Chairs are very rarely simple. The standard advanced problem for design students is to develop a chair and while there has never been seemingly a chair shortage, designers go on designing chairs. We don’t need chairs physiologically and perhaps the significance of the chair lies there. The chair acts both as a surrogate for us and is something that creates the architecture of a space where we can be seated. The complex relationship we have with chairs arises both from its function and from its interweaving of the autobiographical and the symbolic. In a chair we can extend beyond ourselves and through our bodies. The material of a chair can be innumerable.

A chair when unoccupied speaks about those who will use it. A group of chairs is a mark of absence and a mark of gathering. A chair dramatises the staging of life and social relationships: a table stages it. Empty chairs in front of a table evokes with immediate simplicity and power of the human act of sharing.

A chair sits in its time. It speaks eloquently about its structure, its use and its placement within its generative culture. Even the vernacular is the product of refinement, not innocence. The plain simplicity of the Danish craft tradition set in place a visual sensibility that allowed a form of modernity to develop that was not a break with the past, but an extension from it. Danish designers produced a series of designs that embodied this continuity of reductive form and are still today, a reminder of the fundamentals of a chair’s possibility. There is a style and a style can be considered, at least in part, a logical outcome of the accumulation and evolvement of knowledge.

Perhaps a chair is the materialisation of an idea.

The spare simplicity of the Danish craft tradition set in place a visual sensibility that allowed a form of modernity to develop that was not a break with the past, but an extension from it. Danish designers produced a series of designs that embodied this continuity of reductive form and are still today, a reminder of the fundamentals of a chair’s possibility. There is a style and a style can be considered, at least in part, a logical outcome of the accumulation and evolvement of knowledge.

Perhaps a chair is the materialisation of an idea. From the genres of furniture, the chair seemed the perfect brief to ask of an alumni of George Ingham...to have them examine connections between their lived and formative experiences: between comparative youth, influences, and now maturity. Consciously or unconsciously these designer/makers are asking some big questions: the act of designing and making their chairs is at once intensely private, but also in the realised chairs, explicitly public. The chair they make will probably be “the materialisation of an idea”...it will carry the aspirations to be this in the material of the chair itself.

George Ingham, the foundation Head of the Wood Workshop at the ANU School of Art (formerly the Canberra School of Art) held clear ideals within his life of function, economy, reductive form and craftsmanship. As a designer, maker and teacher, what he sought, and sought to transfer to others was singular in Australian craft practice and education.
chairs of the alumni: the ongoing narrative
chairs of the alumni: the ongoing narrative

2 - 31 October 2009
Australian National University
School of Art Gallery
THE ARTISTS

Thirty-one of George Ingham’s alumni have accepted the invitation to celebrate his life and work by contributing to this exhibition, Chairs of the Alumni: the ongoing narrative.

These chairs are from makers who live a broad range of practised experience: some as designer-makers, others as hobbyists. However, professional or amateur, they have all drawn on their passion to celebrate the occasion of the retrospective survey of their former mentor, George Ingham: designer maker.

Many of these artists hold academic qualifications additional to those shown on the artists’ pages. The qualifications shown are those that were gained while studying with George at the Canberra School of Art.
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What is he?
— A man, of course.
Yes, but what does he do?
— He lives, and is a man.
Oh, quite! But he must work. He must have job of some sort.
— Why?
Because obviously he is not one of the leisured classes.
— I don’t know. He has lots of leisure. And he makes quite beautiful chairs.
There you are then! He’s a cabinet-maker.
— No, no.
Anyhow, a carpenter and joiner.
— Not at all.
But you said so.
— What did I say?
That he made chairs and was a joiner and carpenter.
— I said he made chairs, but I did not say he was a carpenter.
All right then, he was just an amateur.
— Perhaps! Would you say a thrush was a professional flautist or just an amateur?
I’d say he was just a bird.
— And I say he’s just a man.
All right! You always did quibble.

— D.H. Lawrence¹,

The ultimate attribute is to be “just a man”.

In the above it is rather obvious that the man is complex, skilled, and able to create great beauty. Yet, at the conclusion of this exchange he simply remains a man. To be a man is complex enough, but to be a teacher and especially a teacher who set out an alternative way, who challenged his students as to how they saw the world and left a legacy for all of us... what then? At the end of everything is he still “just a man”? Is this our human need for logical structure: for definition and clear-cut endings?

Hardly. Such a teacher is always left as an echo in his students and in their work: always, “you see, you do it this way, like this...” The choreographed gestures of a skill are taken in, the nuances and more beside. In the maturation of the student there may be acceptance... or, revolt.

The coupling, the juxtaposition of George Ingham’s retrospective survey, with another exhibition is an experiment. It is intended that that coincidence of these exhibitions be an active encounter, to be both a generator and a container of ideas in the mind of the audience. The conjunction is about relationships: the placement of the legacy of the influence of a teacher against the contemporaneous response to his design hallmark, the chair. *Chairs of the Alumni: the ongoing narrative* sets up an opportunity for connections between a man, teaching, influence and logic hidden within an instilled pattern of process. New work in craft is perhaps not a set of new relations derived for each moment, but it is a synthesis of relations, which means a résumé of all influences from the past.

When he arrived in Australia in 1982, George added a unique facet of educational philosophy in furniture design and making practice into a bullish phase in the growth of art and craft education in Australia. The point of departure for this period of design education in wood in Australia was heralded with the arrival of John Smith in 1970 at the Tasmanian School of Art to teach 3D design. This subsequently in 1981 became the Design in Wood programme at Hobart. Up until this point in Australia, the materiality of wood had always dominated the practice of its craft, and design trailed distantly behind.

A year later, George was at the then Canberra School of Art. The English (or English derived) triumvirate was completed when the School of Art at the Tasmanian CAE in Launceston initiated an Associate Diploma in Applied...
Design (Wood) with Alan Livermore (1982) and continuing with Stephen Towle in 1985. Each programme was established with different links and twists of individual focus. Further, as each was embedded in an Art School, they shared in their programmes similar exposures to new and diverse influences.

In the hands of this “new wave” wood was freed from its traditional attributes and restrictions. These changes were due in no small measure to the flow-on from the founding in 1977 by the English cabinetmaker John Makepeace of his school at Parnham House, in the U.K. By its example and philosophy, the micro-utopia of the Makepeace school was an “in absentia” force in Australia, exerting a strong influence on both furniture design education, and on the development of professionalism in an emerging academic context.

It was all really quite new and shiny, the notion of the “designer-maker” was dusted-off and reinvigorated. The talk was of studio furniture. The future appeared exciting and optimistic. Wood was now shown in galleries and featured in national exhibitions. The workshops of Parnham had more than just philosophical presence in Canberra; George had taught there as a visiting artist and later Chris McElhinny who had gone to England to train at Parnham would join him in teaching at the CSA.

George believed in the discipline and inherent beauty of craft logic and allied it to his experiences and practice of the Japanese martial arts of kendo and kyudo — swordsmanship and archery. He established a distinctive style, a systematic of teaching; a school or ryû based on this holistic understanding. His was not an ideological schism from Western cabinetmaking, but a state of insight into the wholeness of his medium. It was demanding. He taught mastery through the working of wood by example and instruction, and the discipline had to be spotless. There must have been, at times, a temptation to entertain, which would have been so easy from the level of his mastery, but, instead, his obstinacy, his discipline, his undeviating aim, gave a sense of purity to the whole.

The term “woodwork” has never sounded especially exciting. Further, furniture is rather more judged on function and has consistently had its potential for intellectual, narrative, or reflective engagement downplayed. George denied these constraints: in his life of making, teaching and outreach, his work was informed by the invariant belief that the act of making is a distinctive, intellectual and artistic practice.

The energy of his work was neither nostalgic nor, in any personal expressive sense, intimate. Perhaps it is more a matching, joining, harmonising, or even “attunement” of design and mastery. It is in the ‘teaching pieces’ perhaps, that something more accessible is whispered: about discovery, about beginnings. It was about explaining something, and by his making it with others, sharing the experience of it….it was an act of translation.
He couldn’t tell it any more clearly.

The Workshop functioned like a Japanese dojo — the ‘place of the Way’ — it was at once a workshop and a place of apprenticeship and relationships. The apprenticeship (and its structure of learning) has never been purely about acquisition of technical skill, but it was also about the forming of a person: the apprenticeship presented a structure of order, stability, reciprocal obligation and responsibility. Within the Workshop, values of skill and professionalism were now not abstractions or common notions, but were given material form, learned and naturalised as body gestures and attitudes: “...first learning, then making it one’s own”. The route was through the exercise of teaching pieces: these were carefully designed pieces of pedagogical tooling that carried within themselves the elements of aesthetics, process, material and design.

Although, in recent years, craft and craftsmanship, material and the hand, have been contested as necessary in design education, they still remain informers of design.

In a very broad sense the learning process with George was learner-not teacher-driven. The teacher often taught while not teaching: the transference would be more by example than explanation....there was an expectation of “surreptitious learning” by the student. There would thus be unobtrusive observation of the master, testing and experimentation by the student, and “secret” inspection of actual examples of the master’s own work-in-progress. The thesis was that no amount of prior speculation or analysis was as effective a learning tool as the transference that came from witnessing an actual process with an alert and ready frame of mind.

Yet, the transferability of knowledge is, in some ways, possibly untrustworthy because it implies each thing transferred is the same in all its qualities as any other. Skills, for example, are always situated in the genres of their practice. And, with George’s pedagogy, the early transference of skills was locked in some measure within the structure of a teaching piece. There is perhaps justification here for a universality of application through belief that the engineering of a structure is a kind of distilling reality, but the purity of structure so taught may also come to represent alienation from the world of ubiquitous, messy swirlings....and technique become a refuge from the goading urgency of contingent happenings.

Structure is a response to forces that furniture is intended to withstand: it is an immediate determinator of form through the arrangement of the elements involved. From the Workshop came a ‘style’ of furniture that was marked by the synchrony of the treatment of structure and form: an economy of form whereby nothing more could be taken away. For George himself, there was economy as with the economy of a sketch: an economy of structure and an economy of material...always an economy that achieved
delicacy, but the elements were inevitably appropriate to the fitness of the task: their transition from one to another was precise and there was an overall essentialist, no fuss, seamless continuity of the structure; of a table or of a chair.

The chair is unique amongst the genres of furniture. A chair concentrates and holds the impulses, forces and motivations that are core to an individual. The shaping force of design is lived experience: it is not purely a function of intellect and influences from without, but it is the interplay of these through assimilation and their local reshaping. To design while young is perhaps to believe in the achievement of the impossible, and the design is confident in its optimism. The chair is thus something of a self-portrait: for the same reasons an artist would paint his portrait it is evidence, one to another, that in another, intelligence, an ambition, and life existed at a time.

The chair in its irreducible minimum has always been the perfect vehicle through which to track design history....even now, even here in this exhibition, even in the individual.

George took people on journeys, into and out of themselves. Implicated were imaginistic, spiritual and psychological forces. Oscar Wilde saw influence as a process of giving away something of oneself to another\(^2\). Influence was a matrix of attributes that touched, and endorsed the other’s self-image. Japan was implicated in this journey. For George, threads that ran through Japanese culture were explicitly part of his teaching. Yet, “Japan” as a sort of craft utopia also clicked with others in the 1980s and early 1990s. Japan had great romantic appeal in Western woodcraft at this time since it was seen as having somehow remained “pure” in the practice of its craft. It was somewhat wishfully believed that a clearly defined ethos of process and cultural practice, now apparently lost to the West, was still in place there in the late 20\(^{\text{th}}\) century.

Thus, skills, mastership, and Japan for instance offered within the workshop Bloom’s “strong poets” in legion\(^3\). For students to find their own voices, they were going to have to wrestle with these strong precursors — even George himself — to appropriate their own space. Talents less motivated, less interested would idealize. Yet, this is the way it has always been: the striving by the few in the student body to visions that transcend convention.

It is easy to over-generalise about this. The point is that skills are not liberating unless they are tested through a process of inventing the means to speak: skills, technique, process circumscribe even as they allow access… “You see, you do it this way, like this”... And, I think this was well understood by George. Throughout his teaching practice and his making there were subtexts that


were set to challenge those that would hear them, texts that balanced technique and simply doing against reflection and illumination of the why of praxis and the dialogue of self-criticism.

Where George left the students on their journey was not necessarily where they imagined — at the beginning of a career, or even as self-sufficient wholes, but he set them up with a body of pre-established knowledge, and hopefully the insight, the will, and even the desire, that the reality for the rest of their lives, would be self-motivated learning to deal with the ambiguities, the mess and confusion of “design-in-the-world.”

Rodney C. Hayward
Head, Furniture/Wood Workshop
ANU School of Art
September 2009
George Ingham: An Alumnus’ Perspective

Walking into these conjoined exhibitions you will notice an extraordinary collection of furniture pieces. The pieces are extraordinary because they are individual in design, materials and structure. You will notice a style in the quality of execution, fine finishing, workmanship and detail. Each piece will be aesthetically unique and as individual as its maker.

Behind these pieces stand some of the best designer-makers in Australia, and they all have one thing in common: they were lucky enough to be trained by the late master craftsman George Ingham. Of course these people often had established careers before entering the Wood Workshop at the Canberra School of Art, but it was in George’s class where they learnt the art of fine woodworking and design. The Wood Workshop established by George in the early 1980s quickly became a place of excellence, a place where only eight students per year were selected on the strength of their portfolios and only after rigorous and nerve-racking interview. From day one prospective students understood that this was serious: only the dedicated and passionate would be allowed in and if you didn’t have the time, the money or the determination to work a minimum of 40 hours a week, forget it.

It is not often that a teacher teaches from physical example. Most teachers are too busy or are bound by textbooks. George’s skill and knowledge were undeniable once you had witnessed him making a piece at his bench. When George was making as an example or conducting a lecture it was evident we were in the company of one of the best in the world. If you respected George as the master, you could receive the gift of his knowledge and wisdom. It meant you had to make considerable effort under your own steam before bothering the master with trivial questions about your work. It meant you had to choose when to approach his bench; if George was focused you maybe had to try again the next day. It meant working hard and consistently producing physical outcomes. In a traditional sense this was a master apprentice arrangement.

If you trained in this workshop you were constantly astounded by George’s abilities in most of what he touched: his sketch book, his amazing attention to detail, his bench work and his finishing. Alongside that were George’s intelligence, knowledge base and wisdom. These were the skills and qualities that we were exposed to every time we stepped into the workshop.
This is what he taught us, and these are the qualities you will see carried through in a George Ingham Alumni exhibition. For me and for many of us we are still learning George’s lessons. Every time you sharpen a number 6 plane or every time you pare a shoulder or every time you address your bench, he is there. The Alumni exhibition has energy; a feeling; you can see that as a grouping of objects it has a certain quality and refinement. The George Ingham alumni have been taught to appreciate a process rather than rushing to see a finished article.

I am certain that all of what I am as a maker and as a designer is due to George Ingham. Of course that is not to say that my experience before and after Art School does not contribute, but it is George’s lessons and the time I spent with him that have consolidated who I am and where my career is going. George is the one who taught me to discover the nature of things and appreciate refinement; and not just in a woodworking or design sense. He taught me the value of being daunted by what I am attempting to design and make; for this is the way of progression, to get out of our comfort zones. He pushed me to design, and to choose flamboyant failures over conservative successes. He said ‘the next design should be in your head when you are half way through the piece you are making now’ and that developing and designing a set of systems that surround your project is fundamental to consistently achieving high quality outcomes. George is the one- has always been the one- who pushes me in my career, every day.

I look back on my time with George as the golden years; it was such a privilege to have had that time and I am sure many others feel the same way. In the years I was there, George was at the helm; Ian Guthridge was close by, and David Upfill-Brown visiting, plus Michael Gill with his boundless energy. This all added up to what was for me a truly magical experience, an experience that could never be repeated, and a time to be cherished forever. To sit down and write about George as an alumnus is an emotional experience, and it will be an emotional experience for many to attend a George Ingham retrospective. For me, it is a chance to honour, to reflect, to appreciate and to celebrate. The Alumni exhibition is a testament to an enduring legacy of knowledge gifted to a bunch of lucky craftspeople that passed through George’s workshop. It’s the greatest honour to exhibit work beside the master: George Ingham.

Jon Goulder
Designer/Maker
September 2009
The chair is a development of the one I made for George's “Dry-structure chair” brief in first year. Although no longer dry-structure (I've used traditional glued mortice and tenons), it retains the pivoting lumbar support and stringed seating that made the original chair so comfortable. I replaced the straight lines of the student-chair with soft curves.
Chair, 2009
blackwood (*Acacia melanoxylon*), cord, brass
780 x 570 x 470 mm
I have never lost my passion or enthusiasm for the design and making process. I thrive on the challenge of creating a few sketches and turning them into works of art or into functional pieces of furniture. The use of recycled or sustainably harvested materials is an imperative part of the production process and of creating something new and beautiful which will last many generations whilst trying to minimize our carbon footprint.

In the construction of the exhibited *On the Hay* chair, I have used the hard, strong timber of ironbark in small dimensions, to give the appearance of lightness to the frame and replaced rattan with leather.

This is a new edition of a chair that I made in 1988 as a student piece.
On the Hay (original), 1988
Tasmanian blackwood, rattan
800 x 600 x 700 mm
My designs are based on classic proportions, leaning towards organic forms, combining aesthetics, function and form. The simplicity of my designs allows my pieces to endure passing fashions and remain timeless.
Jenna, 2009
hard rock maple, Brazilian walnut, fabric upholstery
900 x 530 x 670 mm
I have never been academic about my approach to what I love doing, especially my professional career as a furniture maker. I generally feel my way through life and use this approach in my work. While making this chair, I realised that every chair I have designed has been a progression of the previous, and in the designing process I was conscious of the things I learned from George Ingham back in 1992. This chair has been a joy to design and make because it took me back to my days as a student and to the fact that my student period had a big influence on my life.

I love the possibilities of geometry in circles and the symmetry that a circle creates. I wanted this chair to be a tribute to one of the masters of chair making and I hope that it invites you to be seated.
By George, 2009
African rosewood, monofilament marlin wire.
685 X 635 X 525 mm
The *Envelope Chair* was developed as a short run production item in response to the need for an “all timber” chair that could be marketed at an affordable price. It is designed for the contemporary apartment or small home, but would also make an excellent café chair.

Design features of the chair include strength, lightness and economy of material use. While the chair back has no rail, it gains its strength from laminating ply onto the solid frame. The design best lends itself to the blonde/honey tones of timbers such as myrtle and rock maple.
Envelope Chair, 2003
myrtle, rock maple
720 x 470 x 470 mm
The *Leve* chair was first conceived as an exploration into the steam bending process, a process that generates efficiency in both the structure and manufacture of the chair. The *Leve* is designed for strength and comfort but remains flexible due to the use of thin sections of timber and the extensive use of perforations in the seat and back. The design not only gives the chair its smooth and uniquely light (leve) appearance but facilitates the moulding of the seat and back to fit the contours of the body. The result is a chair that is functionally lightweight and comfortable, and visually beautifully delicate.
Leve, 2002
European ash
750 x 540 x 500 mm
My intention for this exhibition was to design a reading/drawing chair that would fit into the lounge or study. I wanted a piece that was comfortable and interesting to add character to the living space.

My inspiration for the design came from observing the kangaroos that make their way across the road and into the paddock beside my workshop, to feed of an evening. The kangaroos have such a good centre of balance and move so efficiently that I thought it might be nice to try and emulate this in a piece of furniture. As a result, some of the proportions and shapes of this chair are loosely based on a kangaroo feeding in the grass.

Good proportions, functionality and attention to negative space and details are extremely important to me when designing.
Roo Study 1, 2009
jarrah, leather upholstery
1070 x 750 x 1000 mm
Oh La La was designed to be a completely original chair that does not borrow from other chair designs. I am trying to blend my technical making ability with my design ability - industrial design with craft practice. The backrest is designed to flex to provide comfort.

The chair is laminated from .5mm American walnut veneers.
Oh la la, 2009
computer rendered image, walnut veneers, stainless steel, wool/felt upholstery
850 x 480 x 480 mm
Ian Guthridge

The vocabulary of this chair is one of restraint; of working with pale timbers and laminated veneers and of Scandinavian traditions. It is piece that was crafted and grew, not just from design on paper, but through the placement and sculpture of the material in space. Behind its perky, welcoming posture is a deep logic of joinery design drawn from traditional Chinese furniture.
SHIYU09 chair with curved arms, 2009
laminated black apple *Planchonella australis* (F. Muell.) frame, coopered backrest, woven paper cord, polyurethane /oil finish
756 x 592 x 493 mm
Matthew Harding

B.A. (Visual) Hons (Wood) 1995

Reminiscent of a traditional wooden tennis racquet, *Poise* explores the tension between strength and fragility, capturing a moment of perfect equilibrium while playing with the presence of form. The sculptural form of *Poise* expresses a desire to articulate the scaffolding of living structures, achieving strength through the unity of the whole.

*Poise* is constructed from veneers laminated over formers, then hand-shaped through the layers of lamination. It is finished with several saturation coats of a very low viscosity epoxy, penetrating and strengthening the laminated structure of the timber and thereby increasing the strength to weight ratio, making the lightweight nature of this structure possible. The chair form is woven with 180kg breaking strain monofilament (nylon), which can be tensioned to accommodate the desired ergonomic subtleties of the client.

Matthew Harding’s sculptural sensibilities and refined crafting skills are evident in *Poise* chair; for him the investigative play between mind, hands and materials through the process of making offers a spiritual/rational balance to the question of being.
Poise, 2007
laminated hoop pine veneer and monofilament nylon
750 x 550 x 650 mm
This is one of a trio of chairs; Red, Blue and Flooded made from the Australian hardwoods red mahogany, Sydney blue gum and flooded gum. The use of small dimension structural members points to the growing necessity for economy in the use of natural resources and indicates the strength of timber from Eucalyptus species.
Blue Chair, 1994
Sydney blue gum
1020 x 410 x 440 mm
Photograph: Megan Patey
This armchair is a development from five of my previous chair designs. I chose marine ply for its stability, as I have found that even first grade construction ply does not always remain flat. I chose Sapele veneer because I had stock on hand. I like its workability and the colour, which contrasts with the more contemporary colour of the leather. This chair will be part of a suite with another armchair, couch, ottoman and coffee table.

It is to be called Rowden in honour of my late mother.
Rowden, 2009


Finish: Shellac and Aqualac®

800 x 800 x 760 mm.
This is one of the first pieces I made after my graduation from the Associate Diploma course.

It is one of a pair designed as dining chairs to go on either side of a rectangular table. The material is elm, a timber that allows a light flexible structure, and woven cane for the seating.
Dining Chair, 1988
Elm, woven cane
830 x 900 x 570 mm
Photography: Rob Little
The Brubeck chair was conceived as a dining chair suited to both residential and hospitality markets, with a number of versions and finishes available in the series. With a focus on ergonomics, form, quality and usability, this chair features an expressed structural joinery that imbues the chair with a level of detailing and craftsmanship uncommon in commercial seating.
Brubeck, 2009
American white oak frame, moulded ply shell in stained European beech
800 x 550 x 550 mm
George taught me a great deal, about the fundamentals of working with wood: an appreciation and understanding of its nature and its source. He opened my eyes to a new ways of seeing and experiencing the world; the finest gift a teacher can give.

The essence of my work explores aspects of intimacy and connection. For *Chairs of the Alumni* I am making a new piece; a seat that is designed to be suspended from a tree trunk.

The seat is designed to respond to the varying shapes, textures and profiles of differing species of trees, and can be adjusted to accommodate the varying heights of the sitter.

Each tree trunk becomes a seating possibility and invites a relationship, each with its own atmosphere and mood, depending on the day.

The piece aims to encourage the rituals of contemplation, reading and meditation or sitting..... under the shade of a tree.

The ply chair seat is suspended from a tree, via a simple rope binding, alleviating the need for any potentially damaging fixings into the tree. The binding can be easily removed for ease of de-installation.
Waltzing Matilda, 2009
suspended seat
400 x 400 x 400 mm
I offer this chair as a bit of fun, originally developed in Jakarta where there was an abundance of inexpensive triplex (plywood). It’s not exactly a functional chair, just somewhere to take off your boots and hang your hat. It had to be knock-down because of prohibitive transport costs and it had to be red because that was the colour of the paint I had. Darwin presents a hostile tropical environment to a woodworker, with minimal material choice, hard to source supplies and a limited market.
Red Chair 2009
plywood, paint, cotton fabric upholstery
1500 x 430 x 500 mm
I developed the design for this chair by making the pictured prototype in kauri pine. The idea was to make the arm and leg rails appear as a single, continuous curve by using rounded rails connected by scribed joints. The junction of curves in several directions presented a stimulating challenge, requiring careful hand carving. I wanted to create an overall impression of lightness and fluidity. The red cedar used in my final chair was sourced from New Guinea, no wide boards now being commercially available from our NSW rainforests.
Red Cedar Chair, 2009
kauri pine prototype
800 x 530 x 630 mm
Photography: Matthew Stevens
Mark Lewis
B.A. (Visual) Wood 1985

My chair strives to find the beauty hidden within materials that have either been placed out of context or have otherwise reached their use by date and been discarded as rubbish. I have always enjoyed the aesthetic challenge this presents. Although the idea of bringing materials back to life or giving them a new life is more appreciated in the current climate of recycle and reuse, it is something that was instilled in me in my first semester with George Ingham in back in 1982 when I restored my old rusty hand plane to a beautiful efficient tool.
Resurrection Chair, 2009
unidentified Australian hardwood
1400 x 500 x 600 mm
Fiona Marshall  

with Ross Annels

The chaise longue references the aesthetic of wicker verandah furniture and the form of Le Corbusier’s LC4 chaise longue, using steam bent slats to create an airy, basket-like support for the reclining body. After the exhibition in October, this chair will settle into a new life on the back verandah in Queensland.

Thankyou to my old friend and furniture maker, Ross Annels, for his encouragement, guidance, patience, reassurance and assistance, without which this piece would not have been made.
‘Tis the gift to come down where you want to be’ ¹ Chaise Longue, 2009
laminated and steam bent myrtle and silky oak
700 X 1600 X 645 mm
¹ from the Shaker song Simple Gifts
Scott Mitchell
Assoc. Dip. Art (Wood) 1995

This is a prototype for a commissioned set of eight dining chairs. The chair design was developed and the timbers, Macassar ebony and Tasmanian blackwood, were chosen in consultation with the clients to meet their requirements. My special thanks to Steve Hodgson for his assistance.
Dining Chair (detail), 2009
Tasmanian blackwood, Macassar ebony
900 x 470 x 500 mm
This chair has two inspirations: the first is Ned Kelly’s armour, and the second is the “Macquarie Chairs” constructed in 1821. One of the “Macquarie Chairs” is held at the Powerhouse Museum and the other is at the Macquarie University Library.  

Ned Kelly is an iconic figure in Australia’s history and the aesthetic legacy of his armour remains powerful and compelling.

I have admired the “Macquarie” chairs since first seeing them in the 1990’s. It seems appropriate to me that Ned’s chair be upholstered in marsupial fur.
Ned’s Chair, 2009
computer rendered image, ebony veneer, fur upholstery
960 x 660 x 520 mm
This design derived from an exploration of Scandinavian furniture, as well as the materials and techniques associated with it. Visually and structurally interactive with the tension trapped in its cantilevered form, it demands response.
Scandinavian Spring Chair, 2005
solid European maple, 0.7mm veneers of European maple
750 x 500 x 600 mm
This chair was designed to encourage a consciousness of posture and exert a gentle pressure on the lumbar vertebrae.

It is a playful, lively, light and flexible piece of furniture.

It continues and extends a sensibility and style informed by my developing understanding of form through function and an experiential understanding of material.
Musical Chair, 2009
recycled oregon, Amboyna wood, leather upholstery
800 x 400 x 400 mm
This chair was actually conceived, planned and begun as a project piece within my wood diploma under George’s tutelage in 1984. I had to leave the Canberra School of Art before this chair was completed, and have dragged around the plans, and stick of silver ash purchased for it, through multiple home moves for the intervening 25 years. They say every project has its moment - this chair’s time has arrived, and it’s enormously gratifying for me to see it finally finished for an event that pays tribute to George’s influence on the fine furniture scene in Australia. The thin-backed spinal support is very George a-la-1984, when he was experimenting with similar designs which provided lumbar support but left the shoulder blades unimpeded. In this sense this chair reeks of George’s style of the time and this influence is fully acknowledged. That said, the particular design is mine and I’m pleased with it. It began as a vertical tube, cut and ripped open, followed by the decision to make endgrain its dominant feature. It is light, uplifting, and fragile, yet great care has been taken in the design process to ensure that its functionality as a chair is not compromised. My academic colleagues have dubbed it ‘the chair of Linguistics’, and in whatever sense that is true - then I like to think that George occupies this chair as its professor.
Chair of Linguistics, 2009
silver ash
900 x 480 x 400 mm
Using traditional skills in unconventional design, I like to challenge people’s perception of a chair. This chair conjures a smile when looked at (in a confused mindset). It appears to ‘float’ in parts and be rock solid in others. It appears delicate and unstable yet is actually rock solid and comfortable to sit in.
Narooma Chair, 2009
jarrah, perspex rod, brass, black leather upholstery
800 x 600 x 500 mm
Photograph: Allan Kelly
The chair, *Aspire*, is one of a suite of chairs made to accompany an elm dining table I made in 2002 that was inspired by the work of George Ingham. At that time he sourced and donated an elm log that we (the students) milled ourselves for the production of several pieces of fine furniture.

The design focused on the material detail that has always been encouraged in the CSA Wood Workshop. In this instance the chair is made from locally sourced elm salvaged from the Old Parliament House.
Aspire, 2009
elm, fabric upholstery by Elizabeth Kelly
1150 x 470 x 550 mm
I believe our integrity is mirrored by the integrity we invest in each piece we make. Every part of the process is as important as the finished product so that the process of making becomes a meditation where one fully invests in the present moment. This is where the heart truly expresses itself.

In our modern world the loss of large growth forests has created a challenge for the craft of fine woodworking. Timber, now a precious commodity must be used wisely and with reserve. What was once the mere frame of a piece, the skeleton, now becomes the whole.

This Day Chair, designed as a teaching piece, is an attempt to pare back to the bare minimum the dimensions of the members used, thus demonstrating to students the philosophical tension that exists for us as designers of timber furniture.
Day Chair, 2008
Teaching Piece
banksia, faux suede upholstery, fibre glass resin
790 x 610 x 560 mm
The *Notus* armchair is the latest design in an evolution of ideas. It was preceded by the *Anemoi* fruit bowl, which was an essential step in understanding the technical challenges that *Notus* would present. The chair shell was conceived to be used both indoors and out, with various base options.

Initially the idea was to explore the possibilities of profile cutting flat materials to derive three-dimensional forms. The problem with most flat materials is that they tend to stay flat, so using a thermoform-able plastic was an obvious choice. The flat sheet undergoes a combination of CNC profiling and hand finishing prior to heat forming. For various reasons I chose Corian®, which Dupont™ UK have kindly agreed to supply for further developmental work.
Notus (armchair, production prototype), 2009
Corian® shell and stainless steel base (not shown)
690 x 760 x 600 mm

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With special thanks to:

Counterproduction Ltd. (UK) and DuPont™ Corian® UK

The Notus armchair has been generously donated to the exhibition and the Furniture/Wood Workshop by Jay Watson for the purpose of fundraising.
The *H-Stack Chair* is a development of the chairs made during my subsequent Bachelor’s programme in 2005. George’s influence is undeniable and still apparent in much of what I do. Other influences that I may share with George, such as those of Hans Wegner, are apparent. Ergonomics, comfort, aesthetics, lightness and durability are qualities that I wished to incorporate into this chair design.
H Stack Chair, 2009
silver ash
700 x 600 x 550 mm
The timber for this chair was obtained from a river oak (*Casuarina cunninghamiana*) pulled from the Cotter River in 1986. It belongs to a setting consisting of a table and two chairs that grace the living area of Mac’s family home. The chair is constantly used by family and guests because it is very comfortable. Guests always admire the style.
Sergeant’s Chair, 1986
river oak, fabric upholstery
830 x 540 x 870 mm
Spare Chair is designed as light and portable seating that borders on the function of a stool. It can be easily carried out to the deck for a few minutes contemplating the garden while enjoying a wine or cup of tea. It is always on hand to provide extra seating when required. It is spare in this sense as well as in its design and construction.

The blackwood stock was selected for minimal density. This provides a balance between strength and weight. The spare use of the material, along with the woven nylon seat contribute to the goal of lightness.

The dual supports for the backrest with a hand’s space between them allow the chair to be lifted with one hand. Two can be comfortably carried to where they are needed by one person.

This is not a dining chair to be sat in for long periods, nor is it a formal chair though its design does encourage correct posture.

It is also a humble reference to George Ingham’s Ming Chair. The Chinese character-like profiles of the chair were a strong design objective and echo George’s cultural reference.
Spare Chair, 2009
computer rendered image, Tasmanian blackwood, monofilament nylon
720 x 500 x 460 mm.
About the Artists

Many of the artists hold additional academic qualifications. The qualifications shown on the artists pages are those that were gained while the artists were studying with George Ingham at the Canberra School of Art.

Patricia Bailey

I learned a whole host of skills and wood-knowledge from George and the other tutors. I consider myself very fortunate to have had access to such talent and teaching. After the course I decided to follow my interest in design and making as a recreational pursuit rather than trying to make it into a moneymaking venture. I am fortunate to have been able to set-up a small workshop and to be able to continue the enjoyment of woodcarving and designing as well as making furniture for my own or my friends’ use. I recently moved from Canberra to Bellingen and am still trying to come to terms with the humid conditions here. I am, however, pleased to be able to source wood locally. The beautiful fiddle-back blackwood I used for this chair comes from nearby Dundurrabin.

Stuart Bywater

After graduating, Stuart moved to Brisbane and worked for a building company that specialised in modifying heritage-listed buildings. He returned to Canberra in 1994 to work with an innovative firm specialising in sustainable dwellings and extensions. In 1997 Stuart returned to Brisbane, along with his wife and partner Daniele, to begin his own business, Stuart Bywater Design. Currently with a staff of one tradesman and one apprentice, they create timber furniture in classical or contemporary styles. They also specialise in professional restoration of antique furniture. Stuart and Daniele opened Lace and Bark Australia in 2009. This is a retail furnishing shop stocking exclusive work from Stuart Bywater and other Australian artists. Since graduation, Stuart has participated in numerous exhibitions and received a number of awards for excellence in cabinet making. Since 2003 he has taught fine woodworking classes part time, and currently has three night classes per week.

Richard Coles

Born in country Victoria, Richard’s formal career began as an apprentice cabinetmaker back in the early 1980s. On completion of his apprenticeship, Richard was accepted into the Canberra School of Art in 1987. Completing the course in 1988 he spent a couple of years refining his commercial pace, and finally took up a residency making individual pieces to his own distinctive designs at Melbourne’s Metro Craft Centre. Richard’s high public exposure at the centre meant that he was being constantly approached with requests for private tuition in design and furniture making. This spring-boarded his next step to establish the Coles School Of Woodcraft in Melbourne’s eastern suburbs. All things, even good things, must end and after 10 years Richard and his family moved to the rural hinterland of Queensland’s Sunshine Coast, where Rivergum Timbers was born.
John Coventry
From a carpentry and joinery background in Victoria, John came to Canberra in 1992 and completed an Associate Diploma with George Ingham. He subsequently exhibited in Canberra and worked on commissions for the ANU and the ACT Legislative Assembly until 1995 when he moved to Sydney and established his fine furniture and cabinet making business Designated Creations. From there John has designed, made and installed a range of furniture in homes in and around Sydney, including those of such high profile people as Andrew Denton, Anthony Field, James Packer, Danny La Rue and Kamahl. He has worked with George Freedman, one of Sydney’s most flamboyant interior designers.

Jonathan Everett
After graduation I was a full-time solo designer/maker working from a small shed in the Old Canberra Brickworks with four other School of Art Graduates. In 1994, in collaboration with Scott Mitchell and Michelle Glover, we opened Trout Design, at Fyshwick. Over nine years this dynamic small business undertook a myriad of complex commissions, short-run productions, and one-off studio furniture. As an individual artist during this time, I exhibited nationally and internationally, presented lectures on my work, taught in institutions and undertook several international residencies.
In 2004 I left Trout Design to work at Parliament House, initially as a maker, but in 2006 I was promoted to Design Integrity Officer to oversee the architectural and cultural aspects of this heritage building. In 2007 I was promoted to Heritage Management Officer, to provide advice on the strategic direction of heritage matters with Parliament House. During my time here I have continued to lecture and produce artwork and sculpture in wood. In June 2009, in collaboration with glass artist Holly Grace, we have produced a major sculptural commission for the Kingston Foreshore.

Gary Galego
I came to the Canberra School of Art and George Ingham in 1998 after completing a Bachelor of Industrial design at UNSW in 1996. After graduating from the Wood Workshop I commenced working for various high-end firms in Sydney as a fine cabinetmaker and in 2000 established my own studio-based practice. Here I designed pieces for companies including Beclau, Woodmark International and Galloway Design Collective.
In 2003 I exhibited my ‘Leve’ chair at the Milan Furniture Fair. It is now in production with Woodmark International. In 2004 I was a finalist in the prestigious Bombay Sapphire Design Discovery Award. In 2005 I won the Concept Award at The Edge, Australian International Furniture Fair, Sydney. In 2006 I won the Living Edge Prize, at Launch Pad held at the Melbourne Museum. Over the past ten years I have participated regularly in many design exhibitions and events.
Jon Goulder

Prior to coming to the Wood Workshop at the Canberra School of Art, I had completed an apprenticeship in upholstery, at the family furniture making and upholstery business in Mittagong. In the early years of my career after graduating from the School of Art, I was supported by the design connoisseurship, Anibou. I won the Bombay Sapphire Design Discovery Award in 2003 and the City of Hobart Art Prize in 2004. My work has featured in major exhibitions both nationally and internationally and in appears in the collections of the Powerhouse Museum, Hobart Museum and Gallery, the Melbourne Museum and the Wesfarmers Art Collection.
Beside my creative work, I have undertaken many public speaking engagements, participated in international conferences and, from 2001 to 2006, held lecturing positions in furniture/object design at the University of Technology Sydney, the University of New South Wales and Curtin University of Technology, Perth. I currently hold a position on the board of Craft Australia. For the past four years I have been living in Western Australia, where I have been heavily involved with FORM and the development of the visionary Midland Atelier.

Myles Gostelow

From a cattle station in far north Queensland to making fine furniture in the Nation's Capital, it's funny where opportunities in life can take people. I moved to Canberra in 1995 to study woodwork in the degree programme at the School of Art at the ANU. Coming straight from boarding school, this was a real eye-opener, to say the least. I managed to survive uni life and graduate in 1999. Following graduation I set up my creative, small, one-man business, Myles Gostelow Furniture Designer/Maker at Tharwa.

Ian Guthridge

A Diploma of Art in Sculpture from the National Art School and two years at the Victorian College of the Arts presaged a serious interest in furniture design and a BA (Visual) in 1985 from the Canberra School of Art. Ian then spent a year teaching Design and Drawing at the Tasmanian Institute of Technology, Launceston. He then returned to Canberra, to teach in Foundation Studies, and subsequently in the Wood Workshop where he also performed the duties of technical assistant. While working part time in the Wood Workshop, Ian resumed his studies, and graduated with MA (Visual Arts) in 1994. He has continued as a permanent part time teacher in the Workshop, while pursuing his own commissions in private practice.

Matthew Harding

Matthew Harding is a Melbourne based artist and designer engaged in a practice spanning sculpture, public art and design. His training in the visual arts, construction industries and various craft traditions has enabled him to push boundaries of materials and process across various media. Harding's work encompasses media and technologies from the cutting edge to the traditional. In 2008 Matthew was awarded the Designex Concept and Innovation Award for design. His work has
been exhibited widely in Australia and overseas including the Helen Lempriere, Mclelland and NGA national sculpture awards, Salone Satellite Milan Furniture Fair (2003), SOFA Chicago (2003, 2004) and Collect London (2004). In recent years Matthew has completed several large-scale public commissions including the Eddie Mabo Memorial (2007), ACT Veterans Memorial (2006), and in 2008 the Galleria entrance sculpture in the Melbourne CBD. He has lectured at the Australian National University and University of Tasmania and given presentations at several international symposiums, collaborations and conferences, recently participating in the Joint Collaboration 2008 in Mariestad, Sweden. Matthew Harding is represented in the collections of the Boston Museum of Fine Art, Art Bank Australia and the National Gallery of Australia.

Tom Harrington

After graduating in Economics/Law at ANU in 1974 Tom spent several years as a yacht skipper in the West Indies and the Mediterranean. He returned to Australia in 1982 and completed a cabinetmaking apprenticeship. After being self-employed for a year as a cabinetmaker he studied at the Canberra School of Art where he graduated from the Wood Workshop in 1987. From 1988 – 92 he worked as a furniture designer maker from a co-operative workshop in the Old Canberra Brickworks. He also taught cabinetmaking apprentices at TAFE. Tom was Director of the Sturt School for Wood for seventeen years. During this time, he trained over two hundred students, many of whom have gone on to forge considerable careers as designer-makers in Australia. Tom Harrington retired from Sturt, due to ill health, in October 2008. Tom has exhibited widely in NSW, Victoria and the ACT

—— Megan Patey (2009)

Simon Hooper

I re-entered the building industry in Brisbane in 1990, mainly working on restorations and extensions to old Queensland houses. I have essentially remained in that business up until the present time. I also spent a year as production manager for Bell Brothers Furniture in 1997. In 2006, I spent a few months in Toowoomba working with David Boucher, manufacturing Art Deco pieces for overseas clients. My work now consists mainly of one-off pieces of my own design, which I market through local galleries and exhibitions. I also do commission work, furniture restoration and teach a small number of students.

Jonathan Ingram

After graduating I returned to Sydney and completed various furniture commissions. I initially shared workshop space with Richard Vaughan in Lilyfield and later worked out of a creative studio space in Surry Hills. I have consistently pursued both my furniture making and design skills. Working in bespoke furniture and interiors in the UK through 1996 - 1997 was an enjoyable and informative experience. When I returned to Sydney from the U.K. I undertook post-graduate design studies at the UTS. In 1999 I established INDE in Sydney where I continue to run a design studio and workshop. With a broad focus, INDE designs and manufactures both batch production and one off furniture as well as custom interiors, with a particular focus
on the hospitality industry. This year I have also been working on a line of furniture designs for a UK based company, with an expected release in late 2009. I was a founding exhibitor at Workshopped in 2001 and have continued exhibiting regularly in this now established Sydney Design Week event. In 2003 I was awarded the Home Beautiful Furniture Product of the Year Award.

Nico Kelly

After completing his studies at the School of Art, Nico Kelly undertook an honours degree in architecture at the University of Melbourne. While studying, he developed his professional profile by accepting public speaking and lecturing engagements, participating on selection and judging panels for exhibitions, and taking up sponsored residencies in Adelaide (the Jam Factory), Sri Lanka, Milan and New York. Since 2005 Nico has been practising as an architect/designer in Melbourne and has exhibited at a number of venues in Adelaide, Melbourne and the ACT.

Graham Kirby

I was a war baby and didn't have many toys. I saw my first banana at the age of 10, left school at 15, joined the RAF at 20 and was demobbed after a colourful military career defending a dwindling empire. I washed up on Australia's shores in 1971 living on my wits and a small aircrew gratuity; both hopelessly inadequate. I became a teacher of technical studies at Goulburn CAE and arrived in Canberra in 1976 where, infected with the woodworking virus I joined the late 70's craft revival and an early 80's intake in the Associate Diploma programme at the Canberra School of Art. Immersed totally in all things wood I came under the influence of George. He was a true Guru and inspiration. They were heady days as all the studios at the School of Art developed in depth and breath. Then, a six-month position as artist-in- residence in the wood studio at the Institut Kesinian, Jakarta began a long involvement with Indonesia. With funds at an all time low I got a job in the NT and spent the next 15 years between communities in Arnhem Land and Indonesia eventually arriving in Darwin in 2001 where I set up a workshop. But the thing I miss most and which is generally taken for granted down south is a woodworking fraternity. I look forward to meeting familiar and unfamiliar students of George.

Gayl Leake

I completed a Fine Arts degree with Honours at Sydney University before doing the Diploma in Wood at the CSA with George Ingham. Following this I became an exhibiting member of the Wood Workers Association of NSW and edited their newsletter for a time. Over the years I have done a limited number of private commissions and exhibited locally. I have enjoyed complementing the practice of woodwork with critical writing about art, and have published articles in Ceramics, Art and Perception and The Gardens, the magazine of the Royal Botanic Gardens (RBG), Sydney, where I am presently involved with the Artisans in the Gardens programme and the annual Botanica exhibition. Next year I am participating in the kauri pine project. This is a project that will involve a number of woodworkers making commemorative artworks from an historic and venerable tree killed from the effects of the flying fox population in the RBG. This project aims to draw attention to the need to conserve the precious resources we hold in trust for future generations in our botanical gardens.
Mark Lewis

I had the privilege of meeting George Ingham in 1982, the day after he arrived from England to establish the new Wood Workshop at the Canberra School of Art, in what had previously been the Sculpture drawing studio. I was one of two students who were fortunate enough to assist George in setting up the new workshop prior to its official opening in 1983.

For a mid-programme diploma student in sculpture, it was a wonderful opportunity, as I essentially had one-on-one tuition from George for a whole semester before the official first intake arrived. By the end of that year I had made the decision to transfer my major to ‘Wood’ and take up the offer of completing my studies as one of the first wave of degree students. Since completing my degree as the inaugural graduate I have gone on to work in many different fields including commissioned furniture design and making, guitar-making, architectural restoration, shop fitting, general construction work and building architecturally designed houses for private clients. I had an edge in all this because George as a teacher always emphasised the acquisition of skills and an appreciation of precision. To this day this is his greatest legacy to me in whatever I have chosen to do. And, I still use the plane!

Fiona Marshall


She currently manages a program of touring exhibitions to regional and metropolitan galleries across Queensland and nation-wide for Museum and Gallery Services Queensland.

Scott Mitchell

Since completing my studies at the end of 1994 I have been furniture making full time. Now, with a staff of four, my business is a hive of activity, making pieces for both private clients and government departments. Recent commissions include works for Parliament House and the Governor Generals’ residence. We are currently working on a 10 metre long solid blackwood boardroom table for the Global Carbon Capture and Storage Institute here in Canberra. I have always taken George with me on each new journey in designing and making fine objects and his voice is as strong for me today as it was at Art School in 1993.
Adrian Potter

From an engineering background, I graduated from the ANU in 1994 and moved to Adelaide where I now live and work. George Ingham continues to be a great inspiration in my personal as well as my professional life. It was an honour to have been in his Workshop. Since leaving formal study I have worked hard and have been fortunate enough to build up a sustainable craft and art practice. My practice comprises furniture commissions, product design, teaching, public art installations and exhibition pieces. In 2009 I received an Australia Council grant to create a body of furniture using decorative elements inspired by tattoos. I have noted that there are a great many tattoos of Ned Kelly out there.

Mirsad Ramich

The diverse formative experiences of electrical engineer in the VW car manufacturing plant in Sarajevo, emigration to Australia in 1980, ESL, the construction industry and driving taxis, gave the raw Mirsad that went to Art School. Between 1985 and 87 he studied furniture design and making with George Ingham at the Canberra School of Art, then, for the next two years became involved in the fitting out of the New Parliament House. After working for furniture design companies in Sydney and Queanbeyan, Mirsad established and managed Form and Function Furniture in Fyshwick, before joining the team at Designcraft in 1998. From 2003, while still working in the furniture industry, Mirsad began teaching in the Cabinet Making Program at the Canberra Institute of Technology (Bruce Campus). In addition to other opportunities, in 2005, on a CIT Fellowship, Mirsad was able to participate in a Scandinavian Furniture Design Semester in Copenhagen as part of Denmark's International Study Program.

Simon Ramsey

Between 1990 and 1997 I worked full-time under my own name as a furniture designer-maker, artist and luthier. Since then I have continued this practice on a part-time basis whilst also working part-time as Technical Officer at the ANU School of Art Painting Workshop: I work mostly on private commissions through reputation and word-of-mouth. I am currently focussed on building and designing guitars and related instruments and am hopeful of continuing in this direction.

Nick Reid

I was a member of the foundation class for this course, which began with just 5 students in 1983. I became a father in mid-1984 and had to leave before completing the degree in order to earn some money ….. so I cannot claim a year of graduation. After the woodworking course, I did a PhD in Linguistics at ANU, and have since lectured in Linguistics at UNE, with the Aboriginal languages of the Daly River region of the NT as my research specialisation. Through some of the intervening years I have been so busy that little woodwork has happened, but it remains my passion. I have built most of my household furniture, and currently I'm an active member of the Armidale 'Men's Shed' where I have access to some machinery, and the opportunity to share my skills with others.
**Sue Rowlands**

Sue undertook a course, *Woodworking Skills for Women*, at Bruce TAFE in 1985, before proceeding to the Canberra School of Art where she joined George Ingham’s programme, and completed the two-year Associate Diploma course in 1987. After graduating, Sue shared space with Tom Harrington and others at the Yarralumla Brickworks before returning to Art School to do the Graduate Diploma. Sue then shared workshop space at the ANCA Studios where she made furniture commissions, exhibition pieces and smaller objects for sale at Beaver Galleries and other outlets. By working for Disability Services ACT, Sue financed her house and workshop, where she continued to work as a designer-maker after leaving ANCA. Architecture and passive solar house design captured Sue’s interest and imagination. When she retired in 2003, she moved to Narooma, and with her husband Allan Kelly, designed and owner-built their new house. The house is presently at the fit-out stage, and Sue has much excitement in using her expertise as a fine woodworker to make beautiful doors, cabinets and furniture. Milled timber from the house-site is being used for the fit-out.

**Gordon Smith**

Since completing my Graduate Diploma in 2002 I have established a workshop and timber salvage/ sawmilling operation near Hall, ACT. I currently use ethically sourced timber from the urban forest and recycled timber in my work, which encompasses commissions for government, corporate and private furniture and also architectural commissions. In addition to these operations I supply timber and sawmilling services to local makers and to students at the ANU School of Art Furniture/Wood Workshop. I have also collaborated with a number of the Workshop alumni on larger projects.

**Greg St John**

Greg St John is a designer and maker of fine furniture. He has been with the Furniture/Wood Workshop since 1995 and has been teaching since 1998. He has won prizes at numerous exhibitions during this period, and has also completed several major commissions including the *Cabinet of Curiosities* now held in the Natural History Museum in London. His most recent commission was sanctuary furniture for a large church in Sydney, which explored the theme of floating and suspended surfaces.

**Jay Watson**

Shortly after graduating from Canberra School of Art (1998), Jay Watson emigrated to the UK and, although it took some time to get established, his work was recognized both with awards and exhibitions in the UK and Europe. Family became almost a complete focus in 2003 with the realization that his young daughter had severe and very complex special needs. In the following years Watson continued to work (where time allowed) mainly on local domestic and retail commissions. A new studio-workshop was opened in 2008. Armed with a renewed focus on design, Watson’s ambition was to start working with manufacturers, other design professionals and retailers, whilst also maintaining a small amount of commission work. Currently he is preparing for a major relaunch on to the UK
design scene at 100% Design London 2009. He will be showing a completely new body of work, of which Notus armchair is part. Much of this new work is the result of working with local manufacturers. Watson is looking forward to continuing to create, innovate and engage people with his work.

**Jarlath Weingott**

Jarlath commenced his studies as one of three degree students in the Wood Workshop at the School of Art in 1993. On advice from George he transferred to the Associate Diploma in 1994 and completed it the following year. After a prolonged period in the wilderness “Jack London” style, during which time he became an accomplished mountaineer, and professional mountain guide, Jarlath returned to complete the degree course under Rodney Hayward in 2004/05. Jarlath since then has worked for cabinet making businesses, done museum installations and worked as a theatre foreman and set builder. His partner and young son now share his life in Melbourne. He still bears an unrequited passion for the art-form of architecture.

**Mark Woolston**

Although my study at the Canberra School of Art ended in 1993, I still have many of the jigs and templates from my student pieces hanging in my workshop 16 years later. Since I graduated I have divided my time, more or less equally, between my art practice and my pre-Art School career in IT. Between the sacred and the profane. The latter provides food and shelter; the former bestows many of the joys and heartaches of life.

I have participated in several group exhibitions, undertaken a number of commissions and experimented in other media including some public art. In recent times I have focused on my long-held interest in exploring containers in wood. These include many forms of spice boxes and cabinets which engage my other great passion, cooking. These investigations are leading toward grander cabinets such as campaign chests and cabinets of curiosities. The common theme is the act of discovery; the unveiling of hidden treasures.
Mac West (1952 – 2009)

Mac West touched the lives of many people. He first caught a highly infectious strain of wood fever in 1979 and was instrumental in starting the Canberra Wood Group. He was part of the original ten that exhibited at the Bungendore Wood Works Gallery in its inaugural exhibition in 1983, contributing his very amusing History of the Dovetail Joint that is still on display. Members of the Canberra Woodcraft Guild will remember him as a judge at several recent exhibitions, providing articulate, good-humoured commentary and insight. Mac joined one of the early intakes of students at the Canberra School of Art and came under the influence of George from 1984-86. Mac’s graduating exhibition chair (Sergeants’ Chair) was made in his final year and has withstood the test of time and family life.

On graduation, Mac co-founded a business called Finedesign and undertook some prestigious craft and joinery works in Australia’s New Parliament House. He established a small business in 1991 where he made a therapeutic mix of the easy and the difficult, before joining Designcraft in 1995. There he specialized in the project management of a broad range of commercial fit-outs with significant works at the War Memorial, the National Museum and Screensound Australia, and remote projects in Tennant Creek, Yulara and Longreach. He also managed international work in Singapore and Hong Kong. Mac readily made himself available to talk with students from the Wood Workshop to help describe the challenges of making a living from the skills acquired there.

Mac arrived in Australia after traveling overland from England in the early 1970’s. His interests were many and varied including motor cycling, bush walking, singing, music, cinema, beer appreciation, politics and environmental issues. He won prizes as a trampolinist in his youth and attempted Morris Dancing during his early days in Canberra, a fact not widely known! Mac brought his organizational skills to bear on many community projects and will be remembered as a wordsmith, a raconteur and a crafter of laughter. Above all else, he was devoted to his hectic family life with his sons Tim, Duncan, Jackson and Lewis, and his wife Sally. Mac had the enviable knack of enriching the lives of the many people he met. He is sadly missed.

——— Graham Kirby (2009)
About the School of Art

The School of Art has a reputation as one of Australia’s premier visual art and design teaching institutions. This reputation has been developed and maintained through a hands-on teaching program that emphasises excellence in studio practice in combination with a critically informed approach to the field of art and design. The School has an excellent success rate in graduating highly skilled professionals who make a significant contribution as exhibiting artists, curators, writers, and scholars and arts administrators. Graduates have achieved national and international recognition and are successful in gaining competitive scholarships and awards.

Undergraduate, combined degree, Honours and a range of postgraduate programs are offered, all taught in the School’s specialised facilities by highly skilled staff. A highlight of all of our programs is the access provided to visiting artists and scholars both within the School of Art and through the University’s broader teaching and research areas.

Programs are enhanced by the School’s proximity to national cultural institutions. Close by are the National Gallery of Australia, the National Film and Sound Archives, the National Library of Australia, the National Museum of Australia, the National Portrait Gallery and the Canberra Museum and Art Gallery and the Drill Hall Gallery.

A special feature of the School of Art is the International Student Exchange Program. Through this program students in their second semester of second year or first semester of third year have the opportunity to study at university schools of art and design in Asia, Europe and North America.

For further information:
Web:  www.anu.edu.au/art
Phone:  (02) 6125 2898 or (02) 6125 5810
Email:  enquiries.arts@anu.edu.au
The George Ingham Alumni would like to thank the following for their kind support:

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