

WA
WOOD
AWARDS
2023

“The Wood Awards is the UK’s premier competition for excellence in architecture and product design in wood. Established in 1971, the awards recognise, encourage and promote outstanding wood design, craftsmanship and installation.”



The Wood Awards' exhibition displaying the building's shortlist alongside all of the furniture pieces at Gallery@OXO on London's Southbank from 20-23 September as part of the Material Matters Fair, with London Design

The Wood Awards, now in their 52nd year, continue to go from strength to strength. We see the quality of entries improve year on year. Those who choose to work with wood are often the material's best evangelists – appreciating its versatility, visual warmth, beauty and singularity, all of which are highlighted in their creations.

A large variety of species were celebrated in the Wood Awards in 2023. In Buildings, we found species such as American tulipwood in the slatted facade of the Black & White Building; reclaimed greenheart, ekki and basralocus in the Durley Chine Environmental Hub; cork in The Cork Stair at the Building Centre; as well as more familiar European spruce, beech and Douglas fir.

We also saw an impressive reuse of timbers in the Lea Bridge Library, where reclaimed wood from across London, including poplar, sycamore, ash, Holm oak, Turkey oak, sequoia and horse chestnut, allowed for a vibrant palette of colour in the internal joinery and furniture.

Across our Furniture & Product Design entries, we saw many species embraced. British ash was transformed into translucent timber lights in Grain, British sycamore into balance boards in COTTO's Kyora Board, while British cedar, oak, yew, alder, elm, chestnut and more can be found in The Sound of Wood, where they reveal their unique harmonics. These are just a few of the incredible examples of projects to be found in the Wood Awards this year.

As a natural material, every species – or even piece – of timber, can contribute something unique. Working in union with material opens all sorts of possibilities, which have been deftly explored by entrants into this year's Wood Awards.

We see this in the 'tall timber' buildings and music schools which draw on the strength and acoustics of engineered timber products such as CLT or LVL, the homes made of spruce, larch, or Douglas fir, and the baskets, mirrors, chairs and tables which lend life and warmth to these spaces. No matter what you seek to create, wood offers a low-carbon and beautiful expressiveness, enriching the objects it forms.

I hope all enjoy the Wood Awards 2023. Our congratulations to all of the winners, and each project shortlisted. To each of the judges, who have dedicated their time and energy, we also offer our thanks and heartfelt appreciation. Finally, we would like to acknowledge the supporters of the Wood Awards, who make this event possible. These are American Hardwood Export Council, The Carpenters' Company, and Timber Development UK (TDUK) – who organise the awards.

Please do explore all the Wood Awards has to offer – including our new website, initiated by TDUK with the support of Nick Watts Design and Effra Digital. In particular, the people you connect with through wood, from forest through to building or product. We can't wait for 2024.

THE STEERING GROUP

By celebrating the use of wood in its many different forms, the Wood Awards aim to encourage a greater understanding and appreciation of this beautiful and renewable resource. Each year, the awards and exhibition provide an opportunity to recognise the outstanding achievements of designers, students and workshops exploring ways of using this unique material.

This year, our 14 shortlisted furniture and product design items each tell a powerful story about the possibilities of wood, showing how designers and makers are elevating underused materials and designing for adaptability, efficiency and reuse. They express the poetic potential of the delicate strength and structural intricacy of wood.

Amongst the selected Bespoke entries, the boundaries of form and function are explored with passion, critical enquiry and execution. From the aptly named The Sound of Wood, to the Axis Table, Ash Bushel Basket, and Lace Oak Natural Edge Bowl, each has a unique take on the possibilities of wood, as do the investigative Mixed-Deciduous Beam, and Serenade, a functional object of intelligent design and making – these distinctive projects are unified in their intellectual rigour and material process.

The impressive skill and vision of the Production projects show how individual designers and small workshops are bringing momentum and energy to our production industry. Whether through

Grain pushing material boundaries with their lamps made from storm-fallen or surgeon-felled ash, COTTO's Kyora Board celebrating natural materiality in their unique wooden rockers, or The Exchange Tables and Chairs, which created over 100 chairs with only four days of skill sharing, in an inspiring demonstration of how woodwork can build community as much as products.

Finally, it is exciting and gratifying to see such a number of high quality student entries to this year's Wood Awards. The quality and imagination of their work as well as their making abilities provide us with great hope for the future of both bespoke and production made furniture and product design in the UK. The student category winner Rocaille Mirror demonstrated extraordinary ability and hand skill, the singular vision of this piece is an exemplar of the versatility and creative possibilities of wood.

Selecting winners was a difficult task. Our congratulations to the winners, who represent the very best of contemporary wood design and making in 2023. However, the designers of all the projects that made it on to the shortlist should be incredibly proud of their achievements. The quality and quantity of entries increases year-on-year.

Finally, I would like to thank my fellow judges for giving their time and expertise so generously, and also to the organisers, particularly for another stellar exhibition at London Design Festival earlier this year.

CORINNE JULIUS (CHAIR OF FURNITURE & PRODUCT PANEL)

Serenade

Inspired by the ancient hollowed out tree trunks used to carry the possessions of those on the move, this bespoke oak chest accommodates the personal possessions of a less nomadic lifestyle.



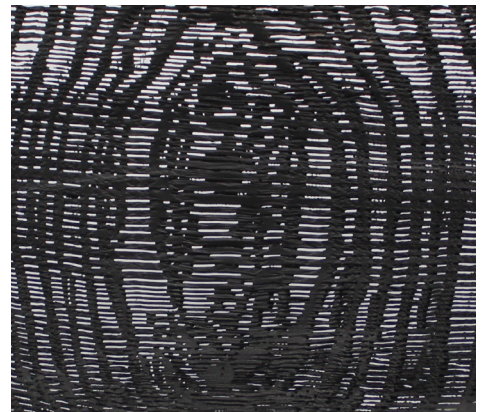
Furniture Client
A collector's piece
available through the
Sarah Myerscough Gallery
Designer
John Makepeace OBE
Furniture Maker
Snorre Steenstrup Dyhr
and Clive Baines
Wood Supplier
Longleat Forest Estate
Wood Species
English Oak and
Lebanon Cedar (UK)
Location
On exhibition at the
Sarah Myerscough Gallery,
London

The beautifully executed Serenade has been made from a single tree of English oak – lovingly nurtured by generations of forester since its planting in 1740 and felled in 1980.

With meticulous detailing, the grain runs continuously around the form, matching at each junction and allowing the drawers and carcass to move in harmony with changes in humidity. Lined in scented Lebanon cedar, the scorched oak drawers have central runners to minimise friction in use.

Lace Oak Natural Edge Bowl

Crafted from a storm-fallen piece of partially rotted oak, this delicate sculptural bowl has been sandblasted to expose the growth rings and sense of decay of its material.



Furniture Client/Owner
Greg Kent Art in Wood
Designer
Greg Kent Art in Wood
Furniture Maker
Greg Kent Art in Wood
Wood Supplier
Low Fold Farm
Wood Species
Oak (Lancashire)
Location
Lancashire

Through a process combining wood turning and sculpting the oak takes on an intricate lace-like effect, seeming to fray at its natural edge.

Pieces of oak collected from a local tree surgeon, which would otherwise be used as firewood, are turned, whilst still wet, to a thickness of 2mm. Once dry, a sandblasting technique removes the soft spring growth to reveal the inner structure of the material and its unique pattern of intersecting medullary rays and growth rings.

Greg acknowledges the pioneering work of other wood artists in this area, including Pascal Oudet and Sergei Senatorov. Working in this lineage of techniques and ideas, he produces very fine pieces that explore the beauty of wood.

Mixed-Deciduous Beam

Embracing the natural form and strength of 'as-grown' wood, this speculative structural beam has been designed to address the low use of locally grown hardwoods in UK construction.



Furniture Client
**Sylva Foundation and
V&A Museum**

Designer
**George Fereday,
London Metropolitan
University**

Furniture Maker
**George Fereday,
London Metropolitan
University**

Workshop Facilities
Sylva Foundation

Public Exhibition
Victoria & Albert Museum

Wood Supplier
**The Blenheim Estate
for Grown in Britain**

Wood Species
**Ash, Alder and
Sweet Chestnut (UK)
– Grown in Britain certified**

Location
London

By utilising multiple species of hardwood in a single building product, the Mixed-Deciduous Beam is designed to maximise potential of the UK's varied hardwood resource, promote regenerative forestry practices and ensure long-term carbon storage by diverting these valuable woods away from firewood or biomass.

Despite broadleaves accounting for half of all trees in the UK, very little UK-grown hardwood is used in construction. Instead, 85% of harvested hardwood is burnt, releasing decades of sequestered carbon dioxide back into the atmosphere.

Made as part of the V&A and Sylva Foundation's Field Notes Summer School, the beam uses minimal processing steps to ensure that it is low cost to produce.

The Ash Bushel Basket

Inspired by traditional techniques of split wood basketry, the Ash Bushel Basket is an ode to both Scandinavian and North American basket-making craft cultures, made with British materials.



Designer
Florence Hamer
Furniture Maker
Florence Hamer
Wood Supplier
Florence Hamer
Wood Species
Ash, Hazel and Spruce (UK)
Location
Bristol

After studying the Scandinavian “Sloyd” handcraft of making functional wooden homeware and learning endangered split wood basket techniques brought over to the UK from North America, the designer sought to create a piece of work that encapsulated all that she had seen and learnt.

The Ash Bushel Basket is made using ash splints, which have been processed from the log using a technique called ‘pounding’, woven around a bent hazel branch which is held together by a twisted piece of spruce root. All of the materials were sourced within 40 miles of the designer’s workshop.

The hooped handle and flat back to the basket allows the user to carry or position it in a number of ways: against their side, hung on a wall, or held over their shoulder. Traditionally, in Sweden, these bushel baskets were used to carry produce such as berries, fish or potatoes, to sell at market or for use in the home.

Axis Table

Incorporating the spherical and curving forms found in the study of planetary bodies and their cycles, the Axis table draws on influences of the monumental architecture of the Bronze Age.



Furniture Client
Mark Donahue
Designer
Makermark
Furniture Maker
Makermark
Wood Supplier
Morgans Timber
Wood Species
European Oak (France)
– FSC certified
Location
St Leonards-on-sea

Commissioned as a piece which will ultimately be sold to raise donations for a cancer charity, the designer reflected on our collective search for meaning throughout the ages.

The table draws on Bronze Age architecture, which tracked cycles of planetary bodies in an attempt to understand humanity's place in the cosmos. Graphic and highly sculptural, it appears to have been formed from one block of black wood. With substantial feet planted firmly on the ground, the legs rise, arching, to join the table surface forming an 'axis mundi' – connecting earth and sky.

Oak was chosen, as it represents the axis mundi in many cultures, and the flowing grain of the wood used displays the cyclical growth of the tree. Bronze discs are inlaid into the table-top, representing constellations, and the whole table is ebonised to emphasise its striking form.

The Sound of Wood

Using a colourful array of seventeen different native and UK-grown woods, this engaging and playful project combines two passions: furniture and music.



Designer/Maker
George Richardson
 Wood Supplier
Highgrove Traditional Crafts
 Wood Species
 Cedar, Oak, Yew,
 Wild Service Tree, Ash,
 Alder, Elm, Olive Ash,
 Western Red Cedar,
 Holm Oak, Walnut,
 Sweet Chestnut,
 Douglas Fir, Lime, Cherry,
 Beech and Sycamore
 – FSC and Grown in
 Britain certified
 Location
London

With an emphasis on finding narrative through material and process, the designer set out to explore the sound of wood, experimenting with the different tones and pitches produced by various species.

Seeking to design and make a product which could be both a functional piece of furniture and a musical instrument, the console table took inspiration from instruments such as the xylophone and marimba.

Whether playing a tune, simply tapping the keys, or using the table as furniture, this fun and educational project engages the user visually with its colourful variation in timbers denoting the exciting auditory difference of each key.

The console table invites interaction, connecting music enthusiasts and design aficionados alike.

From left to right: Cedar, Oak, Yew, Wild Service Tree, Ash, Alder, Elm, Olive Ash, Western Red Cedar, Holm Oak, Walnut, Sweet Chestnut, Douglas Fir, Lime, Cherry, Beech, and Sycamore.

The Exchange tables and chairs

A true achievement of sustainable, skilful community-led design and production, these collapsible and stackable oak tables and chairs were made by local volunteers and staff at The Exchange Erith.



Furniture Client
The Exchange Erith
 Designer
Mentsen
 Furniture Maker
The Exchange Erith
 Seating Weaving Workshop
Caroline Wilkinson
 Wood Supplier
G&S Timber
 Wood Species
European Oak
– FSC certified
 Location
Erith, UK

The tables and chairs were commissioned by and designed for the community-owned organisation The Exchange Erith, who occupy the beautiful old Carnegie Library in Erith. Used for workshops and events throughout the building, the furniture had to be able to be stored away.

As the items were to be made at The Exchange workshop by local people, the design consideration responded to the capability of the equipment and space to hand.

After an intensive four days of skill sharing, the wood workshop team went on to produce twenty-six tables and are now in the process of making over a hundred oak frame chairs with linen webbing seats.

This brilliant and brave approach addresses true sustainable practice: giving people the skills to make beautiful furniture using quality materials, and be able to fix it when broken.

Grain

Pushing the boundaries of the heritage craft of wood-turning, these lamps are the first lathe-turned translucent timber lights.



Designer/Maker
Tamasine Osher
Wood Supplier
**Naturally fallen or
tree surgeon felled**
Wood Species
Ash (UK)
Location
Kent, UK

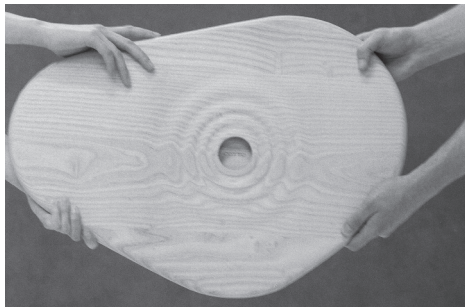
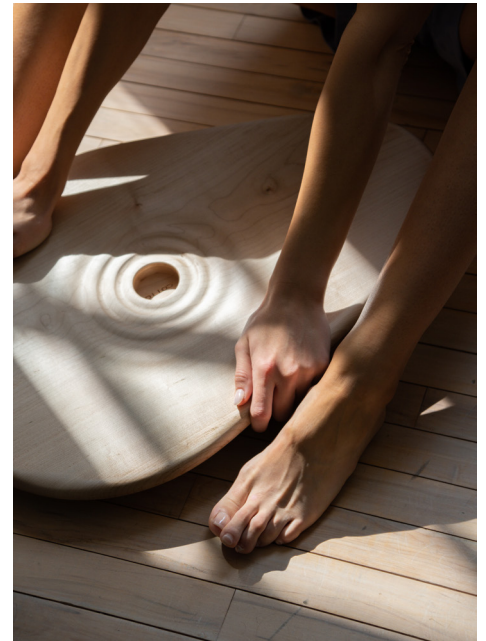
At home in domestic, hospitality and office environments, these unique lamps, turned from whole pieces of storm-fallen or surgeon-felled ash, nourish the need for nature in interiors.

By day, the live-edge forms bring a sense of the outside in. When illuminated, the glow highlights each grain interruption, fault or blemish, making visible the history of the tree, from bark to heart.

The craftsmanship involved in turning these pieces has, until now, been used mostly for bowls and hollow forms: Grain creates a contemporary application for this heritage skill.

COTTO's Kyora Board

Seeking to design a balance board as a functional work of art, Cotto's Kyora Board is a celebration of the aesthetic of wood and its domestic qualities.



Furniture Client
Cotto Sports
Designer
Studio Mama
Furniture Maker
Armara Design
Wood Supplier
English Woodlands Timber
Wood Species
British Sycamore (UK)
– FSC certified
Location
London

Made from a single piece of milled wood, the board curves to form a wooden rocker, which responds to movement underfoot.

The mission to bridge the gap between the sculptural and the practical was motivated by a desire to counter the conventional aesthetic of gym equipment, largely made from synthetic and polluting materials.

Embracing the natural materiality and irregular form of the wood, these beautifully finished items can be equally appreciated hung on the wall, with a specially designed mount, or used as a functional piece of exercise equipment.

Rocaille Morphosis

This hand carved limewood mirror fuses rococo ornamentation with marine life structures to create sumptuous, morphological forms.



Designer/Maker
Joanne Grogan
College/University
**City & Guilds of London
Art School**
Glass
**Osborn Glass
& Windows LTD**
Wood Supplier
English Woods
Wood Species
Limewood (English)
Location
London

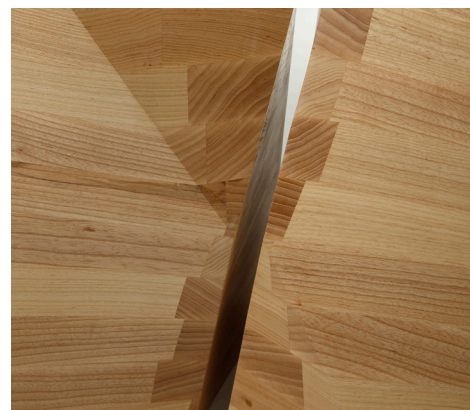
Incorporating ideas from the student's past as a fashion designer into their present practice as a woodcarver, this exquisitely crafted piece sought to explore contemporary interpretations of a historical theme.

Using traditional techniques throughout the design, application and finish of the mirror, the artist merged designs from the Rococo period with amplified shapes and textures from marine forms, including murex and spider conch shells.

Painstakingly manipulated and sculpted over nine months, the form is carved from English limewood using a range of chisels. Each individual petal was also hand carved, then embroidered using a 0.4mm drill bit and a 0.2mm needle: a method called silk shading.

Scutoid Stool/Side-Tables

Inspired by the newly discovered scutoid shape, these geometrically complex stool/side tables can be used independently or fitted perfectly together.



Designer/Maker
Guy Privett Designs
College/University
Williams and Cleal
Furniture School
Wood Supplier
Lathams
Wood Species
European Ash,
Birch Plywood and
Constructional Ash Veneer
Location
Somerset

First described by biologists in 2018, the scutoid is a three-dimensional twisted prismatic shape that allows cells to pack together in a particular way.

Excited by this natural form, which is also a beautiful mathematical problem, the student sought to utilise it in furniture design.

The resulting two stool/side tables, with their complicated, precise but organic-looking shape, are a true technical achievement. Identical in form, they have a hexagon at one end and a pentagon at the other.

Each is made of ten ring-shaped sections of ash timber with mitred and biscuit joints, allowing the products to be hollow.

They make for comfortable seating and can be turned and used in various positions. Their intriguing shape encourages interaction, passing on the fun and problem-solving that went into their making, to their users.

Halved Lounge Chair

This economically efficient lounge chair design utilises CNC machining in response to the recent rises in the price of birch plywood.



Designer/Maker
Jack Allfrey
College/University
Kingston University
Wood Supplier
Moss & Co
Timber Merchants
Wood Species
Birch Plywood
– FSC & PEFC certified
Location
Kingston upon Thames

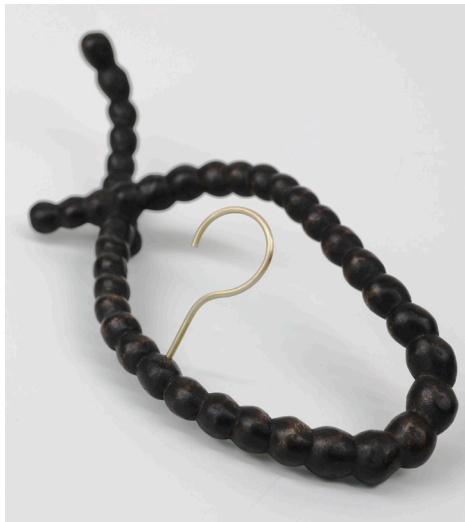
Aiming to create a desirable and comfortable lounge chair with just half a sheet of plywood, this project is a masterclass in maximised material efficiency.

The embrace of material limitation led to an extensive exploration into efficient form and CNC joinery, resulting in the particular visual language evident in the chair's details. Through extensive development, the dimensions of the chair have been proportioned to provide a comfortable reclined position.

An accompanying side table complements the lightweight visual language of the chair. Its components cleverly nest with those of the chair within the half sheet of plywood, making complete use of the material.

The Hanger Collection

Beginning with a transformative interpretation of clothing hangers, this contemplative project seeks to visualise a sense of intimacy with and between objects.



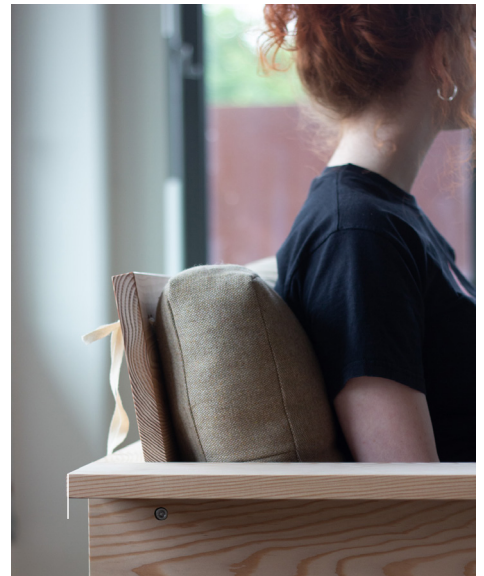
Designer/Maker
Barbara (Yixuan) Wei
College/University
Royal College of Art
Wood Supplier
Moss & Co
Wood Species
Lime
Location
London

By focusing on the two essential elements of coat hangers – wood and metal – and experimenting with techniques such as carving, threading and sculpting, a transformative journey is undergone as the maker gradually adapts to her material.

The incorporation of carved wooden beads explores the boundaries between jewellery and sculpture, inviting viewers to engage more closely with the items, through touch, and to relate to their own journeys of self-transformation.

General Purpose Sofa

Hoping to revolutionise our approach to furniture maintenance, this ambitious student project tackles the challenges faced by traditional sofas with a versatile and cost-effective design.



Designer/Maker
Lukas Astrom-Wilcox
College/University
Kingston School of Art
Wood Supplier
Moss & Co
Timber Merchants
Wood Species
Douglas Fir (North America)
– PEFC & FSC certified
Location
Kingston Upon Thames

In today's world, millions of pieces of furniture end up in landfills each year – often due to the high cost of reupholstering them. Driven by a desire to address this issue, the General Purpose Sofa incorporates toggle-backed cushions that can be repaired and replaced individually, eliminating the need to replace the entire piece.

The beauty of the sofa lies in its versatility: with the ability to swap out cushions, users can personalise their sofa to suit their unique and changing preferences.

Used for its structural integrity and aesthetically pleasing grain, Douglas fir forms the frame of the sofa. By creating an item that addresses the need for cost-effective repairs and personalised aesthetics, the design seeks to enhance the longevity and functionality of furniture.

The UK has outstanding architectural, engineering and design talent, and we see this expressed in the quality and variety of buildings which enter the Wood Awards. This year, our judges travelled from the hills of Glasgow to the beaches of Devon, and wherever we went, we observed a built environment embracing the low-carbon nature, beauty and versatility of wood.

Designers are pushing the boundaries of both what timber can do and how it can make you feel. This is found in the New Temple Complex, where an expressed timber frame creates a serene spiritual space, the already iconic Black & White Building, where a variety of timber species across the structure, façade and linings create an environment where people want to work, or Spruce House and Studio, which embraces the simple, natural beauty of timber in minimal yet meaningful design.

Form and function are deeply intertwined in timber design, and not only in new buildings. In Westminster Hall, we observe a long tradition of timber craftsmanship, carved into our national heritage. This hall has been restored with painstaking attention given to traditional materials and techniques. Timber's history is also reflected in the boltless Boathouse, where millennia-old Japanese joinery techniques allow a structure without a single mechanical fixing.

Many others in our shortlist fully embrace modern technology. From the AI-generated engravings of Dragon House, to the precision engineered timber structure found in Benenden School, Centenary Hall and Music School, timber is an evolving material – crucial to the 21st century.

Of course, what makes timber most important to our future is its role in achieving reaching net-zero emissions. Timber provides a fantastic base to build low carbon, but, as with any material, design choices remain crucial to minimising carbon footprints. Our buildings must be resource and energy efficient, and designed for the long-term. That is why, for the first time, we gave out a Sustainability Award, to recognise a project with exceptionally considered, low-carbon design: The Black & White Building.

For similar reasons, this year, we have also chosen to give out an award for Research & Innovation, for Field Station. It is important to acknowledge those who connect our built environment to the natural world, showcasing how modern architecture can positively contribute to woodland management. Making these relationships visible, from forest to finished project, benefits us all.

I would like to express gratitude to my fellow judges for dedicating their time and expertise to the Wood Awards and joining me on a tour across the country to visit all twenty shortlisted projects and select our winners. It is the considerable effort and commitment invested in evaluating these projects that truly validate these awards as a genuine recognition of excellence in wood design – which has no equivalent in the UK.

Finally, I would like to extend my warmest congratulations to the Wood Awards 2023 winners, highly commended projects, and all shortlisted projects. Each of those selected embodies the pinnacle of contemporary wood architecture. With this in mind, I eagerly anticipate what the upcoming year has in store in the world of design and innovation.

JIM GREAVES (CHAIR OF BUILDINGS PANEL)

The Black & White Building

This landmark mass timber office sets a new standard for sustainable and innovative workspace architecture founded on low-carbon construction, circularity and natural materials.



Architect
Waugh Thistleton Architects

Client/Owner
TOG (The Office Group)

Structural Engineer
Eckersley O'Callaghan

Timber Engineer
Engenliti

Main Contractor
Parkeray

Wood Suppliers
Zueblin – CLT
Pollmeier – LVL

Raico – Composite timber/
aluminium curtain walling
AHEC – Tulipwood (façade)

CLT Structure Specialist
Hybrid Structures

Wood Species
**European Beech (Austria),
European Spruce (Germany)
Tulipwood (North America)**
– PEFC and FSC certified

Location
London

Standing 17.8 metres above the Shoreditch streetscape on the site of a former timber-seasoning yard, The Black & White Building is the tallest engineered timber structure of its kind in central London.

With a hybrid engineered timber superstructure comprising beech LVL frame with CLT slabs and core, the seven-storey, 4,480m² building demonstrates that timber is not just a viable structural solution for office-building, but a preferable option for both performance and sustainability.

The timber structure is expressed internally, celebrating the natural beauty of the material throughout the wide-span open workspaces.

Designed with modern methods of construction and pioneering materials, the building demonstrates the positive impact these can have on performance, sustainability and efficiency in construction.

Durley Chine Environmental Hub

Bournemouth's new seafront visitor centre is a showcase of sustainability-driven design and the reuse of timber in construction. Located at Durley Chine Beach, the hub serves as an educational, welfare and exhibition space for the public.



Architect
Footprint Architects Ltd

Client/Owner
BCP Council

Structural Engineer
WSP

Main Contractor
Seascope South

Joinery Company
Seascope South

Landscape Consultant
Partridge Associates

Passivhaus Consultant
WARM

M&E
WSP

Acoustic Consultant
Impact Acoustics Ltd

Ecological Consultant
ECOSA Ecological Survey and Assessment

Wood Supplier
BCP Seafront (Reclaimed) and Timber Link International (FSC)

Wood Species
Reclaimed wood: Greenheart, Ekki, Basralocus
FSC: Accoya, Ekki (Gabon)

Location
Bournemouth

Emphasising low-carbon innovation and alternative construction methods, the Passivhaus-certified hub includes reclaimed groyne timbers from the local beachfront, a native green roof canopy and decking from a decommissioned submarine base.

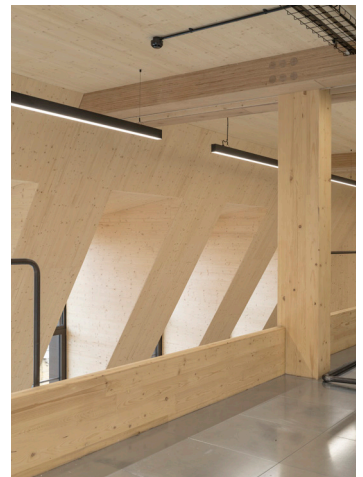
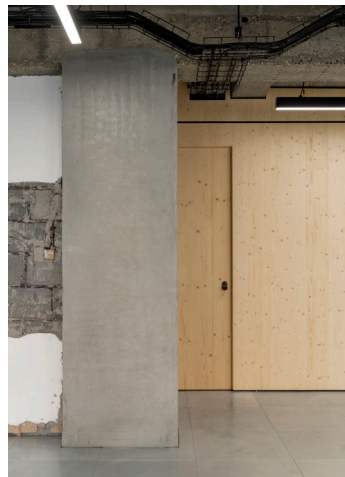
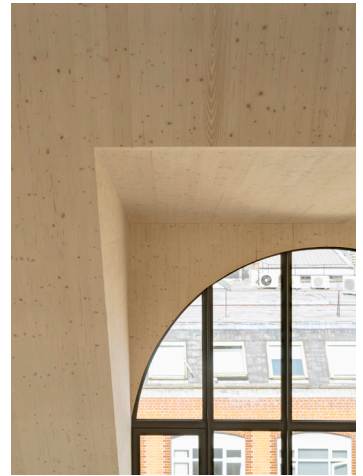
Comprising of three structures interconnected by the timber canopy, the facility provides a kiosk, welfare/education building, and public WC.

The use of layered low carbon concrete inspired by the sedimentary cliff face and the re-use of timber groynes as secondary structure and cladding help integrate the hub with its coastal environment.

The hub's exterior spaces will host public exhibitions promoting the importance of reducing plastic waste and preserving clean beaches and oceans. Its design encourages interaction and provides easy access to the visitor centre with an engaging and active ground floor frontage.

20–23 Greville Street

With the classic appearance of a period dwelling, this newly renovated, repurposed and vertically extended office building in Farringdon reveals a contemporary CLT structure within.



Architect
[Groupwork](#)
Client/Owner
[Seaforth Land Ltd](#)
Structural Engineer
[AtelierOne](#)
Main Contractor
[RED Construction](#)
MEP Engineer
[WebbYates engineering](#)
Owner
[Quadreal](#)
Carpentry
[Doug Phillips](#)
CLT Timber Structure
[Hybrid Structures](#)

Wood Supplier
[Stora Enso and Hasslacher](#)
Wood Species
[European Spruce \(Austria\),
Baubuche European, Beech
\(Germany\)](#) – PEFC certified
Location
[London](#)

In this extensive refurbishment and extension project, most of the existing 1970s office building structure was retained, whilst two new CLT floors were added to the top of the building and an existing light well was repurposed to provide cycle facilities for occupants.

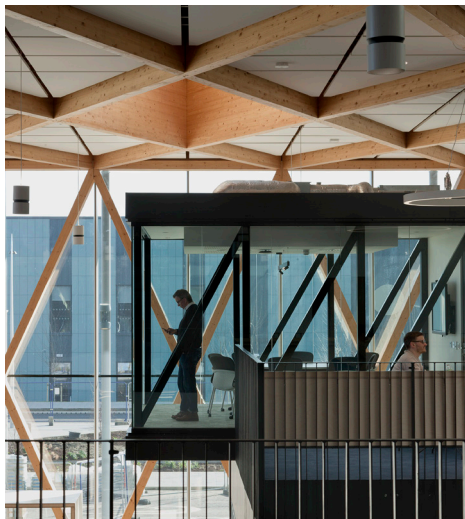
This forward-thinking structure integrates low-carbon design principles through its use of renewable engineered timber, which has been dowelled for deconstruction and reuse.

Extensive research into the architectural history of the buildings that once stood on the site also informed the material palette. The perforated brass-effect façade, reminiscent of 19th century building design, was used to externally express the site's history.

Through careful development, 20–23 Greville Street provides a modern and dynamic workplace, and an aesthetically rich and contemporary telling of a storied past.

NMIS (National Manufacturing Institute Scotland) Glasgow

The new NMIS headquarters pushes the boundaries for the application of engineered timber, creating a BREEAM Outstanding, inspirational research environment with a unique structural identity.



Architect
HLM Architect
Client/Owner
NMIS
Structural Engineer
Waterman Group
Main Contractor
Morrison Construction
Specialist Timber Subcontractor
B&K Structures
Timber Designers
Engenuiti
Wood Supplier
Stora Enso and Rubner

Wood Species
Spruce (Norway)
– PEFC certified
Location
Renfrew

Aiming to promote collaborative working, sustainability and innovation, the facility's design maximises the technical and aesthetic capabilities of engineered timber, creating an advanced two-storey structure that is carbon neutral and optimised for productivity.

Panoramic glazing, diagonal glulam columns and an extensive diagrid roof define the building's striking appearance. Highly visible externally and internally, the dramatic glulam structure provides a wide column-free space that maximises flexibility and the potential for reconfiguration.

The prefabricated diagrid structure and panelised CLT roof were assembled onsite, with bespoke CLT rooflight frames formed offsite to increase efficiency and accuracy.

Framing the view into the facility, the glulam structure creates an emblematic architectural statement for the project, exemplifying NMIS' values of innovation and sustainability.

New Temple Complex

With a celebration of natural materiality embedded in local history, the New Temple Complex is a forward-looking building characterised by peaceful simplicity.



Architect
James Gorst Architects
Client/Owner
The White Eagle Lodge
Structural Engineer
Eckersley O'Callaghan
Main Contractor
Beard Construction
Joinery Company
Kingsdown Joinery
Bespoke Furniture
Bench Studio
Timber Frame
Pacegrade
Environmental Engineering
Skelly & Couch
Project Manager/QS
Jackson Coles

Wood Supplier
English Woodlands Timber
Wood Species
**Siberian Larch (Siberia),
European Spruce
(Bavarian Forest),
White Ash (UK),
Birch plywood (Europe)**
– PEFC & FSC certified
Location
Hampshire

Commissioned by The White Eagle Lodge, a multi-faith spiritual organisation, this new building seeks to welcome visitors from all faiths and all corners of the world. It comprises a temple, library, chapels, community hall, public foyer and kitchen, set within newly landscaped grounds.

A series of orthogonal timber-framed pavilions, connected by a cloistered walkway and facing onto a central courtyard garden, have been designed with passive principles and long-term sustainability in mind.

An ancient pathway runs beside the site, passing clay beds and chalk streams, following a Tudor route used to transport timber from ancient forests to the shipbuilding city of Portsmouth. Adopting a fabric-first approach, the building makes use of each of these materials: entirely timber framed, with facing clay brickwork set within chalk lime mortar, and lined in UK-grown ash and birch ply. The resulting spaces encourage contemplation and a connection to the landscape.

Eton Sports & Aquatics Centre

Built on the site of a former outdoor pool and set within a landscaped bund of mature planting, this new high-performance mass timber facility provides an accessible 25m pool and a four-court multi-use sports hall for school students.



Architect
Hopkins Architects
Client/Owner
Eton College
Structural Engineer
Cundall
Main Contractor
Graham
Joinery Company
Doug Phillips
Wood Supplier
Wiehag
Wood Species
Plywood Birch veneer
(Russia), Spruce (Austria)
– PEFC & FSC certified
Location
Windsor

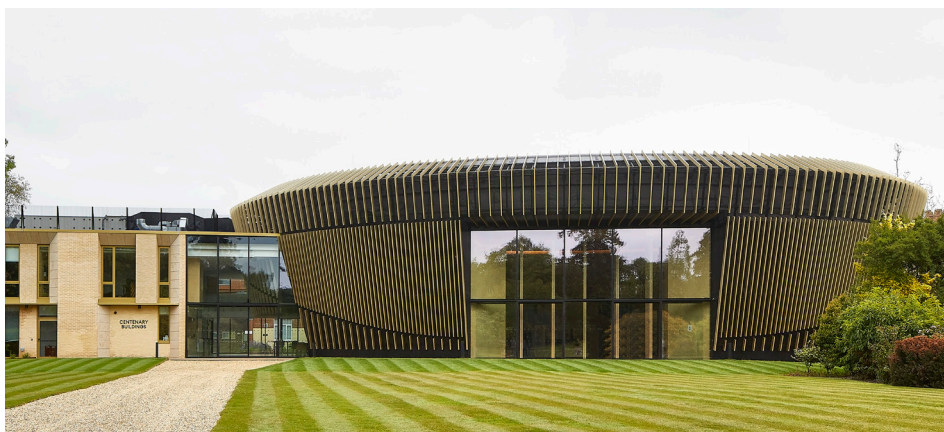
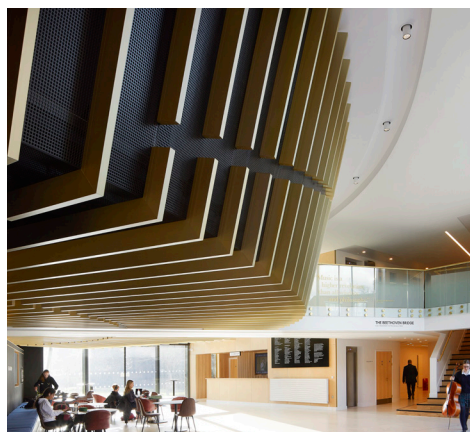
Soaring glulam columns and beams comprise the main supporting structure of the Eton Sports and Aquatics Centre. Comprising a simple but high-quality material language, the internally expressed, impressive timber structure is complemented with large areas of handmade brickwork.

A central link runs between the two main sporting volumes, bringing daylight and fresh air into the heart of the building. Designed to achieve BREEAM Excellent, the building also includes a green roof and PVs.

Located within the Eton Conservation Area, and on Green Belt Land, the mass of the building was minimised by being sunk into the ground to sit below tree level.

Benenden School, Centenary Hall and Music School

By engineering timber to its fullest auditory potential, this world-class concert hall and music school buildings transform the musical and cultural education of Benenden's pupils and the local community.



Architect
Hollaway Studios
Client/Owner
Benenden School
Structural Engineer
Campbell Reith
Main Contractor
Buxton Building Contractors
Joinery Company
Acoustic GRG Products
Wood Supplier
Acoustic GRG Products
Roof Structure
Constructional Timber
Timber Engineer
Tamarind Engineering

Wood Species
Maple 'flutterfree'
T'timber (Canada),
Birch Plywood (Latvia/
Finland), Oak (Denmark)
– PEFC and FSC certified
Location
Cranbrook, Kent

The elliptically shaped timber-frame Centenary buildings include a 750-capacity concert hall, able to accommodate the entire school and host visiting musicians, and a 150-capacity recital room with adjacent classrooms and practice rooms, providing a welcoming space for students to rehearse.

Due to its form and materiality, the quality of sound performed in the entirely bespoke timber-lined hall is comparable with concert halls across the world and has attracted world-class performances including the London Philharmonic Orchestra.

Textured 'flutterfree' wood panels and a variety of plywood and veneer sheets are used throughout the buildings, putting acoustic quality at the forefront of the project. A striking diagrid shaped roof serves as both a structural and acoustic device, allowing sound to bounce around the bays and encouraging the volume to feel larger.

Lea Bridge Library Pavilion

In this refurbishment and extension of an East London Library, a wood-lined adaptable community space and café provides visitors with flexible and accessible spaces to work, learn and socialise.



Architect

Studio Weave

Client/Owner
London Borough
of Waltham Forest

Structural Engineer
Timberwright

Main Contractor
Cosmur Construction

Furniture Design and Supply
Sebastian Cox

Wood Supplier
Sebastian Cox
(reclaimed timber only)

Wood Species

European Spruce (Norway),
European Oak, Reclaim
timber: London plane,
Poplar, Sycamore, Ash,
Holm Oak, Turkey Oak,
Sequoia, Horse Chestnut
and others – FSC certified

Location
London

Making use of a mass timber primary structure, this 250m² single-storey extension revives the Grade-II listed Lea Bridge Library into a new civic heart for the community.

Using the existing garden wall as a structural spine, cantilevered beams of LVL support a fully glazed façade overlooking Friendship Gardens. Designed to sit harmoniously between existing trees in the garden, the elongated pavilion scoops inwards, protecting the root system of a close-neighbouring mature tree.

A pivoting timber door makes the most of this momentary squeeze in the plan as an opportunity to divide the space, creating a private events room.

With reuse at the heart of the project, salvaged wood from trees felled across London is used for all internal joinery and furniture, including a continuous wall of fluted joinery connecting bookshelves with inbuilt seating, creating interspersed reading rooms.

St John's College new dining room, bar and café

Exploiting the dramatic potential of the aesthetic and structural capabilities of engineered oak, the glulam superstructure is the centrepiece of this suit of new social spaces for St John's College.



Architect
MCW Architects
Client/Owner
**St John's College,
Cambridge**
Structural Engineer
Smith and Wallwork
Main Contractor
Barnes Construction
Joinery Company
Eurban
RIBA stage 4
frame design partner
Blumer Lehmann

Wood Supplier
Eurban
Wood Species
**Oak Glulam
(Spain and France)**
– PEFC certified
Location
Cambridge

Providing a place at the heart of the College for the whole community to meet, eat and work in an inviting and relaxed atmosphere, the new dining room, bar and café respond gracefully to the surrounding Grade-I listed buildings.

The glulam oak roof covering the buttery dining room is free-standing. Its curved trapezoidal timber structure was carefully engineered to be formed of prefabricated components, sized to be brought onto site over an ancient bridge across the River Cam.

Despite the challenges of preserving historic detail and meeting the complex demands of developing a Grade-I building, BREEAM Excellent rating was achieved for both the refurbishment and new build elements of the project.

Spruce House and Studio

This contemporary domestic haven uses cross-laminated timber for its structure and interior finishing to create a beautiful, minimal home that fits perfectly into its London terrace.



Architect

ao-ft

Structural Engineer

Entuitive

Main Contractor and Joinery

PSS London

Cladding Supplier

Russwood

Wood Supplier

ConstruktCLT and

Russwood

Wood Species

Spruce (Latvia and Austria),

Siberian Larch (Russia),

Birch Plywood (Russia)

– PEFC & FSC certified

Location

London

Built on a constrained infill site in Walthamstow, this new-build home references the origins of what used to be the village high street by creating a contemporary interpretation of a residential shop front. A full-width window, broken down by full height glulam mullions, references the alignment of neighbouring Victorian shopfronts. This is covered by a Siberian larch screen providing privacy whilst allowing daylight to enter the interior spaces.

The functional and efficient design sought to minimise the carbon footprint through all aspects of construction. Custom-milled, prefabricated CLT panels were used to create generous open spaces within a narrow Victorian footprint, with built-in timber joinery concealing multiple function to allow seamless views throughout.

Made of Sand

This contemporary Douglas fir artist's retreat has been added to a stone cottage in Devon, providing a relaxing, creative work and holiday space immersed in natural surroundings.



Architect
Studio Weave
Client/Owner
Natalie Silk and Tom Baker
Structural Engineer
JJO Associates
Main Contractor
Cob & Lime
Joinery Company
Farid Adhamy and Harry Bailey
Wood Supplier
Cob & Lime

Wood Species
English Red Cedar, English Douglas Fir, European Douglas Fir Plywood – FSC certified
Location
Axminster

Set in a secluded spot in the Blackdown Hills, Made of Sand was conceived as a flexible guest retreat and independent creative space for visitors wishing to connect with nature or practice their art.

Materials and craft play a key role in anchoring the double-storey extensions in its setting. Red Western cedar cladding has silvered, assimilating the building with the surrounding woodland.

Inside, Douglas fir creates a warm atmosphere, complemented by terracotta and clay. Timber remains on display as the structure is felt throughout in ceiling soffits, battening, window seating and storage.

Built by a local cob-building craftsman, the extension balances architectural precision with organic details. Hand-cut timber joinery demonstrates the care and attention offered by a dedicated client, architect and contractor partnership.

Butterfly House

Nestled within a small corner plot in Esher, the timber-frame Butterfly House carefully explores form and material to provide a compact home supporting multigenerational living.



Architect
Oliver Leech Architects

Client/Owner
Nikki Eathrowl

Structural Engineer
Corbett & Tasker

Main Contractor
Trace Design & Build Ltd

Joinery Company
Weymont & Wylie

Wood Supplier
**Exterior Solutions and
Weymont & Wylie**

Wood Species
**Spruce (UK), Larch (UK)
and Oak (UK)**
Location
Esher

Set in the southern tip of the garden of the client's main house, this self-contained, adaptable two-bedroom home has been designed to enable the client's mother to live an independent, lightly assisted life well into the future.

Constructed entirely from timber frame and externally wrapped in charred cladding, the distinct splayed form of the house responds to its constrained triangular site. Four pitched volumes fan out to frame views and prevent overlooking, whilst a large open-plan living space is characterised with a striking inverted butterfly roof.

The roof-forms are expressed internally with exposed larch beams that create varying feelings of compression and expansion as the roof rises to a row of high-level clerestory glazing, pouring light into the spaces throughout the day.

Consideration of future climatic conditions has shaped the design, which incorporates near Passivhaus levels of insulation and controllable blinds.

The Boathouse

Built using Japanese carpentry techniques and no mechanical fixings, this larch boathouse sits elegantly on the bank of the River Cam.



Architect
Ashworth Parkes
Architects Ltd
 Client/Owner
Joel Gustafsson
 Structural Engineer
Cambridge
Architectural Research
 Main Contractor
Enerphase Construction
 Joinery Company
Carpenter Oak
 Structural Testing
Element Designs
 Sawmill
Devon Sawmills

Wood Supplier
National Trust
Pentillie Estate
 Wood Species
Japanese and
Hybrid Larch (UK)
 – FSC certified
 Location
Cambridge

In order to minimise the environmental impact of the Boathouse, the building's superstructure is made from English-grown larch and was carefully designed to avoid the use of glue, nails, or other fasteners. Instead, the timber members are notched and grooved, locking together to form a sturdy but flexible structure.

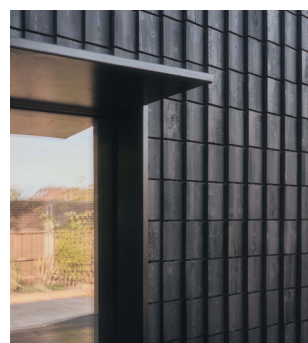
The light-weight walls are formed from removable screens set within the columns and held in place with timber pegs, so that they can be lifted away in summer when the boat is regularly used.

The pagoda-style curved roof is clad in recycled copper and the whole structure sits on a framework of 'end of life' scaffold poles hand driven into the riverbed.

The frame was crafted offsite in a carpentry workshop as a kit of relatively small parts that were then able to be self-assembled by the client and friends.

Dark Matter

With a minimal but textured plywood interior and a unique charred timber façade, a former garage has been converted into a tranquil garden studio designed to foster garden biodiversity.



Architect
Hyperspace
Structural Engineer
Constant Structural Design
Main Contractor
Richard Routley
Joinery Company
Paul Crudge
Furniture Design
Wood Supplier
Exterior Solutions

Wood Species
European Larch (Scandinavia), Red Spruce (Scandinavia), Poplar Plywood (France)
– PEFC and FSC certified
Location
Tring, Hertfordshire

Built from 850 scales of charred timber, the studio's façade takes on a tapestry-like quality, with subtle variations in charring pattern evident on each piece, differing depending on the intensity of the heat used to treat the wood. Gaps between the chamfered scales were created to provide natural habitats for insects to hibernate within.

An extra wide pivoting door creates a dramatic entrance to the studio's simple rectangular plan. Hooded window stoops provide a variety of places to work from, or contemplate in, rain or shine.

The self-supporting roof forms a structural diaphragm, with exposed timber rafters creating a clean aesthetic. The muted interior palette of poplar plywood is interrupted by two CNC-cut 'light chimneys' casting dappled light into the room.

Seeking to reuse as much of the fabric of the existing structure as possible, Dark Matter incorporates the walls, floor and roof timbers of the original garage, minimising wastage.

Serpentine Pavilion 2023

Visually echoing the canopies of the surrounding trees, this lightweight modular pavilion provides an enticing invitation for human interactions.



Architect
Lina Ghotmeh – Architecture
Client/Owner
Serpentine Galleries
Structural Engineer
AECOM
Main Contractor
Stage One Creative Services Ltd
Joinery Company
Stage One Creative Services Ltd
Oculus tensile fabric structure
Architen Landrell
Wood Supplier
Constructional Timber

Wood Species
**Birch Plywood (UK),
Glulam (Austria),
PSE timber (Sweden)
– PEFC and FSC certified**
Location
London

Entitled 'À table' – the French call to sit down together at the table – French-Lebanese architect Lina Ghotmeh's pavilion incorporates multiple inspirations, including echoing the toguna huts of the Dogon people in Mali.

It is circular in plan and built almost solely in wood as an ode to this bio-sourced material. It displays each part of its timber structure, in which pairs of slender glulam columns support a series of radial modules that form the elegant roof canopy and perimeter wall.

The delicate pleated canopy consists of a plywood deck supported by slender plywood ribs, reflecting the structure of leaves. At the centre of the canopy, a pretensioned fabric structure allows light and ventilation to penetrate the space.

Intricate CNC-cut plywood fretwork forms the walls of the pavilion, bracing the glulam frames and creating a beautiful and extremely lightweight superstructure with minimal foundations. The prefabricated modular build comprises nine repeating segments and has been designed to be disassembled and rebuilt in a future location.

Field Station

Using crown timber, often dismissed as forest waste, this 100m² multi-purpose pavilion at Hooke Park marries technical innovation with a deep respect for nature and demonstrates the potential of modern architecture to contribute positively to woodland management.



Architect
The Design + Make Programme
Client/Owner
The Architectural Association
Structural Engineer
ARUP
Main Contractor
The Design + Make Programme
Wood Supplier
Hooke Park
Wood Species
Beech (UK), Ash (UK), Norway Spruce (UK)
– FSC and Grown in Britain
Location
Hooke, Beaminster

Developed by students from the AA's Design + Make postgraduate programme, the woodland pavilion serves as an open-air laboratory for long-term ecological studies, creating an interactive space for both the AA community and the public.

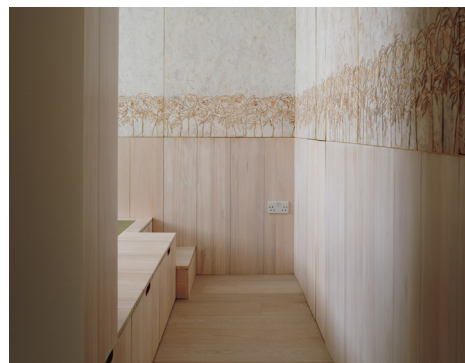
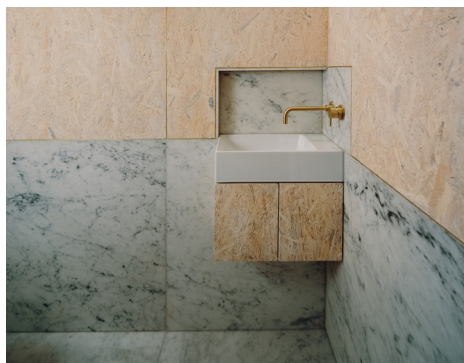
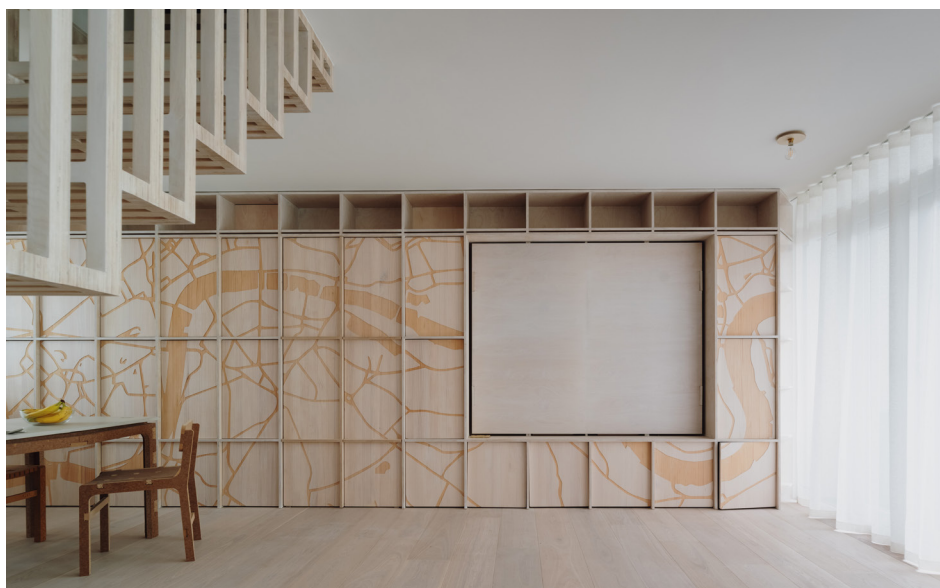
Mature beech, which grows in abundance in the 142-hectare woodland campus, was used for the pavilion's primary structure – showcasing how this underutilised resource can be transformed into an effective construction material.

In partnership with engineers at ARUP, a structural logic was developed resulting in a distinctive space truss of beech roundwood braces within a dimensional ash grid. This innovative design allows a striking three metre cantilever on all sides.

By integrating computer visioning during robotic fabrication, the branch variations of the 256 roundwood braces could be adapted to in real-time. This technological innovation accommodates material eccentricities and shows how advanced manufacturing techniques can be harmonised with natural, irregular material to create scalable architectural solutions.

Dragon Flat

AI-generated engravings adorn the timber wall panels and joinery of this refurbished 1950s council flat, bringing playful graphic detail to the renovated interior.



Architect
Tsuruta Architects
Structural Engineer
Structures Lab
Main Contractor
JK London Construction
Wood Supplier
SR Timber
CNC Routing
CNC Projects
Wood Species
Birch Plywood Pine Triply (Asia), Pine (Asia), Studwood Timber, OSB Board
Location
London

By subtly reconfiguring the layout and using wooden boards etched with delicate designs for the surfaces, this duplex flat has been transformed into a delightful and personal space for its occupants.

The painstaking removal of non-load-bearing partitions on the lower floor allows the dual-aspect windows to fill the room with natural light. Structural height constraints led to a focus on surfaces and materials to enrich the space and draw attention away from the low-ceiling height.

Brass clipped OSB boards are used as wallpaper for the tatami bedroom, paying homage to the humble beginnings of the flat. The panels were whitewashed before being CNC-etched with floral motifs, creating contrast for the designs to stand out.

Exquisitely detailed pale plywood defines the interior aesthetic, forming a walk-in wardrobe, raised tatami platform and wall-to-wall full-height cabinets. A floating perforated timber stair creates a striking but sensitive feature, allowing light to filter gently through.

The Cork Stair at the Building Centre

The world's first self-supporting staircase made of cork is the perfect showcase for innovation in the built environment, commissioned as part of a wider refurbishment of the Building Centre's exhibition space.



Architect
[Roz Barr Architects](#)
Structural Engineer
[Webb Yates Engineers](#)
Main Contractor
[TinTab](#)
Joinery Company
[Clever3d+Studio](#)
Wood Supplier
[Amorim Cork Composites](#)
Wood Species
[Cork \(Portugal\)](#)
Location
[London](#)

Sitting at the centre of a new gallery, the Cork Stair is built from solid cork blocks, rejected by the cork stopper industry, and rescued for this project. Selected for its truly circular and carbon-neutral properties, the stair highlights this underused type of wood and demonstrates its attributes.

Large format components were used to allow the material to be disassembled and reused at the end of the structure's life.

Through inventive engineering and design problem-solving, the cork sections were glued and pegged using timber dowels, and intersecting treads ensured there was little waste from each standard block.

By challenging traditional construction methods and reimagining the potential of standard cork blocks, in such a prominent location, the stair serves as an inspiration to designers to explore unconventional materials and consider their life-cycle impacts.

Westminster Hall Roof and Lantern

Over a three-year period, this heritage project has expertly conserved Westminster Hall's exquisite medieval hammer beam roof and repaired its gothic roof lantern.



Architect
Donald Insall Associates
Client/Owner
UK Parliament
Structural Engineer
Alan Baxter Ltd
Main Contractor
Mitie Projects
Joinery Company
Dolmen Conservation Carpenters
Joinery Company – Roof Lantern
Sands & Randall Carpenters
Window Glazing/Leading Lights
Reyntiens Glass Studio

General Carpentry, masonry, leadwork
DBR London Ltd
Wood Supplier
Dolmen Conservation Carpenters
Wood Species
English Oak (Kent)
Location
London

A Grade-I listed building within a World Heritage Site, Westminster Hall was originally completed in 1097 before being remodelled in the late 14th century into the gothic masterpiece it is known as today, with the addition of its magnificent hammer beam roof. With thirteen 660-ton timber arches, it was the largest spanning structure in Britain for five hundred years.

Taking cues from prior 1920s work to the roof, the repair approach to the medieval trusses involved the skilled use of traditional carpentry methods and physical fixings to provide reversible and honest repairs to the structure.

Having been bomb-damaged in World War II and rebuilt in the 1950s, the lead-clad timber roof lantern was also re-detailed and repaired, using salvaged materials where possible, and requiring specialist carpentry work.

Black House Farm

Located in the South Downs National Park, this historic Hampshire farm complex has been elegantly reconstructed and reimagined through the introduction of a contemporary timber element, unifying the carefully restored agricultural buildings.



Architect
Robin Lee Architecture
Client/Owner
Dragon Street Investments
Structural Engineer
Price & Myers
Main Contractor
RJ Winnicott
Joinery Company
Jacobs Joinery Ltd
Wood Supplier
Russwood

Wood Species
**Douglas Fir (UK) and
Oak (UK) – FSC certified**
Location
Alresford

This project involved the repair of the 17th century, Grade-II listed yeoman's farmhouse, and the reconstruction of the traditional oak-framed 19th century threshing barn, before consolidating the farmstead by placing a new structure between the buildings. The low-level form of this new element extends and links the historic buildings without detracting from the characterful silhouettes of their pitched roofs.

Consisting of modular coffers formed in UK-grown Douglas fir, the new portion of the house achieves generously clear spans, suitable for open-plan living. Timber finishes and structural components have been oiled, creating rich, naturally toned interiors.

Externally, vertical cladding to the reconstructed barn and new build are treated with natural oil black stain, giving a homogeneity to the ensemble, and a clear distinction from the farmhouse.

Principles of reuse and reinstatement have shaped the project from the repurposing of buildings to salvaging structural timber to designing for future adaptation.



Gold Award Winner

New Temple Complex





Structural Award Winner

Benenden School,
Centenary Hall and
Music School



Structural Award Highly Commended

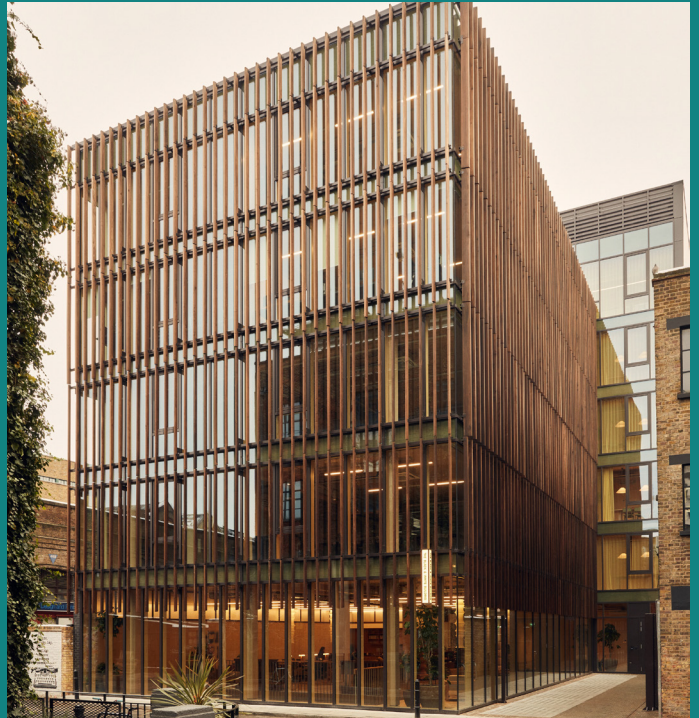
NMIS (National
Manufacturing Institute
Scotland)





Sustainability Award Winner

The Black & White
Building



Research & Innovation Award Winner

Field Station



Judges

Our independent judging panel visits all the shortlisted projects in person, making this a uniquely rigorous competition. We would like to extend a special thank you to them for their time and dedication, which makes the Wood Awards possible.

Buildings Panel

Jim Greaves (chair), Hopkins Architects
 Andrew Lawrence, Arup
 Kirsten Haggart, Waugh Thistleton Architects
 Nathan Wheatley, engenuiti
 David Morley, David Morley Architects
 Ruth Slavid, Architectural journalist
 Jonas Lencer, dRMM
 Andy Trotman, Timberwright
 Neil Smith, Max Fordham

Furniture & Product Panel

Corinne Julius (chair), Design critic, curator & journalist
 Oliver Stratford, Disegno
 Yael Mer, Raw-Edges
 Eleanor Lakelin, Sculptor in wood
 Sebastian Cox, Sebastian Cox RDI

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The Carpenters' Company

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To Moe Redish for designing and making this year's prestigious trophies. And a special thanks to AHEC for donating timber for the trophies.
 To Lee Regan and his team at Install Archive for helping to execute the successful exhibition of this year's Wood Awards 2023 shortlist and the Wood Awards Ceremony.
 To Grant Gibson, William Knight and the team of Material Matters for partnering with the Wood Awards for the shortlist exhibition at Gallery@Oxo during London Design Festival. And to the team of Coin Street at Oxo Tower Wharf for their assistance with this display.
 To the Curious Crab Productions team for their photography and filming of the exhibition and the Wood Awards Ceremony.
 To Effra Digital for their fantastic redesign of the Wood Awards website this year, with the support of Nick Watts Design.
 And lastly to all who make the Wood Awards possible, from our outstanding entrants to the shortlist, judges, sponsors, supporters, organisers, media partners, production and designers, and stakeholders - thank you.



WOOD AWARDS 2024

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