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## UPCOMING EXHIBITIONS AND EVENTS

**Wednesday June 25th at 7:30 pm.**

### Oils ain't Oils

**Venue: Arts House Meat Market Meeting Room,  
5 Blackwood Street North Melbourne. 3051.**

Ray Bellette of Natural Timber Oils will talk about the finer points of natural oil finishes on timber.

Ray supplies a range of products, including Organ Oil and Osmo Oil, and will demonstrate their use.

See their website on:

<http://www.naturaltimberoils.com.au/>.



**Wednesday 27<sup>th</sup> August at 7:30 pm.**

### Designing for CNC.

**Venue: Arts House Meat Market Meeting room,  
5 Blackwood Street North Melbourne. 3051.**

Sam Johnston of Sem Design will talk about furniture and product design specifically related to digital design and production.

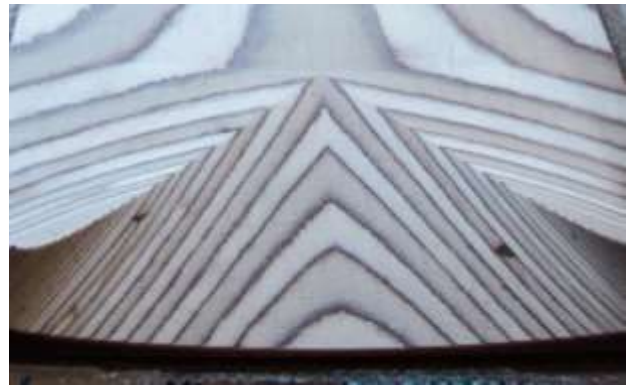
Sem Design was founded in Melbourne by Sam Johnston in 2011. Trained as a landscape architect, Sam has worked in the industry for over 10 years, in Brisbane with SPLAT, New York with EDAW/AECOM and London with Gustafson Porter.

Sam's research and teaching experience includes various lectures, conference papers, and exhibitions, including Bauhaus Kolleg V and ECLAS 2007 conference, as well as leading the design studios for post graduate and master of landscape architecture students at Kingston



University and, most recently, a Lower Pool Design Studio at RMIT, Melbourne.

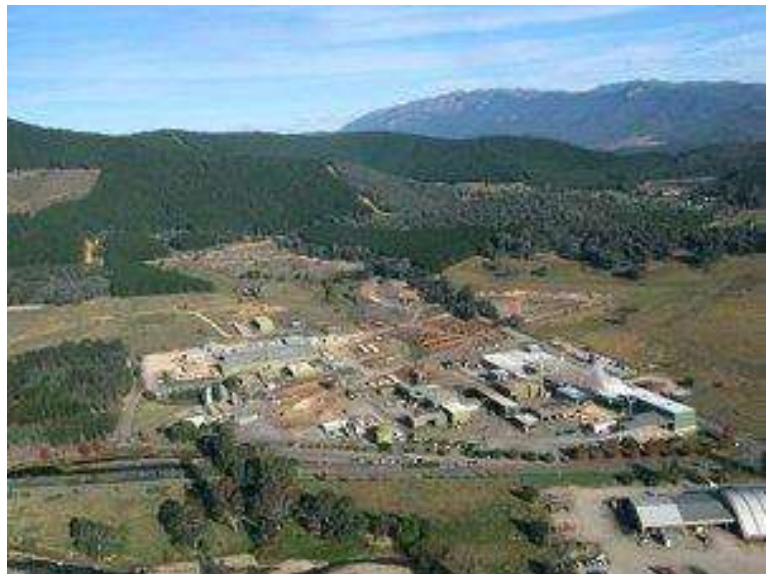
Sam is also a member of the Wood Design Centre in North Melbourne run by the VWA.



**Friday 19<sup>th</sup> September 12:00pm to 4:00pm.**

**Excursion to the Plywood Production Mill at Myrtleford.  
Address: 251 Myrtleford-Yackandandah Rd, Myrtleford 3737.**

Carter Holt Harvey purchased the Sawmill and Pulp Mill at Myrtleford in 1995, and since then has invested heavily in a new plywood mill to keep up with today's standards. They are major producers of a range of timber products; including structural and engineering timber products, and various forms of plywoods and flooring.



Ross Barlow, the Facility Manager, has offered to take VWA members for a tour of the plywood manufacturing plant while it is in operation, showing all aspects production from veneer slicing, pressing and laminating.

Places are limited, so please contact VWA Meetings Co-ordinator, Stephen Ziguras on 0405 668 779, if you are interested in attending.

<http://www.chhwoodproducts.com.au/>.

**Wednesday 22<sup>nd</sup> October at 7:30 pm.**

**VWA Annual General Meeting.**

**Venue: Arts House Meat Market Meeting room, 5 Blackwood Street North Melbourne. 3051.**

## VWA Members' Meeting, 23rd April 2014.

### Dan Wollmering, Sculptor.

Dan Wollmering was our guest speaker at the VWA Members' Meeting of the 23<sup>rd</sup> April, and presented a brief overview of his work as a sculptor.

Dan migrated from Minnesota in the Mid-West of the USA to Australia in 1975, and over the next 40 years has built up his career, from high school wood craft teacher, to senior lecturer at Monash University and prolific artist, sculptor and academic.

At the time of Dan's arrival in Melbourne, a resurgence of woodcraft and an appreciation of wood as a material suitable for artistic expression was well underway. The woodcraft course run by Vic Wood at the State College of Victoria in the 70's was the first one to be run as an art and design course, as opposed to a trade apprenticeship.

The innovative Canadian wood turner Stephen Hogbin injected fresh impetus to the woodworking scene during his fellowship at the State College during this period. Many students who attended were later to become prominent woodworkers in their own right, and come to inspire a new generation of woodworkers.



Melbourne hosted the first National Wood Conference, hosted by the Crafts Council of Australia, in 1979. The conference was attended by several prominent designers and makers of the day, including John Makepeace and Michael Cooper. A need was recognised for the formation of an organization representing designers, makers and artists in wood, which led to the establishment of The Victorian Woodworkers Association in 1979.

Dan became a member of the VWA around this time, and recalls its early activities. It was a disparate group of individuals representing all facets of woodwork; sculptors, carvers, wood turners, musical instrument makers and furniture makers. Early meetings would take place at member's workshops, essentially social gatherings, where discussions ranged from the detail of woodworking techniques to the art-craft debate which was raging at the time. There was a mood of optimism; wood as a medium for exploration was open to all, and there was government funding for the Meat Market Craft Centre to provide a venue to exhibit their work to the public.



Wood lies at the core of Dan Wollmering's work. While he has also mastered the techniques of steel fabrication and bronze casting, he is continually drawn to back to wood as a medium of expression, from wood in its natural form, to composite materials such as plywood and MDF. As an organism, a tree most closely follows the progression of our lives, from birth, growth and inevitable demise. But unlike us, trees have a chance of living a second life, forming the structure of our buildings, and the objects we make inhabit them.



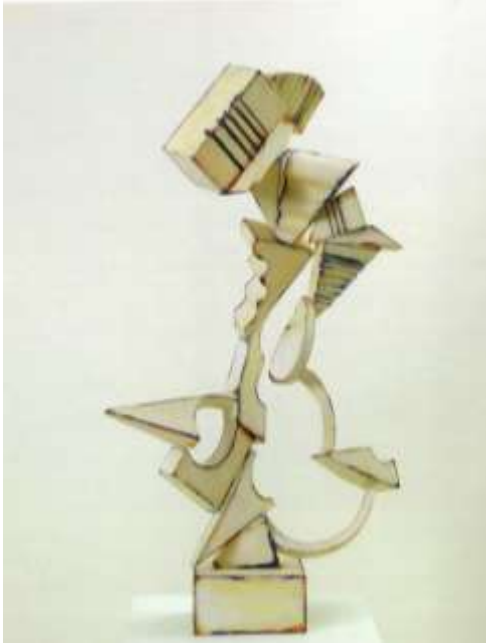
Dan Wollmering 1982. Photo Gordon Flynn

One of Dan's earliest works is Ensign Clyde, created in 1982 when he was employed as a woodcraft teacher in Richmond, teaching woodwork to unemployed youth, and making functional objects in his spare time to sell at markets. Dan was living in a shared house in Ensign Street, Moonie Ponds at the time, and bought a pet cockatoo called Clyde from the Vic Market for \$11.00. On returning from work one day Dan discovered that Clyde had managed to escape his custom made cage, and make a bid for freedom.

This event was the inspiration for the hybrid sculpture-furniture called Ensign Clyde, and came to express Dan's experience of migration to a new land. Caught in the act of launching itself off the plinth with tensed legs and outstretched wings, Ensign Clyde had perhaps become a shrine to memories of a life in the Midwest or a container for new experiences in Australia.

At this point Dan left Melbourne for Gippsland to take up his post at a new teaching position. Here he read widely and immersed himself in the study of contemporary sculpture, and felt drawn to abstraction and minimalism. The work of the American sculptor David Smith was a significant influence at this stage, particularly his 'Cubi' series which consisted of geometric shapes that suggested movement and a play on positive and negative spaces. Dan's work continued to evolve, exploring and quickly mastering new formal languages and techniques. He developed many strands to his repertoire, from works that were reductive i.e. carved from solid timber, to constructed works, either as rectilinear planar assemblages, or dynamic 3-dimensional compositions. Other works included figurative elements, or allude to distant myth and place.

The use of colour is also important in Dan's work, inspired by the work of New York artist Louise Nevelson. Nevelson was known for her wall-like collages of salvaged and found materials, wood off-cuts, chair legs, discarded patternmakers jigs, and the like, framed in a rectangle and forming a shallow relief. These were then painted single colour, black, white or gold. Similarly, in Dan's work, colour is used to unify the disparate elements, or different shades used to accentuate planes, edges and details, fundamentally transforming the work in the process.



Tumbling Die 145x46x40cm polychromed mdf and pine 1986.



Dakota Dreaming 120x45x40cm painted cypress pine 1985.

A few representative examples of the broad range of work are included here.



The Architecture of the Convenient Brainwave 280x280x85cm mdf, pine and plywood 2007.



A'Beckett-G 75x44x23cm painted recycled timbers 1987-8



Composite 32x30x5cm stained mdf, plywood and pressboard 2001.



The farm Dan grew up on in Minnesota is still being run by the Wollmering family today. The barns and sheds which inhabit the landscape still exist, weathered by time, some have collapsed while others have been salvaged and refurbished and put to new use. Industrial and rural architecture has always held a fascination for Dan; they are minimalist constructions designed to perform their function with little fuss and devoid of decoration, they have a structure and internal logic of their own.

The British sculptor Anthony Caro coined the term 'sculptitecture', for large scale sculptural works which allow the viewer a closer physical access to the work, a concentrated form of architectural experience.

Traditionally, sculpture had been viewed in the round from a reverential distance, but sculptitecture allows the public to climb in and on the work, and be enveloped by it, in other words, it becomes interactive and allowing it to be experienced from multiple perspectives.

In the context of the landscape, it has become the modern equivalent to the architectural follies which inhabited the stately gardens of the 18<sup>th</sup> century.



Crib Works, installed by Dan at the Anderson Center for Interdisciplinary Studies, in Red Wing, Minnesota, was inspired by the timber clad farm buildings of the surrounding rural landscape. These are massive wooden structures with strong geometric forms, steeply pitched roofs, and diagonal bracing.

These were the key compositional elements which form Crib Works. Stripped of its external cladding, the internal structure is exposed, and sets up a strong vertical and horizontal rhythm of lattice work, while the industrial air vent crowns the top and provides movement.



*Crib Works* (Anderson Center for Interdisciplinary Studies - Sculpture Garden, Red Wing, Minnesota)

Ocean Chimney is the most recent of Dan's large scale outdoor works, forming part of the Lorne Sculpture Biennale 2014. The composition consists of two interlocking parts, the tall chimney provides vertical emphasis, and the rectangular base anchors it to the ground. An opening in the base allows one to enter the sculpture, where a collection of concrete shapes, cast from plastic containers are arranged on the floor.

These shapes are cast from the ubiquitous plastic containers used in the food packaging industry, and now comment on the waste and pollution they cause to the environment.

Initially Dan was concerned that people would walk off with them, but was delighted to find that children would spend hours in the sculpture rearranging them into different configurations.



Ocean Chimney (treated pine, marine plywood,galvanized iron. Lorne Victoria) 2014.



As with the Crib Works sculpture, Ocean Chimney is constructed from treated pine in an open lattice construction, and topped with a whimsical rotary air vent to catch the sea breeze.

In parallel with his prodigious creative output, Dan continued to develop the academic side of his career. In 1990 he completed his Masters in Fine Art, and nine years later his PhD in Studio Arts while teaching full time at Monash. He was also active in staging over 25 solo and 45 group exhibitions, delivering conference papers, and receiving awards and commissions, initially in and around Melbourne, and later internationally, in New Zealand, China, Italy, Canada, USA and Malaysia. His work was now also being acquired by public collections in Australia and abroad. In 2008, he won the prestigious *Contempora Sculpture Award* at Docklands.



Most people would need two lifetimes to attain this level of achievement, but Dan seems to take it in his stride. Since the time Dan was a member of the VWA in the early 80's, it has been through many transformations, and we hope that his example might inspire a new generation of designer makers and artists to similar heights. The VWA wishes to thank Dan Wollmering for his presentation.

See other examples of Dan's work on:

<http://www.artdes.monash.edu.au/fineart/people.php#>

<http://www.flg.com.au/artist/dan-wollmering/contemporary>

<http://monash.edu/news/show/public-art-off-the-leash>

<http://www.latroberegionalgallery.com/pdfs%20and%20forms/Dan%20Wollmering%20Catalogue.pdf>

Will Matthysen

May 2014.



## Position Wanted

Dear Prospective Employer,

I am seeking a full-time apprenticeship position. I am currently working on a casual basis with Mark Tuckey Furniture.

I have completed the Furniture Design & Technology course at RMIT, and a pre-apprenticeship course of furniture making in 2009. I have also taking up fine woodworking and design classes at Handsome and Co on weekends which I thoroughly enjoy.

The skills and experience I've achieved through education and work experience are:

- Use of hand tools, power tools and static machinery
- Preparing surfaces to finishing
- Excellent computer skills and knowledge of, Auto-cad 2011
- Good communication skills
- Flexible with time management
- Furniture Restoration

I have a passion and love for furniture to the finest detail and would value the opportunity working within the building and design industry and be a part of that culture.

Please contact me for a copy of my current CV. I look forward to hearing from you soon. You can contact me on 0406 291 925 or 9435 7451, or email at [j-marten@hotmail.com](mailto:j-marten@hotmail.com). I am based in Greensborough, Melbourne.

Yours sincerely,

Jessica Marten

## Furniture Timber for Sale

Leo Sadlek has various timbers for sale that he would like to clear before moving, including 25yo New Guinea Walnut, air dried Blackwood, Lilly Pilly, and Tasmanian Myrtle.

Please email Leo for further information:

- [lsadlek@live.com](mailto:lsadlek@live.com)



Timber	Sizes	Packs for sale now					Price
Tasmanian Myrtle	250 x 25	225 x 25	210 x 25	180 x 25	150 x 25	100 x 25	.35 M3 \$2,100.00
	1 @ 3.3M 3 @ 3.0M	3 @ 4.2M 1 @ 1.5M 1 @ 1.2	2 @ 3.3M 1 @ 3.0M	3 @ 3.3M 3 @ 3.0M 3 @ 2.4M	2 @ 2.1M	1 @ 1.2M	
Tasmanian Myrtle, rough sawn. Beautiful natural dark pink to rich red colouring with streaks and tones of purple. This timber is getting difficult to get a hold of. This timber was shipped from a saw mill in Tasmania around about 1995. They are clean boards, mostly back sawn with good figure and color. This is excess from a large set of furniture I constructed.							
Figured Ash	240 x 35	200 x 35	135 x 35	120 x 35	70 x 35		.12 M3 \$300.00
Large 'birds-eye' character	1 @ 1.0M	2 @ 3.9M 1 @ 2.4M	1 @ 2.7M	1 @ 3.9M	1 @ 3.9M		
Figured ash. This is beautiful hardwood suitable for an interesting table top. It has a large 'birds-eye' character.							
New Guinea Walnut	300 x 50	250 x 50	140 x 50				.1 M3 \$400.00
Wide clean boards, 25 yrs old	1 @ 3.9M 1 @ 3.0M 1 @ 1.7M	2 @ 3.9M	1 @ 600mm				
New Guinea walnut is a solid heavy and hard timber with lots of variance in the colour range. These lengths of 50mm boards were purchased in 1989 for a range of tables that I was making at the time.							
Lilly Pilly - Air dried	5 @ 300 x 30 x 1.7M	Salvaged from the streets of Neerim South. Close grained & hard mid-brown colour. All width is not usable.					\$150.00
Air-dried Lilly Pilly timber. Five bark to bark slabs of Lilly Pilly timber that has been air-dried for approximately 17 years. These slabs came from trees that used to line the road into Neerim South Victoria and I saved the timber from going into fireplaces. The slabs have bowed, but the timber will be useful once milled into narrower boards suitable for furniture components such as frames and drawer fronts. Or they can be cut, milled and laminated into a table top.							
Air Dried Blackwood (dark)	300 x 38	200 x 38	180 x 38	150 x 38	140 x 30		.24 M3 \$1,450.00
	7 @ 2.3M	1 @ 1.5M	1 @ 2.4M 1 @ 1.8M	1 @ 1.8M 1 @ 1.0M	1 @ 1.0M		
Log milled in 1994. It has been stickered and air-dried for 10 years. Another ten years in my rack. I have used a lot of this and find it a stunning rich dark red-brown colour. There is some bark to bark slabs and a little bit of fiddleback on the edges.							
Air dried Blackwood (light)	300 x 25	150 x 25					.2 M3 \$900.00
	7 @ 2.4M	8 @ 2.4M					
This is a pack of timber from a tree that I had milled in the mid-1900's. It was stickered and air-dried for 10 years and then a further 10 years in my rack as I slowly used about half of the original log. This timber is clean, with some bark to bark slabs and all 25mm thick. The light coloring in timber from this log comes up very nicely when polished.							
Red Gum Slab	2.7M long x 60mm thick and tapers from 500mm to 350mm wide. Bark to bark						\$190.00
Plywood Rack	Two large bays offer room for approximately 30 full size 18mm x 2.4M x 1.2M boards. A side bay has room for offcuts of various smaller sizes.						\$30.00

## FOR SALE: Jarrah Timber

We have for sale jarrah timber ex our property near Beechworth, Victoria. Jarrah slabs 50mm up to 1.2m wide, 50mm and 28mm Jarrah boards varied widths. All air dried 8 years plus kiln dried. Up to 31 cu.m. available, priced from \$4000 per cubic metre. Contact Harry Kornoff 0497 772 896 for enquiries.

### Current VWA Committee and Contacts:

President	Damien Wright	03 9486 4434
Vice-President	Jerome Wielens	0431 891 451
Treasurer	Rob Allan	03 5776 2178
Secretary	Stephen Farquhar	0419 311 010
Editor	Will Matthysen	0438 984 415
School Sub-committee Chairman	Jerome Wielens	0431 891 451
Exhibitions Co-ordinator	Libby O'Brien	0430 500 420
Committee Member	John Monument	0417 119 946
Committee Member	Andrew Potocnik	0419 875 811
Committee Member	Mark Wakeham	0400 102 551
Committee Member	Sam Johnston	0404 520 680
Committee Member	Randall Kohn	0438 132 644
Committee Member	Stephen Ziguras	0405 668 779





Presented by Whitehorse  
Wood Turners Inc.  
With the support of the  
City of Whitehorse.  
Reg No A0052130R

# The Australian Woodturning Exhibition June 2014

Waratah Room, Whitehorse Centre  
Rear Council Chambers  
397 Whitehorse Road  
Nunawading MELB. VIC  
Melways Reference 48 G9

## Public Showing

Friday 13th 10am to 6pm  
Saturday 14th 10am to 5pm  
Sunday 15th 10am to 4pm

**Best of show \$1200 PLUS the Tormek T7  
donated by our sponsor Tormek**

Total prizes in excess of \$10,000

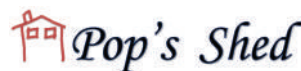
Closing date for entries: 24th May 2014

Thanks to our Major Sponsors

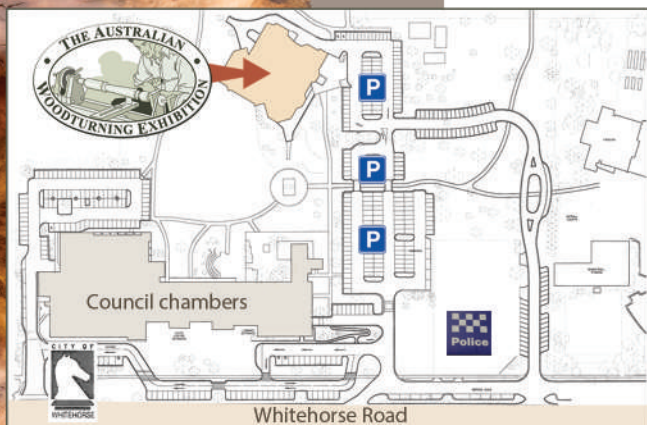
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[www.theaustralianwoodturningexhibition.net](http://www.theaustralianwoodturningexhibition.net)  
entry forms and condition of entry available on website.

For further details contact

Ray Dennis  
Phone 9803 6309  
awtexpray@westnet.com.au

Daryle Broadhurst  
Phone 0425 797 877  
Email: daryle@optusnet.com.au

Design by Yarra Ranges Design

