

Dowel Jones

PRESS RELEASE, 02 November 2016

Introducing: all-Australian design studio Dowel Jones

Accessible everyday products with a playful touch

In the beginning there was light – The Mr. Dowel Jones fixing-free rubber and oak standing lamp, to be precise – and RMIT industrial design students **Dale Hardiman** and **Adam Lynch** saw that it was good. Having collaborated on the lamp while part of Melbourne collective **Lab De Stu**, the pair realised they had the potential to spin this one-off project into a fully-fledged design brand.

Three years later, **Dowel Jones** (having taken the name of its debut product), is now one of the most exciting design studios operating in Melbourne. From a former mechanic's garage in Preston, they produce chairs, tables, lighting, desk accessories, and whatever else they set their minds on – and help to furnish an ever-growing number of Australasia's hottest bars, hotels and restaurants.



Bradley Hooper side tables by Dowel Jones.

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You'll find their **Hurdle** chairs and stools in the **Australian Centre for Contemporary Art**, Adelaide's **Flinders University**, Sydney's **Rabbit Hole Tea Bar**, Singapore's **National Gallery**, New York City's **Sweatshop** and Switzerland's **Coffee**, while **Dowel Jones**' spun copper and aluminium **Dr Spinner** lighting can be seen illuminating such prestigious venues as the acclaimed **Daylesford Residence** hotel/restaurant and the Haven Day Spa in Wellington, New Zealand.

What makes **Dowel Jones**' pieces so appealing to both hospitality venues and individual design fans isn't hard to pinpoint. **Hardiman** and **Lynch** focus on stripping everyday products down to their basics and maintaining an emphasis on functionality, resulting in clean-lined, often minimalist designs that suit any modern setting.

'We are interested in simplifying objects to their bare essentials without compromising on aesthetic values, while also minimising the materials and processes involved.'

Dale Hardiman, Co-Founder



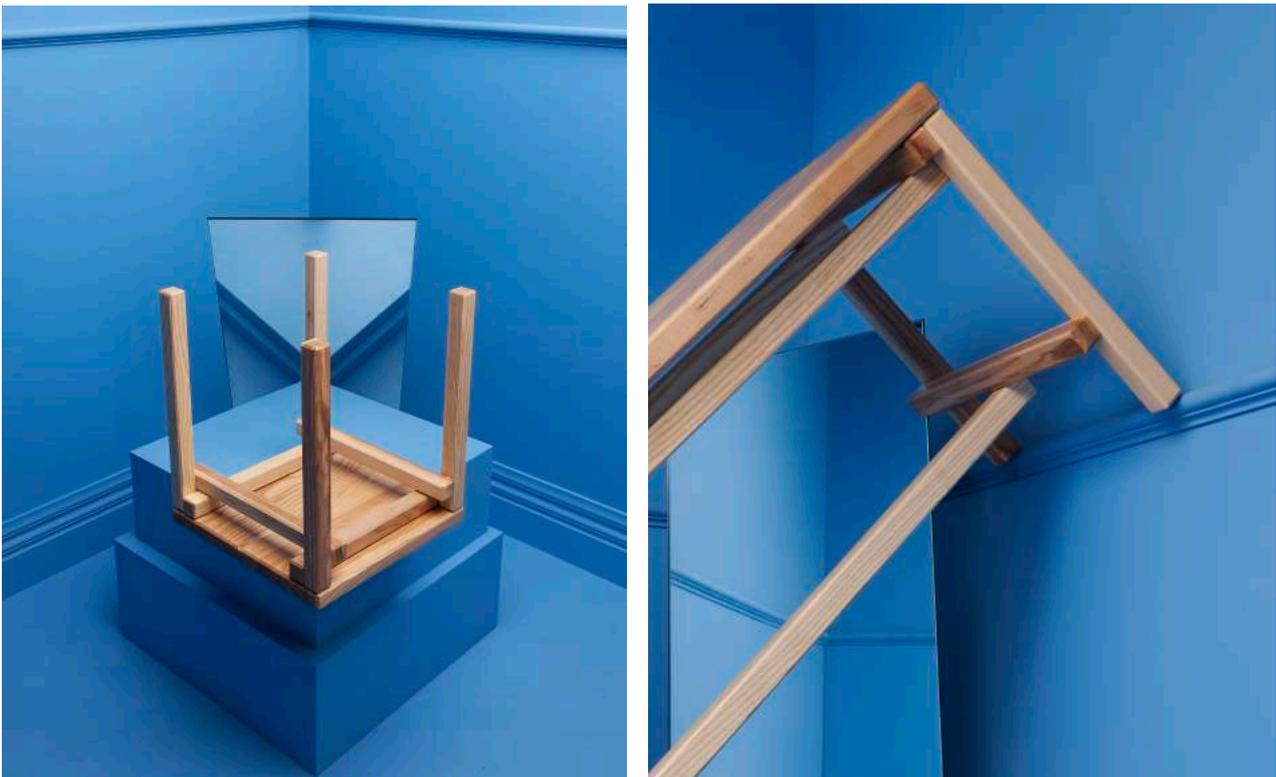
Bradley Hooper coffee table by Dowel Jones.

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Their strict dedication to supporting local suppliers and manufacturers ensures that their products are authentically Australian and rooted in strong relationships. Couple that with a mission to remain affordable and accessible in an industry that often goes the other way, and it's no wonder that **Dowel Jones** has been so successful in the domestic market. In fact, they've recently had to remodel their studio to accommodate more staff and create more space.

Another trait Hardiman and Lynch have remained true to ever since **Mr. Dowel Jones** first arrived on the scene in 2013 is their fondness for the punning and the playful. The forms they create are typically light, warm and engaging, and generally wind up receiving a tongue-in-cheek name, as testified by **King Dome**, **Lord Sconce** (both lights), **Cork Cobain** (a corkboard), and their latest seating designs **Tim Ber** and **Bradley Hooper**.



Tim Ber stool and bench by Dowel Jones.

Bradley Hooper is a furniture range comprising a coffee table, side table and stool, each supported by a curved wire base with a bottle-like shape created from concentric rings (reminiscent of a basketball hoop) and available in a range of finishes.

Tim Ber is **Dowel Jones'** first solid timber furniture range, a collection of stools and a bench in ash or walnut, designed with Jenga-like geometric simplicity and no visible joints.

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Both new collections are available to order from doweljones.com.

Having established their foothold in their home country, **Dowel Jones** are now looking further afield, exhibiting internationally, and looking forward to sharing their affordable, accessible and fun-loving design brand with the rest of the world.



Tim Ber bench by Dowel Jones.

For product images, interviews and further Dowel Jones info, please contact Jodi at jodi@zetteler.co.uk or on +44(0)7910 705 147.

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Hurdle high stool and Half Hurdle chair by Dowel Jones.

Notes for Editors

About Dowel Jones

Dale Hardiman and Adam Lynch create accessible, functional furniture and lighting, with a focus on local Australian suppliers and producers. Having met while studying at RMIT University, they launched Dowel Jones in 2013, making waves on the Melbourne design scene with their debut product, the eponymous, fixing-free, wood-and-rubber Mr. Dowel Jones lamp. The studio produces chairs, tables, lighting and desk accessories characterised by everyday materials, simplified processes and a strong emphasis on functionality. Their work can be found in spas, bars, cafés hotels and homes throughout Australia and beyond.

doweljones.com

Instagram: [doweljones](https://www.instagram.com/doweljones)

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Q&A: Dowel Jones co-founder Dale Hardiman



Dowel Jones founders, Dale Hardiman and Adam Lynch

When did you and Adam Lynch decide you wanted to work together?

We met while studying furniture design at university together in 2010. After collaborating on the Mr Dowel Jones lamps in 2013, we realised the potential of building a brand together – as we are incredibly different from one another in almost every way!

What's your working relationship like? Do you each have specific areas you're responsible for or do you both do a bit of everything?

As we're still quite a small brand we tend to overlap with a lot of the tasks, although we work to our strengths. It would be impossible to divide up the roles completely as every day we have to do something new.

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Is it still just the two of you, or have you grown since the studio launched?

As we manage the production of the majority of our products, we could not do everything on our own! We've had a few casual staff work for us over the past few years, with more permanent staff being taken on this year. We are very excited to have a new studio manager, Ger Sloyan.

How would you describe the look and ethos of your work? Do you have a signature style or underlying philosophy?

Our style would most likely be most identifiable from the way we characterise each of our collections through photography and styling – along with the names we give our products (most recently a corkboard called 'Cork Cobain'). Our underlying philosophy is that we are interested in simplifying objects to their bare essentials without compromising on aesthetic values, while also minimising the materials and processes involved.

How would you describe the design scene in Australia? Do you think the rest of the world is paying enough attention?

It wasn't until we exhibited at the Australian stand at the London Design's Festival's 100% Design that we were made aware of our international representation, with comments such as 'I didn't realise there were Australian designers!' I don't think this is a common perception of Australian design, but it was very strange to hear. We can't really speak more broadly as we've only been involved within the design discipline for the past five years or so, but it seems Australia is quite active, whether it be designers who are living overseas, or those travelling over for trade events and exhibitions. The Australian design scene as a whole is incredibly supportive, and we could not be working the way we are now without saying thanks to several designers and institutions.

Why is it important to you to support local suppliers?

We work with local suppliers as they are the ones we can visit, have face-to-face conversations with and understand their working conditions and methods. Relationships are one of the key components to running our studio, and once we've built a successful relationship with a supplier they are usually willing to work on projects most others wouldn't. Australian design and manufacturing is in an incredibly strange time, with a lot of businesses moving their production offshore, which means you have to order large quantities to make production worthwhile. Working with local manufacturers allows us to work in smaller runs, producing more designed objects and have new projects prototyped, and gives us the ability to visit these factories quite easily.

If your studio weren't in Melbourne, where in the world would it be?

It's difficult to say, as our business is so focused around Australian manufacturers. If we were to set up elsewhere, and not use Australian suppliers, our products would be very different. We originally talked about moving to London after showing at the London Design Festival as Dowel Jones for the first time in 2013!

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You've said before that you 'don't do luxury' – why did you make that decision?

Our intention since our founding has been to produce furniture, objects and lighting for everyday life, and this means that we don't produce high-end products that aren't affordable to most. We may do luxury occasionally on custom projects, but the majority of our output is for the broader market. We're not anti-luxury; we like to produce objects that are not complex to manufacture, and this means our style is fairly minimalist visually.

What materials do you most enjoy working with?

We wouldn't say we have any preference; the current range we produce is based on what is possible within the capabilities of our studio and what is achievable by our Australian manufacturers. We are forever interested in exploring new materials and processes, but only as they are made accessible.

What are you working on at the moment?

Commercial furniture isn't our endgame; we've always wanted to explore all aspects of design, which is why we work on furniture, lighting and objects. We're currently working on a window display and a one-off piece for Melbourne jewellery store Kozminsky, along with several collaborations with other studios, such as a line of fashion accessories including sandals. We're also finishing our studio renovations, which will be the first time we've worked within a space we can alter completely, so it's probably not going to end up looking like a normal studio.

What's your dream project?

We are forever working on dream projects! As we self-initiate almost all of our projects, we have the freedom to explore however we choose. Being a small studio with a large output means we are asked to work on custom projects and exhibitions quite frequently, which allows us the freedom to explore less commercial outcomes.
