



3. Anthony Drabsch, Australia. *The Jigsaw Mantle Clock* is a milestone in my wooden clockmaking journey. Reducing the scale presented a new set of challenges. No longer do I cut and assemble finished wheels. Instead, every piece is cut oversize, assembled and cut to profile ensuring the accuracy of each part. Every piece of wood used has a story and connection to me. Re-sawn redgum fence posts from a family farm make the wheel centres, drive weight and hour and minute hand.'
4. Beatriz Zuazo González, Spain. *Resignifying Pine*: 'While setting up my current workshop, a few pine beams were left from a mezzanine I made. I've used them for the workshop furniture, jigs and models but wanted to make a special tribute to that pine that so well served me during the last year. This pair of jewellery boxes are the result.'
5. Katie Hudnall USA. *Moon Chess Set*: 'Carved during the pandemic from reclaimed pine and redwood in times when I didn't have access to my studio/shop. The name comes from having worked on them during moonlit fires in the backyards of dear friends. The board/container was made from reclaimed plywood, redwood, maple and poplar as well as reclaimed screws/hardware.' Photos: Jim Escalante
6. Hamish Southcott, New Zealand. *Beyond the Rubble* has been crafted from Christchurch earthquake-salvaged rimu. The 2011 earthquakes caused devastating damage to Christchurch. Whole suburbs had to be abandoned with thousands of homes being demolished. It's therefore a privilege to breathe new life into a valuable resource.'



WHAT THE JUDGES SAID

Generally, the work shortlisted into this year's competition is well made, which no doubt is a reflection on many hours of careful work. While it's clear much time has been spent on detailed making and choice of timber, some designs are weighted towards the woodworker's 'craft' and the balance with form and design is a little one-sided, there are clear exceptions. **Aled Lewis**

The entry pool was extremely competitive, with a strong showing of consideration for sustainable material use. All of the finalists presented exceptional craftsmanship, and many articulated the connections between their concepts, material choices and formal design compositions. Many of the works embodied David Pye's theories of operating both as resolved designs from far back and in careful attention to detail seen close up. In the winning submissions, we see all of the above come together in works that resonate on every level. **Ashely Eriksmoen**