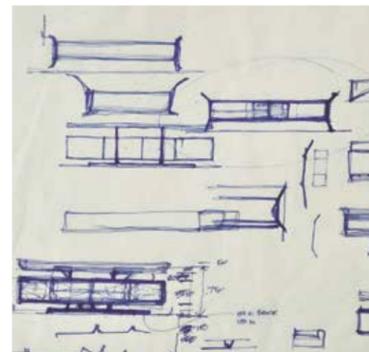
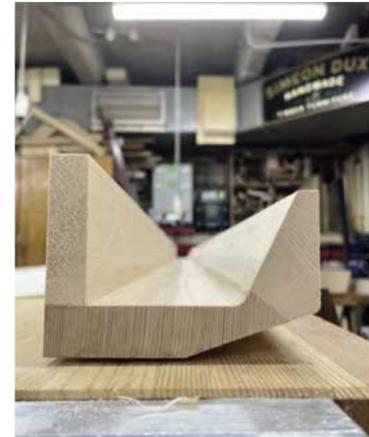
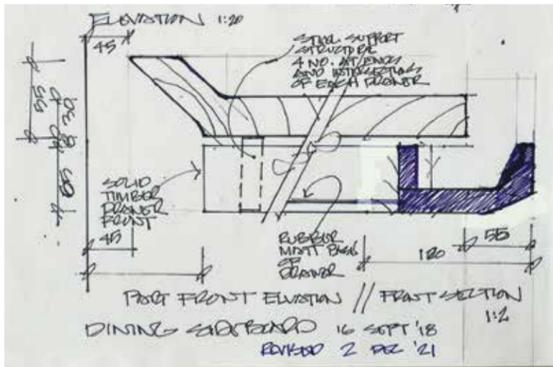
Maker: Simeon Dux, Simeon Dux Fine Furniture

Timber Vase: Charlie Sandford, Charles Sandford Woodturning and Joinery

Materials: Tasmanian Leatherwood* supplied by Hydrowood Tasmania

Production: 2022

The three large shallow drawers and four cupboard doors have very specific means of operation, sliding, folding outward and pivoting toward the centre. The tactility of the operations are perhaps the most defining characteristics of this sideboard. The various splays, slices and cambered cuts encourage differing means of hand operation. The upward inflection of the three sides of the top create an open edge to contain many objects, one of which a turned timber inset vase is incorporated within it.

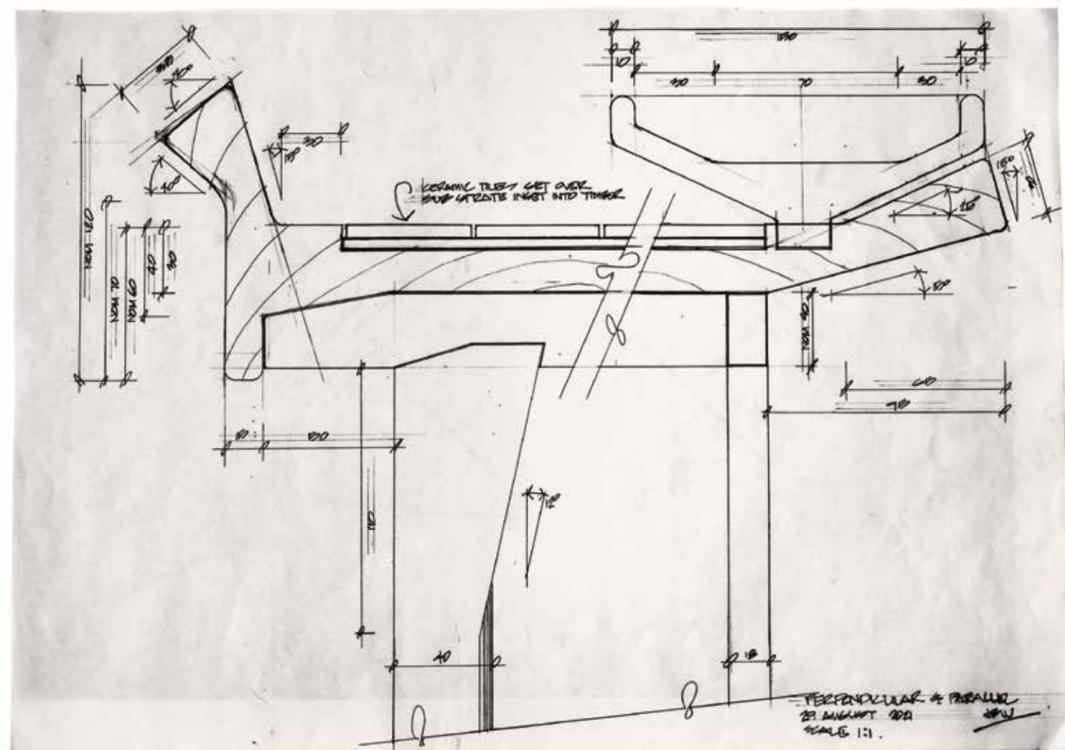




PERPENDICULAR AND PARALLEL

Designer: John Wardle
Dimensions: 1250 x 600 x 395 mm
Maker: Adam Markowitz, markowitzdesign
Materials: Blackwood supplied by Hydrowood Tasmania with black ebonized finish; Inax tiles supplied by Artedomus
Production: 2022

The cross section is often the most informative architectural drawing, illustrating structure, surface and spatial character. I worked and reworked this cross sectional drawing until completely developed before starting on plans and elevations. The tabletop with inset tiled surface and linear tray is a constant extrusion, everything in parallel, while its support structure of legs and interlocking beams are set perpendicular and parallel.





A SEQUENCE OF THINGS

Designer: John Wardle
 Dimensions: 180 x 190 x 1200 mm
 Maker: Laura McCusker
 Materials: Celerytop Pine supplied by Hydrowood Tasmania
 Ceramic works: Kelly Austin
 Production: 2022

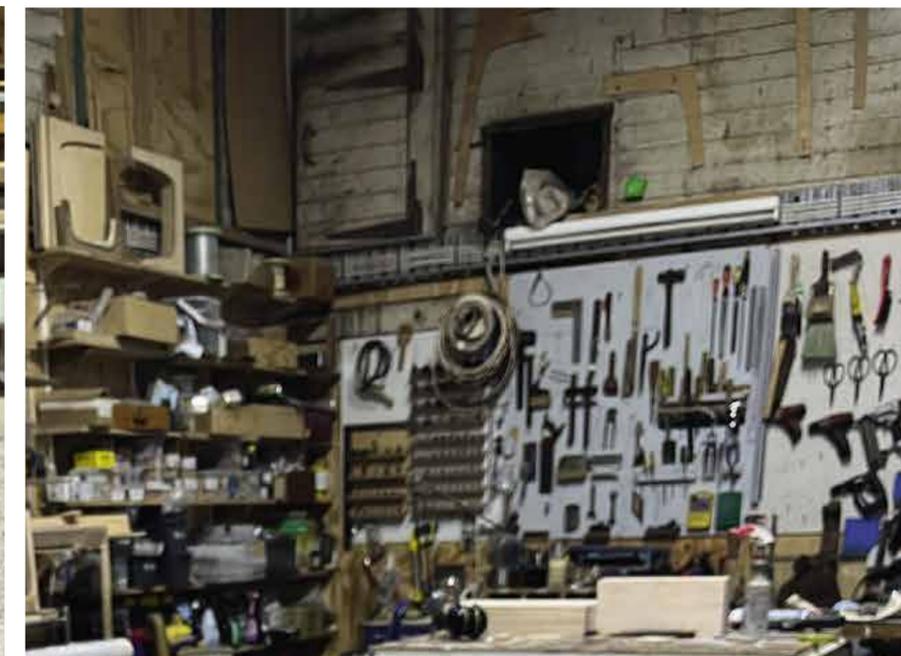
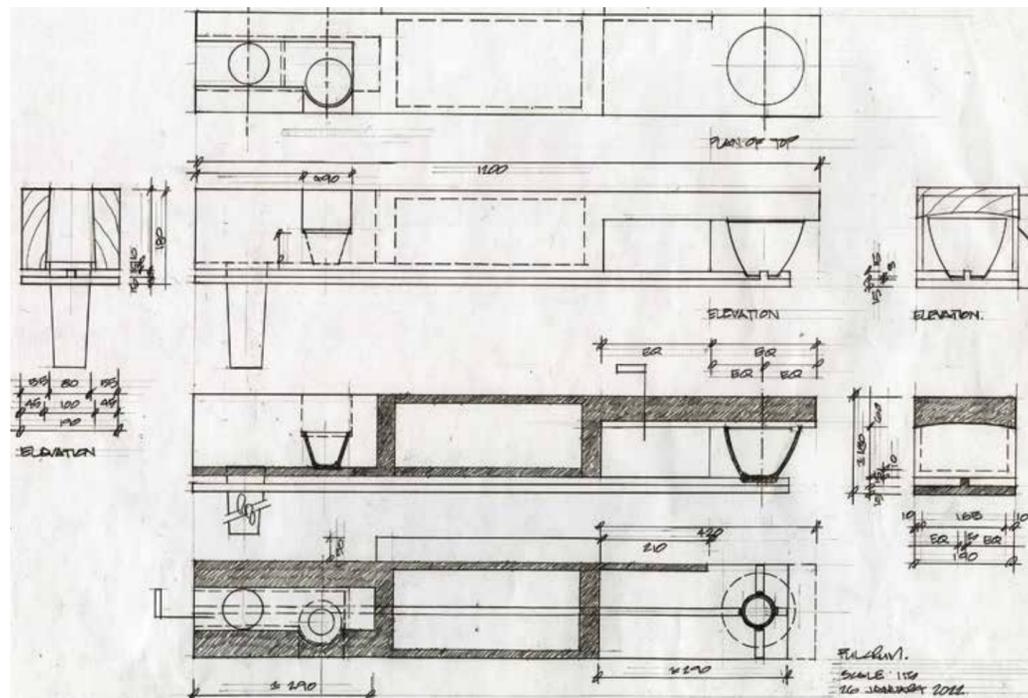
I was introduced to Kelly by friend, Tasmanian ceramicist Ben Richardson, and have collected a series of her remarkable works in recent years. Kelly often creates settings for her works and utilises both a potter's eye and her architectural studies in the creation of small enclosures for some of the arrangements.

I set myself the difficult task of designing an enclosure for three assembled works that would be completely different to those that Kelly has created. With her permission and critical guidance this beam like vessel was developed over many iterations.

It endeavors to be as exacting as Kelly's vessels in its revealing and concealing of each. All of the alignments register the very precise but contrasting process of the straight cut of the wood workers blade with the radial action of the making of ceramic form.

Laura McCusker recently made me a circular Celerytop pine cover for our outdoor bath at Waterview after attending one of our Bruny Making weekends. She works out of a vast workshop within Tasmania's oldest coldstore. This work was produced over many conversations between the three of us.

Kelly has developed these glazes over time for colour and surface responses. The additions to the clay body include organic materials that respond with pitting and surface "bleeds". This includes dolorite from the local quarry Kelly crushes and wedges into the clay.





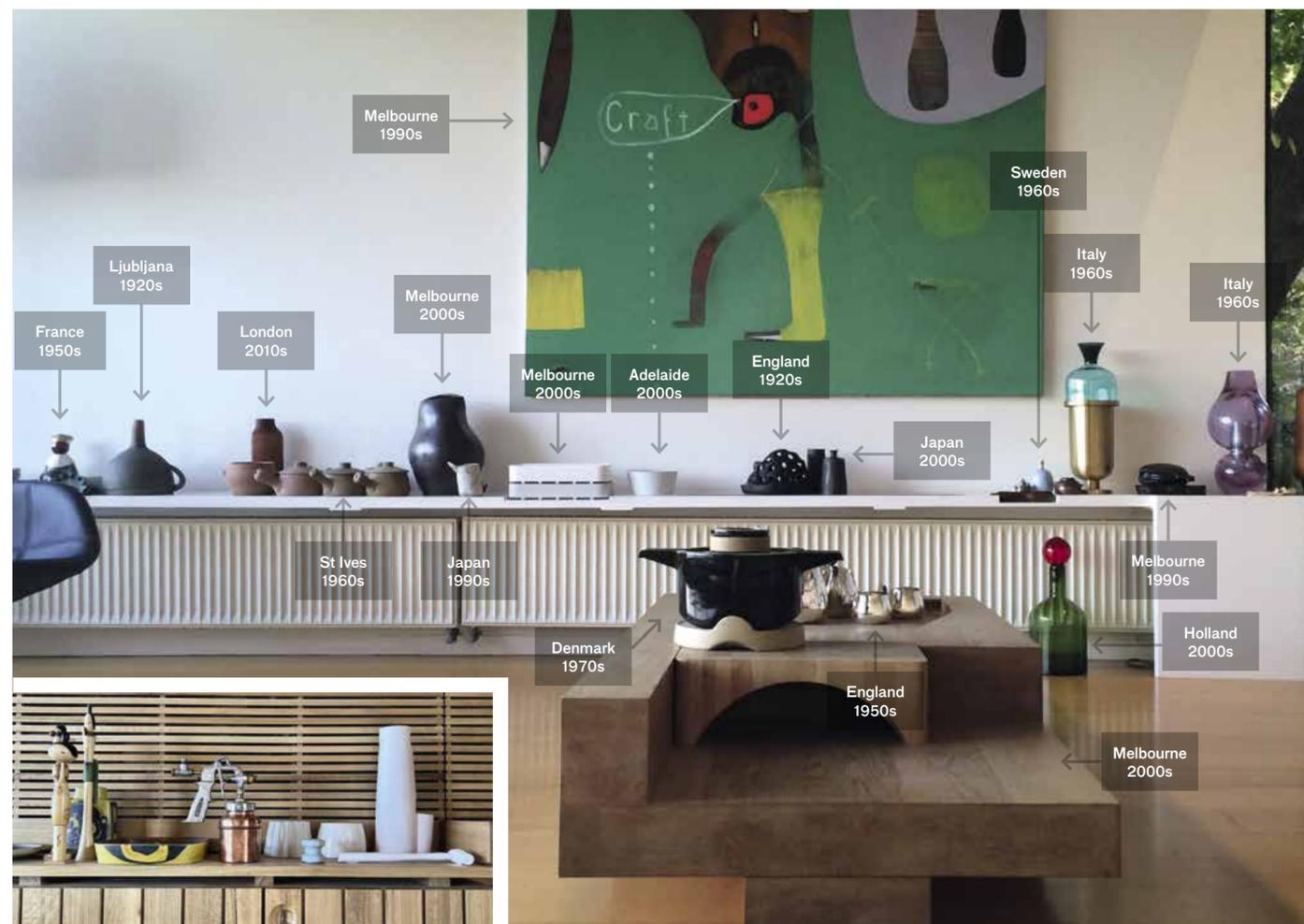
Kelly Austin's ceramic works

1. Enclosed cylinder, stoneware clay with custom additions, glaze, wheel thrown components joined, electric kiln fired
2. Small cup, porcelain, glaze, wheel thrown, electric fired
3. Small bowl, stoneware clay, glaze, wheel thrown, electric fired

COLLECTING / JOHN WARDLE

AN ARCHAEOLOGY OF SORTS Mine is a vast and undisciplined collection that is the result of 'archaeological digs' in many places: the builder's yards at Hadrian's Villa, and Villa d'Este, beside roadworks at the Pyramids of Giza, ploughed fields at Agrigento, walks through empty villages in rural Japan, and the Thames at low tide. Also, the junk and antique markets in just about every place Susan and I have visited.

A curiosity for objects and places and the way in which disparate objects can be linked by coincidence can evoke an interest in the commonality between seemingly unrelated things, as their histories are both specific to place but also have parallels elsewhere. We can draw upon the representation of the people, moments within time, various technologies and the cultural practices they exhibit.



COLLECTING / SIMON LLOYD

My collecting serves to fulfil a need. I am curious about the world around me and every detail within it. Often it is the small ephemeral fragments that elicit my attention, a piece of coloured card or the shape of an unfamiliar object. These fragments, often separated from their original task and function, may suggest other purposes or functions. It is within

these fleeting encounters that I can imagine a form, a beginning of something often unrelated to my conventions of designing. It was a small ribbed rubber connector I found that initiated my ribbed ceramic vases years ago, many other concepts followed. Irrespective of our conscious focus, our surroundings exert a powerful influence on us.



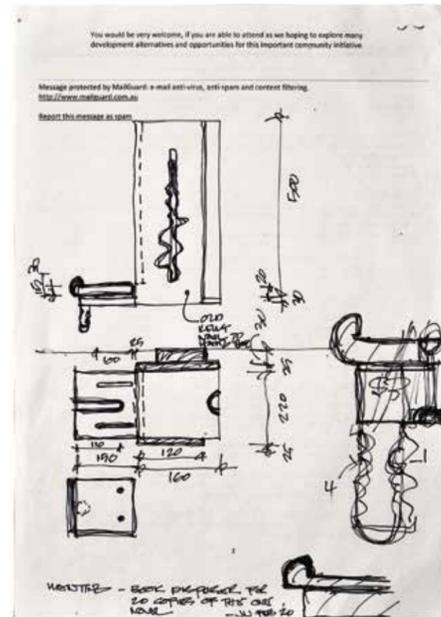
BRUNY MAKING

In perfect counterpoint to the intense demands of practice and the urban settings that we work within, 'Waterview' on Bruny Island has become an important other place. Bruny is overtly beautiful with evidence of its past always ready to surface in the form of, at times difficult conversations.

Through our 'Bruny Making' workshops held each year, JWA staff learn from skilled craftspeople such as wood workers, kiln builders, ceramicists, stone masons, steel fabricators, carpenters and bricklayers about the cultural values embodied in the process of making. Our creations include an observation deck, a sundial, a series of fire pits, a bridge, a community table, a bathhouse and a kiln that span the coastal edge.



Richard Flanagan visits these workshops and as well as inciting passionate conversation has donated 18 signed copies of his novel 'Wanting' that will be distributed each year by a single volume vending machine that has been made with the guidance of his friend and our regular tutor, one of Tasmania's great furniture makers, Kevin Perkins. He provides tuition and considered lessons on spoon-making, whittling birds, and seat construction. Kevin considers the architect's construction drawing as merely the start of his process.



KEITH McKAY



I took a photo of Keith McKay in McKay's Joinery in their last year of operation. He is standing straight in full profile in the center of the image, surrounded by his workplace. This photo, referred to many times over the years, has been the inspiration for all of the photos Simon and I have taken of all the other makers in their workshops, each central to their surroundings.

Keith and his brothers Ken and Ian operated McKay's Joinery, a business that was founded by his father in 1948, until retiring in 2015 and passing McKay's on (both machinery and staff) to Charles Sandford. It remains as a defined part of Charlie's remarkable company.

Keith raced Minis in the 1960s and again in the 1980s. He still owns his original 1962 Mini Cooper that hurtled around Philip Island, Calder, Winton and Sandown in those years, and he now spends time restoring a fleet of 'minis', turning them to racing specification.

Keith and Scotty (Mason) made many fine things for me and our practice over many years. I have managed to continue designing complex things in timber without any deep understanding of the technical aspect of furniture making. My confidence that Keith and Scotty would always know what to do has now been transferred to many other makers. It is a deep and very necessary appreciation.

JOHN WARDLE
FEBRUARY 2022



THE MAKERS

SHARON ALPREN
KELLY AUSTIN
DAN BARKER
ADAM BROWNING
JOHN CHERREY
BRYAN CUSH
SIMEON DUX
ANTON GERNER
WAYNE GUEST
DEREK JOHN
ANDREW LOWE
FRASER MATHESON
JOANNE MAGGS
LAURA McCUSKER
ADAM MARKOWITZ
KEVIN PERKINS
CHARLES SANDFORD
SCOTT MASON
JULIA SCHRECKENBAUER
ALEXSANDRA PONTONIO
JOSH STEVENS
MARI TEED
VIVIENNE WONG



THE MAKERS



SHARON ALPREN
From the UK and with a background in textiles, Sharon took up ceramics when she moved to Australia 15 years ago. She is currently based in the Macedon Ranges, working with richly coloured and textured stoneware clays and glazes to make functional and sculptural pieces for the home. She also collaborates with chefs to make tableware for restaurants and cafes; and with designers and stylists on architectural commissions. She exhibits regularly, and her work has been featured in a number of publications in Australia and overseas.



KELLY AUSTIN
Kelly Austin is a ceramic artist living in lutruwita, Tasmania. She completed a Bachelor of General Fine Arts from the Emily Carr University in Vancouver, Canada in 2011 and a Master of Philosophy from the Australia National University, Canberra in 2016. Her work has been exhibited in curated exhibitions across Australia, Canada and The United States of America, achieving many commendations and prizes in recent years. Kelly has undertaken several international artist residencies. Her work is held in private and public collections including: The Tasmanian Museum and Art Gallery, the Coffs Harbour Regional Gallery and the Art Gallery of Ballarat.



DAN BARKER
Bricolage was founded by Dan Barker, formerly of Monkey Gone to Heaven. Dan is relentless in pursuing new challenges and ideas. Coming from a carpentry background, he has gained extensive training in French cabinetry, veneering and furniture making from multiple companies. Bricolage are a small and dedicated team of passionate furniture makers. Specialising in one-off and limited run pieces, Bricolage create the unique and the beautiful. With select pieces being showcased in international exhibitions, Dan has established his own signature style in the ever-evolving world of furniture design and manufacturing.



ADAM BROWNING
Adam is a Workshop Manager and Senior Joiner at Cordwell Built. With 15 years experience, he is known for fabricating and installing architecturally designed joinery. Born and raised in Tasmania, Adam enjoys working with locally sourced materials to create unique pieces based on client briefs and architecturally designed plans. Adam's ability and creative flair fuels his growth, and he adapts easily to ever-changing styles and trends. Mentor Scott Cordwell provides him with the tools, space and trust to fabricate incredible joinery.



JOHN CHERREY
John's life has been one centred around discovery and making. He grew up with a well-equipped workshop under his house. Play, curiosity and frugality were amazing drivers for learning how to make things. Initially he studied to become a secondary school art and craft teacher. After a brief stint teaching, John headed to the UK to study furniture design and making at the then famous John Makepeace School for Craftsmen in Wood. This course left him still feeling curious about design, and in particular, what it was that architects knew about design. So, it was John became the architect who made things. A mixed career then followed, working as an architect, furniture maker, designer, architectural model maker, and finally an academic.



BRYAN CUSH
Bryan Cush founded Sawdust Bureau in 2012. Born in Northern Ireland, Bryan fuses his work with his experience in architecture and passion for sculptural craft. Combining the best of modern and traditional woodworking and joinery techniques he produces a range of limited-edition and fully bespoke pieces made exclusively from sustainably sourced, Australian native eucalyptus species. Bryan's design references range from contemporary Japanese and Scandinavian influences and aims to maintain a distinctly Australian accent throughout the range of works. Sawdust Bureau designs have collected multiple Melbourne Design Awards, The VIVID furniture prize and a Good Design Award.



SIMEON DUX
Simeon is a Melbourne-based fine furniture maker specializing in custom made, one-of-a-kind pieces. With a passion for classic design, he creates timeless pieces predominantly working with timber, both solid and veneer. Originally trained as a carpenter and joiner, Sim enjoys the making process and incorporates traditional techniques and details into his work. Since 2015, Sim has held a teaching position at Melbourne Guild of Fine Woodworking running several different courses. In 2020 was named "Wood Review Maker of the Year"; he contributes articles to their magazine and is a member of the international judging panel.



ANTON GERNER
Anton Gerner is an award-winning furniture designer and craftsman based in Melbourne. From a workshop that was once the local dairy, he creates one-off pieces of furniture for Australian and international clients. A modern-day Krimper, Anton has been making high-end furniture since 1990, obsessively mastering the fading art of traditional joinery and wood veneer matching techniques. His interest is in the mastery of combining traditional furniture making techniques with contemporary design, to create pieces span functional furniture, design and sculpture. Anton's work has stories to tell: Huon Pine salvaged from a Tasmanian lake; rare veneer from Rosando Furniture in Melbourne; his pieces range from Art Deco to ultra-contemporary. It is Anton's uncompromising attention to detail and unusual use of timber combinations that sets him apart.



WAYNE GUEST
Wayne has over 35 years of experience in working with silver and non-precious metals. He has exhibited widely in Australia and internationally, participating in over 40 exhibitions. His work is highly recognised and held in numerous public collections including the Australian National Gallery, Canberra. Among his awards are an Australia Council Grant and a Rusden Foundation Award. Wayne frequently makes commissioned work for specialised awards, church commissions and boardroom centrepieces. Wayne has consistently exhibited and sold work in galleries throughout his career. He taught silversmithing for more than thirty years, first at Monash University and, later at RMIT University.



DEREK JOHN
Derek grew up as part of a foundry business in Ballarat. A steel fabricator by trade with over 35 years' experience operating his own business, and since 2000 working with Julie Collins as DJPROJECTS, Derek offers fabrication in structural and architectural steel, working with architects and builders across Melbourne. As a sculptor, Derek, in collaboration with Julie, has exhibited widely since 2000 (24 solo + 79 group shows), with numerous public art commissions. His range of skills from architectural to sculpture has meant that the business also helps artists and architects achieve significant outcomes, including installation and project management. In 2018 Derek was part of the John Wardle Architects team for the Venice Biennale project, *Somewhere Other*. www.djprojects.net



ANDREW LOWE (RIGHT)
Andrew Lowe began his career at a long-established Melbourne timber merchant where he spent 11 years honing his timber knowledge. After graduating with a diploma in furniture design and production from Box Hill Institute in 1999 Andrew established his design studio and production workshop, Lowe Furniture. Initially a one-person operation, Lowe Furniture has grown into the team of highly skilled artisan furniture designers and makers it is today. Andrew's decades of working in the industry have given him an astute eye and a rare capacity to read a piece of raw timber. He continues to hand select each piece used in production, often taking days to sort through packs, discarding pieces that do not meet his high standards of structure and colour.

FRASER MATHESON (LEFT)
Fraser Matheson made the transition into furniture making in 2013 after a period studying history and social sciences at Victoria University in Wellington New Zealand. After completing his furniture making studies Fraser joined a small, two-person workshop in Auckland specializing in custom residential pieces. The experience of working for such a small operation gave a valuable insight into many of furniture production, from customer liaison though to design and construction. Fraser joined the Lowe Furniture team in 2016 and has had a hand in making a huge variety of pieces ranging from small bespoke objects to vast boardroom tables.



JOANNE MAGGS
Joanne Maggs is a ceramic artist and the Owner/Operator of Lillypilly Pottery and Sajo Ceramics based in the Foothills of the Dandenong Ranges in Melbourne Australia. Along with her staff, Joanne works to create a diverse range of stoneware pieces, using the natural clay textures and colours, adding glazes to increase interest to the finishes, sometimes incorporating timbers, and metals to create a wonderful marriage of these different elements. Currently her clients range from local to international stores and cafes to bespoke, hand thrown and slip-cast ceramic pieces for some of Australia's finest industrial designers.



LAURA MCCUSKER
Laura McCusker is an international award-winning furniture designer and maker based in Hobart with a professional practice that spans more than twenty years. Her work has been commissioned by many iconic Tasmanian institutions including MONA, Tasmanian Museum & Art Gallery and Spring Bay Mill while her pieces are in collections in the US, UK and Europe. Laura's designs are instantly recognizable, combining clean aesthetics, mid-century lines and gestures to her South American background with subtle brutalist influences. The combination of traditional materials, techniques and skills with contemporary designs produces unique pieces with provenance.



ADAM MARKOWITZ
Adam Markowitz is an award-winning Designer/Maker of furniture & lighting, an architect and educator. He has trained in furniture design in Denmark, Tasmania and also in fine woodcraft in Maine USA. Since 2015, Adam has operated the independent design studio markowitzdesign, offering bespoke commission work and small batch production. Adam's work has been exhibited in New York and London and locally. He has co-run the ExLab experimental furniture design studio over the last five years as part of the Master of Architecture program at the University of Melbourne and is the current Vice President of the Victorian Woodworkers Association..



KEVIN PERKINS
Kevin Perkins grew up on the fringes of Devonport learning about the nature and possibilities of timber from his father. He completed a Joinery Apprenticeship in 1965, then a Sculpture and Industrial Arts Teaching Diploma at the School of Art, Hobart. Major commissions include Launceston General Hospital Chapel, 1979, the Prime Minister's suite in Parliament House, Canberra 1985-88, Parramatta Cathedral, 2001-08. Kevin is known for calling John Howard "an aesthetic vandal" when the then Prime Minister banished Perkins' desk in favour of one used by Robert Menzies. Richard Flanagan has commented of Kevin ... "he constantly seeks to celebrate 'the greenness of the wood'... ruminates on the forest and animals and birds disappearing... and how the only surviving testament of all that was special, 'of what good things we used to have' will be 'what a few whittlers have left'.

THE MAKERS



JULIA SCHRECKENBAUER WITH SCOTT MASON AND CHARLES SANDFORD:
CHARLES SANDFORD
WOODTURNING &
JOINERY PTY LTD

JULIA SCHRECKENBAUER
Julia is a fourth-generation wood-worker from Germany. Growing up she learned many traditional skills at her father's and grandfather's elbows. This fuelled her dedication and passion for timber, furniture and cabinet making. She served an apprenticeship at the reputable 'SHG' in Germany, winning several awards along the way. In 2016, Julia moved to Melbourne and has been working with Charles Sandford honing her skills in CNC, drafting and manufacturing.

CHARLES SANDFORD (RIGHT)
Charlie began his woodworking life as an independent furniture maker/woodturner. Charlie worked in London as a woodturner on piece rates, becoming very fast and accurate, and on returning to Australia provided a specialised hand-woodturning service



ALEXSANDRA PONTONIO
Alexandra Pontonio is an award-winning Naarm/Melbourne-based furniture maker and designer. Her bespoke pieces are contemporary in design and reflect a sensitivity to traditional woodcraft. Her practice is underpinned by a deep respect for timber's intrinsic tactility and materiality. Alexandra graduated with an Associate Degree in Design (Furniture) from RMIT University in 2015. received the Future Leader's prize in Craft Victoria's 2016 Fresh! exhibition, the VIVID Design Award, and the Tait Award for Design Innovation at Fringe Furniture. Her group exhibitions include David Clark's 'At Home -Modern Australian Design', Government House, Sydney, Craft Victoria's 'Future Remains', Melbourne, and the Salone Satellite, Milan.

to local industries, while making furniture on commission, as well as doing restoration for antique dealers. The restoration work was an education in traditional techniques. As he began to employ other makers he was able to take on more challenging private and commercial furniture, cabinet and joinery projects. Over the last five years the business has invested heavily in I.T. and C.N.C. equipment including 5-axis true 3D capability, and can now combine traditional skills with the latest technology. Seven years ago Charlie took over the wonderful window/door manufacturer McKay Joinery from friends and colleagues the McKay brothers who were retiring. They still trade under the McKay name for that part of our production.

SCOTT MASON (LEFT)
Scott commenced his apprenticeship at McKay Joinery in 1976 and spent 40 years producing quality joinery, cabinetry and architectural design furniture. Employed by Charlie since 2016, he is still working under the McKay Joinery name.



JOSH STEVENS
Designer /maker Josh Stevens' is a primary focus is wood turning. Josh uses skills and knowledge acquired over the past 20 years in transforming his designs into unique products. Recently he has begun offering a production turning service specialising in short runs of high-end products. JS Design was established in 2019 and all products are designed, and hand-made by Josh himself. He shares his passion for woodworking with students at The University of Melbourne's School of Design as the machine workshop's lead technician.



MARI TEED
Mari started her upholstery apprenticeship after meeting an upholsterer in England during her Gap year. She runs her upholstery business in Creswick and is currently training two apprentices. Mari loves mid-century furniture and restoring pieces back to their former glory. In her spare time, she renovates houses with her husband.



VIVIENNE WONG
Vivienne Wong is a Melbourne based furniture maker and designer who established her studio in 2020. Previously a soloist with The Australian Ballet for 14 years, Vivienne found in woodcraft a creative medium that was tactile and physical, into which she could transfer her visual sense of aesthetics and precision. Vivienne uses a combination of modern and traditional woodworking techniques, carefully crafting pieces that focus on striking a fine balance between form, elegant design and functionality. Each commission is designed with sustainability in mind, using ethically sourced timbers that pay respect to their origins while creating timeless pieces of furniture.

HYDROWOOD

When the Pieman River on the west-coast of Tasmania was dammed to generate hydroelectricity, a forest was flooded and forgotten. A bold vision has salvaged this timber from the deep, in one of the world's first underwater forestry operations, and a preserved resource was rediscovered.

This isn't recycled wood already used and full of rusty bolts and nails. And it isn't reclaimed wood found on a musty forest floor. This is solid timber that comes untouched and intact. Hydrowood is certified sustainable by Responsible Wood, holds Chain of Custody certification and has obtained Declare certification.

Our thanks to Andrew Morgan and Hydrowood for their generous supply of the timber for these pieces.



www.hydrowood.com.au

