2017 World Wood Day Symposium

ABSTRACT & BIO BOOKLET

Long Beach, USA
22-24 March, 2017

CATALOGUE

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2017 World Wood Day Symposium

Date: 22-24 March

Venue: Hall C, Long Beach Convention & Entertainment Center

Theme

Roots:

Appreciating and Valuing Diversity from Interdisciplinary Approaches

2017 World Wood Day Symposium aims to encourage exchange of ideas, knowledge and experiences derived from wood-related research, strategy and practice, and to draw a close attention to the interrelationship between wood and culture. Focused topics are designed to raise awareness upon current issues around the world and to enhance interdisciplinary discussions, for a better understanding of diversity and towards sustainable development.

Topics

1. Historical Utilization and Cultural Values
2. Traditional Knowledge, Innovations and Practices
3. Natural Landscape and Biodiversity Conservation
4. Art, Design, Architecture and Music
5. International and Domestic Challenges
6. Wood and Environmental Education

Abstract

-2017 WWD Symposium

Importance and Role of Biodiversity and Tropical Forest in the Cultural, Socioeconomic and Worship of Black African Populations: The Case of Benin

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Abstract

Biodiversity, forest and timber represent all times (from the Stone Age to our times) a precious value to humanity. If our ancestors were using only the rainforest and the traditional way of hunting, medicine, shelter their spirit and habitat, contemporary human uses in the artisanal and industrial forms to satisfy its forest Product needs. These needs are expressed in industrial quantizes by emerging and developed countries and only cover the field of carpentry and framing. Black Africa in general and Benin in particular, the population is closely related to biodiversity and forests by taking it, firstly, handcrafted firewood, timber and secondly, using it as a place of worship. This Communication involves the restitution of a study by my research group on the timber sector in Benin, cultural, spiritual, from the use of biodiversity and wood, the adequacy of uses wood with their biological and technological properties and ecosystems backup strategies that degrade, because of the wood industries of activities to meet the wood demands of the industrial countries, the increase in population and expansion of rural plots.

Key words: Ecosystems, timber, culture, biodiversity

Japanese Wood Culture and Japanese-born Eco-robot ROBOKY

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Abstract

- ✓ Japanese Wood Culture
- ✓ Japanese National Campaign of Expansion of Domestic Wood Utilization for Reduction of CO2
- ✓ The Whole Story of Birth of ROBOKY & ROBOKY's Message to Human race

The Foundations of Design Education are in the Wooden Blocks We Play with

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Abstract

This paper establishes links between early childhood development, the use of up-cycled wood waste in the training of artisans, growing a culture of sustaining forests, and the development of an innate understanding of the value of wood and fine crafted wooden objects. It uses the practical experience at Mezimbite Forest Centre of making three kits of wooden blocks for education being; basic construction, letter tiles, and counting blocks. It follows the cycle in a dry land tropical forest of collecting seeds, planting trees, caring for the forest, felling, sawing, and drying noble hardwoods, making heirloom furniture and the up-cycling of waste into the blocks, and how they are used to make sure that this cycle is sustained. Attention is also given to what the lessons that may be learned.

Empowering Local Communities for Forest Based Enterprises: Case from Community Forest User Groups, Nepal

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Abstract

Community Forestry is considered to be one of the most successful programme, especially in Nepal. With more than three decades of field implementation, Nepal today has some 17,685 forest user groups across the nation, involving 1.45 million rural households (or 35% of the nation's population) and managing over 1.65 million ha of forests (or over 25% of the nation's forest area) (Department of Forests, Community Forest Division, 2014). However, there is a general tendency among academics, development professionals and field practitioners to assess and analyze community forestry's impact from social, economic and cultural dimensions. There are relatively fewer studies that look at the entrepreneurship scope from community forestry.

This poster contributes to understanding the role of forest and farm services to enhance the livelihood of local people. Forest and Farm Facility (FFF) Programme, a joint global initiative, has been supporting forest and farm based producer groups and enterprises of Nepal on policy advocacy and facilitating on business development. Similarly, cross sector platforms are being catalysed at the local and national levels to improve access to business services and address policy problems of the producer organizations. The initial results show the importance role of such platform to enhance communication and if well streamlined within formal policy process, can be effective in managing forest based enterprises, which helps to enhance the livelihood of local communities.

Key Words: Community forestry, forests, local communities, livelihoods, entrepreneurship, empowerment

Humanity Is Obliged to Safeguard Natural Forests

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Abstract

At the time when we commemorate both the UN-declared “International Day of Forests (IDF)” and IWCS-declared “World Wood Day (WWD)” on 21 March 2017, it is a fitting reminder to ourselves as humans sharing this fragile planet Earth, that it is our religious and/or moral/ethical obligation to care for nature (the natural forest environment/ecosystem) as we equip ourselves with developments in science and technology to make this world a better place to live in. We live in an age where the forces of modernization are destroying the environment and affecting the diversity of flora and fauna, as well as the livelihood of people, that depend on the environment. Perhaps many among us, perhaps oblivious of their religious or ethical doctrines emphasizing appreciation and respect for nature, carelessly neglect environmental protection that is so critical to the preservation of our harmony with nature, our relationships with fellow humans and hence our wellbeing as humans. This has led to massive destruction of, and alterations to, the environment. Neither are sustainable forests nor sustainable wood production being sufficiently implemented globally, both of which would otherwise help mitigate global climate change. Classic examples of destruction of nature are tropical forest/timber depletions, loss of biodiversity (species extinction), wildlife poaching, or environmental pollution from industry. For that, the world is falling deeper into the throes of an ecological disaster that can no longer be denied. Since ancient times, civilizations have expounded the need to strike a delicate

balance between man and nature. Many religions and philosophies have addressed such appreciation of the complexities in the relationships within nature, as well as between man and nature including his Creator. In the realm of forest ecosystems and timber resources per se, albeit much successes in securing forest resource and timber conservation/preservation and their sustainable use in some parts of the world, mankind overall must continually revive his relationship with nature (and its Creator according to his religion if he is not an atheist) if the path of ecological destruction and ultimately the destruction of humankind, are to be reversed. Destroying the natural forest environment is also synonymous with destroying man's humanity towards nature and to one another. Let us all therefore re-affirm our commitments on this auspicious twin IDF-WWD of 21 March to help protect nature, its natural forests, timbers, plants and wildlife, and also practice ecologically sustainable utilization of nature's forest resources (and wood products) so that future generations will not have to be deprived of such vital resources that are vital to helping cope with global climate change.

Investigating creativity and woodcraft in Irish Prehistory: The Pallasboy Project Phase 2

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Abstract

The Pallasboy Project investigates aspects of the creation and significance of prehistoric wooden artefacts. In Phase I (2015) the primary focus was the 'Pallasboy Vessel', an Iron Age wooden artefact discovered in 2000 in Toar Bog, Co. Westmeath, Ireland. In Phase II (2016) the team broadened the chronological focus to consider woodworking during the Bronze Age and the geographical focus to take in a particular form of prehistoric wooden artefact: the striking anthropomorphic wooden figurines recovered from wetland contexts across Europe. The similarity of form between Irish figurines and European examples suggests a shared culture of carving highly stylized anthropomorphic figures with distinct heads and notched torsos. Who or what the figures represent has been the cause of much debate with suggested functions as fertility gods, warriors and guardians. It has been suggested that the woodworking techniques used for these figurines would on the whole, seem to have been less 'technical' than those required for the Pallasboy Vessel. It is our hypothesis that the act of creation of these figurines was relatively rapid and perhaps more of a 'personal' act of crafting probably undertaken by a single individual using basic tools. If relatively 'unskilled' carvers can produce reasonable replicas, this has significance in terms of archaeological interpretations. To explore this idea two practical

woodworking sessions were held in Cork (Meitheal Mara) and Dublin (UCD Centre for Experimental Archaeology).

Closed-loop Recycling of Wood Preservative Systems

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Abstract

CCA-treated wood is first extracted in microwave reactor in the presence of acid solutions. the acid extracted CCA solution can then be easily drained off through a filter and separated from the CCA-wood. To this solution, precipitants or complex agents were added and the solution was agitated and then allowed to sedimentation. The sediment; which contains the Cr, Cu, and As; was then separated from the solution by centrifugation or filtration. By this process Cu, Cr, and As were removed by more than 99%, respectively. As the second step, the wood liquefaction reagents are added to the microwave reactor containing the CCA-free-wood and reacts at 120 – 150 0C to converts the spent wood to be used as bio-based raw materials for the preparation of polymer materials, such as polyurethanes and phenolic resins. As the third step, the CCA-bearing sediment were regenerated by adding concentrated inorganic acid such as sulfuric, nitric or phosphoric acid, and reused in the preservation industries of wood. Since the process uses relative low temperature, short reaction time, and relatively small amount of organic reagents, it is an effective and economically feasible technique for recycling of spent CCA-treated wood.

Thermo-Chemical Fractionation of Biomass

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Abstract

Lignocellulosic biomass is considered the most biorenewable resource available for human, with well known uses for biofuels, biopolymers, and green chemicals. It is primarily composed of cellulose, hemicellulose, and lignin. The different structures and different properties of these three polymeric components in lignocellulosic biomass result in different applications. Thus, from a holistic perspective for lignocellulosic biomass utilization, the valorization of all

lignocellulosic biomass components would fully exploit the potential of biomass in the development of a system which maximizes value-added products and achieve the greatest economic gain. We have developed a novel method for the fractionation and separation of lignocellulosic biomass components. This method allows the fractionation of lignocellulosic biomass into three fractions (cellulosic fibers, lignin fraction, and hemicellulose fraction) in a closed system with microwave treatment. This method also allows the fractionation reaction to be carried out under relatively low temperature (under 150oC) with short reaction time (7-10min). The processes involved in this method result in significant energy savings. Also, no toxic chemicals are used in the fractionation process. The obtained fractions had considerable accessibility for subsequent operations

Wood Carving Tradition of the Indigenous Peoples of Palawan, Philippines

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Abstract

Palawan is found on the western border of the Philippine archipelago. Its geography consists of an extensive coastline featuring mostly karst or limestone islands and rugged mountains. It is closest to mainland Asia and is believed to have received the earliest wave of human inhabitants from the eastern edge of the Asian continent and its adjacent seas. Its indigenous peoples belong to several ethnolinguistic groups with their own language or dialect and traditions. These groups dwell along the long stretch of the Palawan coastline and small islands or in the interiors of mountains and islands. Each group has unique rituals, festivals and unique mix of animo-Christian or Muslim beliefs. This study describes, in a form of a narrative, the indigenous peoples of Palawan engaged in wood carving and how they live with wood in their everyday life through video documentation and key informant interviews. It is interesting to note that women participate in the woodcarving. It will also describe the patterns and designs used, their methodology, and their significance. Aside from boat paddles or oars, wooden receptacles topped with animals shaped covers and native animals such as lizards, roosters, hornbills, wild pigs, civet cats are a contrast of black against the natural white etched sections of the wood. Human forms are also carved out of light native trees and are used for rituals. Wood carvings of more recent origins consisted of large carved-out trunks, bowls, long boats as decor items, tables, chairs and reliefs of human faces.

Beauty Matters

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Abstract

Essentially a meditation on our relationship with the natural world, the talk shows how our idea of beauty grew out of that relationship and why it matters so much today. It draws on the writing of many well-known thinkers, but David builds on these with his own thoughts and ideas about where beauty came from and its role in the creative process. The story begins at the inception of Western culture in caves and then follows the rational and romantic cycles of the past 2500 years. He then goes on to include different paradigms from Polynesian and Australian Aboriginal cultures. These reflections are made more meaningful by the inclusion of poetic interludes resulting from David's many, often solo, times spent in the wilderness, rounding up with a moving coda in Antarctica.

This talk is aimed at those with an interest in the creative process, and at people with a love of nature who are concerned about our abuse of the environment. The blend of science and art contains positive messages for the future, emphasising the vital role that beauty can play. It is not a sentimental look back at better bygone days, but a contemporary take on the human condition, given by someone who cares deeply, and who lives by these beliefs in his business and at play.

"Beauty is a fundamental expression of our humanity, of who we are, and if we deny beauty we deny our humanity . . . and we deny our future."

Artistic Studies of Bog-wood in Chinese Cultural Background

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Abstract

Most of bog-wood is hard to be used as timber because of the debris-like, unworkable and twisted shape, but the shape which is come from a combined impact of natural environment and age, actually bestows every piece of bog-wood a unique character from a viewpoint of art, no matter its size or breed. And in ancient China, we had a strong traditional wood culture and a very distinctive understanding about wood, which mainly based on the textures, qualities and other distinguishing features, but it is fading inevitably as a consequence of modernization.

Therefore, as a designer and a scholar of Chinese art history, I try to integrate the concepts of Chinese wood tradition and contemporary aesthetic visions or practical functions by the creative use of bog-wood in modern sculpture, installation and houseware design. And with the financial support of WWDF, I carried out a series of design practice and study, which included various bog-wood based artworks and the participation of relative art exhibition. I also collaborated with other artists to explore the further using possibilities of bog-wood, and got some preliminary experiences and ideas. So this essay is not only a summary report for what I fulfilled in the artistic studies of bog-wood in the past year, but also a reference of my fresh ideas which I hope to share with all participants of the symposium and other readers.

Shape and Raw Materials Evolution of Wooden Boat and Its Historical and Cultural Origin in China

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Abstract

From the Neolithic canoe to the modern dragon boat, the culture of making Chinese wooden boat has a long history. In order to make clear of the raw materials and shape evolution of Chinse ship as well as its historical and cultural origins, the changes of species and origin of raw materials, formic rules and processing technique was investigated in this paper, which was based on Maoshan site in Yuhang, Zhejiang Province, canoe unearthed from the Kuahuqiao site in Xiaoshan and examples of modern dragon boats, combining with the historical and cultural background such as forest resources and wood processing technology.

Culture, Comfort, and Commerce: Reflections on the Many Meanings of Wood in Human History

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Abstract

This paper will offer thought, ideas and interpretations of the ways in which wood in general and certain species of wood have come to be associated with cultural ideal, ideals and norms in cultural history. Some cultural identifications grew out of the physical or aesthetic qualities of the species of wood or woods involved, as in the case of oak and strength of character. Other values were products class identifications with certain species, as in the cases of huang-huali, Cuban mahogany, and rosewood. More recently, wood in general has become imbued with the social, cultural and political values associated with alternative lifestyles, environmental and conservation movements, and antitechnology ideas and cultural criticism. Wood has become, therefore, both the material of culture and a cultural surface onto which peoples have rendered aspirations, criticism, and beliefs. Even as it remains an important commercial material vital to the construction of shelter and goods with which people surround themselves, it is also a vital part of a set of abstract ideas deeply connected to alternative cultures that celebrate the organic, artisanal and pre-industrial worlds from which human beings have developed to this day.

Post Disaster Reconstruction and Timber Supply Status of Nepal

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Abstract

Nepal is rich in natural resources including forest resources where timber utilization is traditional culture. Forest occupies a total of 5.96 million hectare which is 40.36 % of the total area of the country. Other wooded land (OWL) covers 0.65 million ha (4.38%). Forest and OWL together represents 44.7% of the country. Out of total area of the forest, 42.68% (4.93 million ha) lies outside Protected Areas (PAs) and 17.32% (1.03 million ha) inside PAs. Out of total area of forest, 37.8% lies in Middle Mountain physiographic region, 32.25% in High Mountain and High Himal, 23.04% in Churia and 6.90% in Terai (DFRS, 2015).

The devastating earthquake of April, 2015 severely affected 31 districts of Nepal including headquarter Kathmandu valley where several historical temples and monuments were damaged. Besides the nearly 10,000 lives lost, thousands of private and public buildings were damaged which needs to be retrofitted or reconstructed. The initial post disaster need assessment report estimated total 21527 Million Nepali Rupees for recovery and reconstruction in forestry sector for five years (2016-2021). The construction of office buildings, service centres, community forest buildings and furniture are vital activities which requires timber significantly. Wood is essential and basic need in rural livelihood of the country. The usual timber demand in Nepal (as of 2014) is estimated 80 million cubic feet per year however supply from government managed forest is quite low resulting increased use of steel and iron materials. The Government of Nepal is seeking external bilateral or multilateral donor's support in major recovery programs. Supply of quality timber for post disaster recovery and reconstruction is considered as one of the major issues in the future.

In the past, the dense forest of Terai region was once used to supply railway sleepers to India however the scenario is turned negatively that Nepal is one of the timber importing country in Asia. Considering the high pressure for growing demand of timber in market as well as urgent requirement for recovery and reconstruction, forests of the country should be sustainably managed which is major challenge for the Ministry of Forests and Soil Conservation. There seems harmony with the potential productivity of forest area and wise use /reuse for reconstruction. This paper will elaborate potential timber production and supply scenario from forest area and policy instruments adopted by Government of Nepal focused on recovery and reconstruction.

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Music and Wood Sustainability

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Woody Plant Diversity and Traditional practices in Nepal Himalaya

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Abstract

Nepal Himalaya, enriched with 6500 species of flowering plants, comprises nearly 1500 species of woody species (trees, shrubs and woody climbers). Case studies conducted in Tarai Arc Landscape (Lowland, Western Nepal), Kangchenjungha Landscape (Mid hill, Eastern Nepal), and Annapurna Conservation Area (High hill, Central Nepal) have been presented to elucidate the occurrence of woody species and traditional practices for the existence of livelihood and culture. Conducting empirical ethnobotanic survey, comprising primary and secondary data, woody species have been enlisted based on ten broad categories: timber, firewood, fodder, food, medicine, household construction materials, culture/ ritual, fibre, dye/tannins and miscellaneous categories. Based on the traditional uses of the tree species, 100 woody tree species are reported from lowland, among these, medicinal plants (72%), food (47%), fodder (38%), timber (19%) and fuelwood (13%) are being used. Similarly, in the mid hill, 100 woody tree species are reported, of which medicine (62%), fodder (46%), food (42%), firewood (23%), and timber (14%) are being used. In the high hill, 48 species are mostly used for medicine (52%), followed by fodder (40%), and food (29%). Obviously, in all three landscapes, the woody plant species are mostly exploited for medicinal, food and fodder value. Exploitation of the woody species is influenced by the local availability, thus, it is recommended that the species with high use categories should be given high conservation priority. Conservation initiatives by the government establishing protected areas, and initiation of community forests program are successful initiatives to conserve woody genetic resources and vast sources of ethnobotanical heritage of Nepal.

Traditions and Genetic Resources: Associated Traditional Knowledge Contributing to Conservation of Genetic Resources in the Kailash Sacred Landscape, Nepal

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Abstract

Traditional knowledge (TK) is very important for human development however faces risk of loss in many parts of the world, including Nepal. There are few studies on the determinants of TK use and erosion in the Kailash Sacred Landscape Area. Present study documents TK and shows factors determining its erosion in Gwallek-Kedar Area in the Kailash Sacred Landscape, Nepal. The Gwallek-Kedar Area, spreading across 8 Village Development Committees, is rich in biodiversity and people residing in the vicinity of this area are using these resources for medication, livelihood support, and livestock feed. The study documents traditional knowledge especially on agriculture and forest-based herbal remedy of the area, and empirically determines the factors behind the erosion of such knowledge.

The study documented 56 types of TK from the study area and were classified into three categories; namely- agriculture and livestock (20 types), traditional medicine (32 types), and genetic resource conservation (4 types). Out of the total, six TK were selected - two from each of the three categories for detailed evaluation in household survey. The selected TK's were terrace cutting and composting; Use of Silfode for milk production; Use of Tite to treat fever and cold and cough; use of Satuwa for headache and stomachic; Choto seed production in traditional way; and Use of ash and Bojo/Timur for wheat seed storage.

The most practiced TK among the six was Choto seed production in traditional way (72% of the sampled households), followed by Tite for cold and cough (70%), and use of ash and Bojo for wheat seed storage (58%). The study found gender preferences for intergenerational transfer of traditional knowledge. Individuals prefer ‘father to son’ or ‘mother to daughter’ intergenerational transfer of knowledge. The binary logistic regressions showed that the five major factors significantly influence the use of traditional knowledge.

Project on Wooden Artifacts in Hagaza (Egypt) Today and the Evolution in Wood Species Used

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Abstract

Hagaza is an egyptian village (30 kilometers north-east of Luxor) at the edge of the Oriental desert. The village was for long a stopping place for the pilgrims going by land to the Hegaz Holy Land in the Arabian Peninsula, hence the name of the village. Muslims and Christians coexist in the place making of it a rich combination of traditions from Pharaonic, Coptic and Arabic origins. Hagaza population was famous along the centuries for producing the ''*saqia-s*'' (water wheels) made out of wood, mainly Acacia nilotica. In the late 1970's a French monk specialized in carpentry and cabinet making, discovered the different species of wood used traditionally by the inhabitants who were transmitting the craft over the generations and started to train lots of young men to woodwork; he project developed in a way that it has changed the life and future of many inhabitants. We shall study here the different wood species used along history, the reasons for their selection, the different types of production and we shall see how imported species such as sersou (*Dalbergia sissoo*) or kay (*Khaya grandifolia*) or local species like atl (Tamarix) and several Acacias have been and are still used to produce such a beautiful range of hand made products.

In collaboration with M. A. Azzam (IFAO, Cairo)

Wharton Esherick: Founder of the American Studio Furniture Movement 1887-1970

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Abstract

This presentation will examine the beginnings of the American Studio Furniture movement and in particular the contributions of Wharton Esherick, a painter, sculptor, illustrator, print maker, architect, and most importantly a furniture maker. He began working in wood in 1920 making carved frames for his paintings. He also carved existing furniture. In 1926 he made his first major piece of furniture, a large print cabinet. His career as sculptural furniture maker was born, two decades before George Nakashima, Sam Maloof, and Art Carpenter began their careers in wood. Mark Sfirri will examine the variety of styles that Esherick explored and the impact that he had on the field.

Seaching for Golek; Cultural Fusion of Indonesian, Chinese, Indian Elements in Sundanese Wayang Golek of West Java

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Abstract

The Sundanese Rod Puppetry is a tradition of the Highlands of West Java and performances by top dalang (puppetmasters) attract audiences of thousands. The form combines narratives based on the Mahabharata and Ramayana Epics of South Asia in distinct Southeast Asian versions. The carving traditions that relate to indigenous traditions of honoring ancestors, wood carving traditions of the Chinese diaspora in Nanyang (Southeast Asia), and local modifications of Javanese leather puppet traditions. The form is credited to the Wali (Saint) Sunan Kudus who is one of the nine mystics who is said to have converted Java to Islam in the fifteenth century. This presentation will give insight into the form which is believed to have spiritual power as well as serving as a popular entertainment and will demonstrate the links to the carving and performance of wooden masks, showing how the maker-performers consider wooden puppets and masks as tools of demonstrating the metaphysical relationship between the microcosm of

the individual human body/spirit and the wider cosmos. Puppets and masks are tools of teaching, philosophy, political and social critique, entertainment and self-realization. Demonstrations of the character types and relations to other traditions of Asian puppets and masks will be explored.

Mass Timber Construction - Current Trends and Related Code and Standards

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Abstract

Cross-laminated timber (CLT) has been in use worldwide for over 15 years, but most notably in Europe. Building with CLT has increased in popularity for many reasons including: just-in-time fabrication and job site delivery, speed and efficiency in construction, reduced job site noise and on-site labor force, substitution of high embodied materials with a renewable resource that sequesters carbon, and creating a living or work space that has the aesthetics of exposed wood.

The recent introduction of CLT in the 2015 National Design Specification® for Wood Construction (NDS®) and the 2015 International Building Code has opened up an exciting new chapter in wood construction. The use of CLT alone or in combination with other mass timber elements, such as glued-laminated timber (GLT), or nail-laminated timber (NLT) is becoming more common in buildings complying with the current code. This presentation will provide an introduction to CLT, GLT, and NLT including relevant design standards and code references. Examples of various mass timber buildings around the world will be provided and potential future code provisions relating to mass timber will also be discussed.

Desert trees, People and Cultures

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Abstract

Desert trees in arid and semi-arid lands are species of both economic and ecological interest and are therefore fundamentally important for the preservation of biodiversity and the securing of the livelihood of the inhabitants. The forms of social organization that define people's lifestyles and their ability to adapt to the harsh conditions of the environment reveal man's capacity and ingenuity to master nature for his welfare according to his customs and its traditions, basis of cultural diversity.

The largest hot desert in North Africa is one of the regions most vulnerable to the consequences of climate aridity and the impact of human activities on the natural environment. Drought has become a structural feature of this region, accelerating desertification processes.. The case of Morocco, which occupies a particular geographical position in this region, gives it a remarkable range of bioclimates ranging from moist to desert.(Mediterranean, Saharien, and atlantique).

Forest and steppe ecosystems occupy a very wide range of Mediterranean bioclimates they are mainly composed of hardwoods (green oak, cork oak, tauzin oak, argan tree, etc.) and softwoods (pine, cedar, cedar, etc.). The argan tree with Tetraclinis articulata and acacia , covers the greaterpart of the semi-arid and arid zone northwest the high Atlas mountains which delimits the Sahara of the Atlantic and Mediterranean area. The pre-desert Saharan ecosystems formed mainly by regs and ergs, the plant formations are based on acacia trees, they constitue a defensive wall function against the advancement of desertification, the plant cover is sparse and show various adaptation to unfavorable water conditions (<50 mm),

The life of the nomads family dwelers is strongly associated with the acacia gummifera tree which constitutes the major source of of their income in he pre-desert Saharan zone, wherease The rural inhabitants live from agriculture and the oil extracted from the nuts of the argan fruits, their survival depend on these trees which has an important influence on their lifestyle argan wood and acacia wood are subject of a local trade, dwelers use wood for heating, cooking, construction, charcoal and tool making, The thuya wood is the most used by local craftsmen.

Forests and Climates

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Abstract

Rapid population growth has caused reduction forest coverage of the globe from approximately 45% to 30%. Population growth also causes increased carbon dioxide emissions through fossil fuels burning and deforestation, which may cause global warming. Currently, due to agriculture expansion and urban developments deforestation of tropical rain forests still continues but at much slower rates than few decades ago. Trees uptake carbon dioxide from the atmosphere and store carbon in forest trees. Current forests removed about 25% to 30% carbon dioxide emissions from fossil fuel burning tropical deforestation. Forests, especially tropical rain forests are able to reduce surface air temperature through evapotranspiration, cloud formation and precipitation.

The Roots of Wood Culture and Wood Science

Pieter BAAS

IAWA, Naturalis Biodiversity Center Leiden, Leiden University
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Abstract

Wood Culture is as old as mankind and the oldest traces of woods used in hearths and tools date back hundreds of thousands of years. The crucial role of forests and timber in the rise and fall of entire civilisations will be highlighted, as well as the crucial role trees and a carbon neutral “timber-based society” could play today to “save the planet” by sequestering and storing the greenhouse gas carbon dioxide.

Wood science can be traced back to the early writings of Theophrastus and other Greek and Roman philosophers. It received a great boost with the discovery of the microscope and the establishment of extensive wood collections in the 17th and 18th century in Europe.

As a multidisciplinary science it nowadays integrates all advances in physics, chemistry, microscopy, mechanics, mathematics and nanotechnology. In this talk I will highlight the role

which wood science, especially wood anatomy, can play in the understanding of wood culture in all its beauty and diversity.

Organology and Instruments of Ghana

Paul HUMPHREYS
Loyola Marymount University, USA

Traditional Knowledge and Plant Diversity Conservation in Xishuangbanna of Yunnan, China, Challenge and Opportunity

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Abstract

Xishuangbanna Dai Autonomous Prefecture is located in South Yunnan of China with land area of 192,00 km and one million population and situated in the lower Lancang River (The Upper Mekong) area, the area holds the richest biodiversity in China, recorded vascular plants over 5,000 species making up 1⁄6 of the total plant diversity of China, of which wild plant species are 3,856 species, distributed in tropical and sub-tropical forest mountains and hilly areas provide important ecological services to the head water of the Mekong and the region. Over the last half century, rapid population increasing and rubber plantation agriculture development was resulting significant forest fragmentation and plant diversity declining that seen as major challenge to the habitat lost of biodiversity and threaten to plant diversity in the area. To face the challenge that never had in its history of the area, people in the area are trying to develop an integrated approach of environmental protection, linking traditional practices of plant resource management and eco-friendly rubber plantation constructions to reduce the negative impact of modern economy development to environment and restoration of forest ecosystems by learning from traditional knowledge and practices.

Key words: Xishuangbanna, plant diversity, forest conservation, plantation agriculture, traditional knowledge

Cherry Tree and Kanji Culture

Takao ITOH

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Abstract

Cherry is deeply rooted for Japanese as a flower that symbolize meeting and parting in their human life. The aristocracy and poet in Heian era was used to compose a poem by watching cherry blossom. On the other hand, cherry wood has been utilized for a variety of wooden objects in the history of our country. More recently, cherry wood is used for traditional wood works such as “Mage-wappa” (bentwood) and “cherry bark art”. Further, it is well known that cherry wood was used to make wood plate for printing Buddhist scriptures.

China and Japan are two major countries which cultivate culture of Chinese characters (“Kanji culture” in this presentation) in the world. The “Kanji culture” has been greatly diffused in Yedo era (starting from 1603) in Japan by the development and frequent uses of wooden printing types in place of wood plate for printing Buddhist scriptures. Up to the present, three major wooden printing types have been discovered in Japan; that is, (a) Fushimi-ban, (b) Shuzon-ban and (c) Tenkai-ban wooden printing types. “a” was donated to Enko-ji temple, Kyoto by Shogun Tokugawa Ieyasu in Yedo era and 52,000 pieces of the wood printing blocks were found in the temple; “b” was used for printing “complete Buddhist scriptures” in Yedo era and 164,000 pieces were found in Enryaku-ji temple, Shiga; “c” was used for publishing “complete Buddhist scriptures” in Yedo era and 260,000 pieces were found in Kanei-ji temple, Tokyo. Fortunately, the speaker had opportunities to identify wood species used for these wooden printing types. In “a”, 78 wood printing types were provided for wood identification and 77 were identified as Cerasus sp. (Cherry tree) . In “b”, 92 wood printing types were examined for wood identification and 77 pieces were identified as Cerasus sp. In “c”, 200 wood printing types were examined for wood identification and 192 pieces were identified as Cerasus sp. Cherry wood was the best species for wood printing types and contributed to the diffusion of “Kanji culture” in Japan.

Native Flute

Tara BROWNER

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Scientific Intervention in Forest Management of Nepal

[1]Vijaya Raj SUBEDI [2]IP Poudel

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Abstract

Nepal is rich in natural resources including forest resources where timber utilization is traditional culture. Forest occupies a total of 5.96 million hectare which is 40.36 % of the total area of the country. Other wooded land (OWL) covers 0.65 million ha (4.38%). Forest and OWL together represents 44.7% of the country. In spite of several efforts by Government in forest management of lowlands of Nepal in a scientific way for economic growth of nation and sustainable forest management, various attempts had been failed because of centralized institutional structure of forest management administration. Promoting scientific forest management (SFM) approach based on silvicultural systems for different forest types and management regimes had been urgent due to the consequence of traditional forest management like deteriorating forest condition, increasing gap of forest product demand and supply and failure to generate revenue as per the productive capacity of forests. Practically, past management regimes did not follow silvicultural systems as the then current practices could not prompt regenerations, appropriate age classes, growing stock and increment.

Nepal has losing its potentiality of earning millions of rupees annually as royalty by selling timber and firewood due to lack of scientific forest management (SFM). The government expects to generate about 1 billion USD annually after the implementation of SFM plan which is many times higher than the current contribution of the forestry sector to the national economy. So, Government realized the necessity of an immediate shift in existing forest management and further suggested to reorient policies, priorities and human resources towards immediate intervention of SFM. Tthe Government of Nepal introduced SFM approach with management plan and silvicultural interventions through formulation of Scientific Forest Management (SFM) Guideline, 2014. So far more than 50000 ha forest area is being managed by this approach.

This paper focuses on scientific intervention to manage forests of Nepal with appropriate silvicultural system, management paradigm change and enhancing the productive capacity of forests of Nepal.

[1]Under Secretary (District Forest Officer), Government of Nepal
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The Transfer of Wood Technologies across the Continents – The Case of the 17th-Century Colony of New Sweden in North America

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Abstract

The efficiency of wood technologies – i.e. forestry, timber architecture, and woodworking tools – is dependent on the ecological conditions in which they are utilized. When the European colonizers arrived on the eastern shores of North America in the 17th century, they were mostly from Central and West European countries with wood technologies best suited for moderate climates. However, the Swedish and Finnish settlers that came from continental and subarctic climates were endowed with wood technologies that functioned better in the newly colonized regions. The present paper discusses the material traces that Nordic wood technologies left in North America, especially in timber architecture. Although there is a long scholarly debate whether the oldest wooden cabins in the Northeastern United States are of German or Nordic origin, it is evident that the 17th-century settlers from Sweden and Finland were very efficient in exploiting the new territories. Moreover, the technological similarities that they shared with the Native Americans also facilitated cultural transfer between the two populations. The same ecology-based roots of cultural affinity became relevant even in the late 19th century, when a wave of Finnish immigrants arrived in Michigan and forged exceptionally good relations with the local native populations. Wood ecology and the concomitant wood technology formed a basis for cultural encounters.

Speaker Biography

Dr. Adjovi Edmond CODJO
Professor, National University of Sciences, Technology, engineering and mathematics, Abomey, Benin

Dr. Adjovi Edmond CODJO is an engineer of civil engineering of training and Professor in Sciences for the engineer. I teach wooden buildings at the National University of Sciences, Technology, engineering and mathematics. he lead a research team working on the constructive system design Wooden concrete and innovative construction materials based on wood waste, rice husks.

Dr. Akinori YAMASHITA
Emeritus Professor, Shimane University, Japan

Dr. Akinori YAMASHITA is the forerunner of woodworking education in Japan.

Dr. Allan David SCHWARZ
Director and Founder of Mezimbite Forest Centre

Having first qualified as a journey cabinet maker, Allan Schwarz studied architecture at the University of the Witwatersrand, and soon opened up a vibrant professional practice in Johannesburg specialising in small environmentally responsible projects, after some years he moved to the Boston to study further at MIT and teach at the CAVS, MIT. He lead a course called “Design with Nature” exploring the relationship of buildings, art and the environment. From that base he executed award winning architectural projects internationally from the US, Ireland to Holand and Japan. His academic and theoretical work spearheaded the concepts of sustainable design. In the early 90’s with the collapse of Apartheid he returned to Africa to put his sustainable

theory into practice establishing the Mezimbite Forest Centre. Since then this organisation has lead the field of sustainable timber and conservation by design. Mezimbite is the single largest grower of indigenous trees in the whole Miombo Biome. He has been Elected an Ashoka Fellow and World Climate Change Leader and products designed and manufactured at Mezimbite have been used to demonstrate “Biodiversity best practice” by the UNDP. He occasionally lectures at leading international education and design institutions.

Mr. Amit POUDYAL
Communications and Outreach Officer, IUCN Nepal Country Office, Kupondole, Lalitpur, Nepal

I hold a master degree in Mass Communication and Journalism and working on IUCN Nepal from April 2012 as Communication and Outreach officer. I have the working experience of more than 12 years in broadcast, print and online media. I have also worked with different private sector media organizations where I got pleasant experiences of all wings of media. I have presented few research papers on nature conservation of Nepal at national and international conferences.I have been also actively involving in teaching in colleges to flow my expertise. Similarly, I was also involved as media consultant to provide technical input for different organizations. I have produced a wide range of communications materials, video documentary, publications, radio programs and organized many different events and campaigns. The committed interest on social works has made me, a member for some non-profit organizations like Himrights, Nepal Puja Pratisthan, Nepal Sports Foundation and few professional networks such as IUCN Commission on Education and Communication.

Dr. Andrew Wong
Associate Professor of Universiti Malaysia Sarawak, Malaysia

Dr. Andrew H.H. Wong worked at Forest Products Research at Forest Research Institute of Malaysia (FRIM) and Forest Products Division (D5), International Union of Forest Research Organizations (IUFRO). Now he is the Deputy Coordinator of IUFRO Division 5 (Forest Products) Working Party 5.03.07 (Wood Protection under Tropical Environments). Executive Council of the International Research Group on Wood Protection (2013-2016). Board member of International Union of Forest Research Organizations (IUFRO) (2010-2014).Research interest:

wood durability and wood protection of tropical timbers Mr. Andrew H.H. Wong is now the associate professor of wood protection, Universiti Malaysia Sarawak (Unimas). He is also the Lecturer of Faculty of Resource Science & Technology, Universiti Malaysia Sarawak. His research area is wood technologist, especially wood biodeterioration and protection. He was graduated and got his master degree on wood biodeterioration and wood quality at Australian National University and obtained DPhil on wood preservation, wood biodeterioration, wood properties (by research) from University of Oxford, UK.

Mr. Brian Mac DOMHNAIL
Artist/ Photographer, Archaeologist, Arts Administrator, The Pallasboy Project, Ireland

Mr. Brian Mac DOMHNAILL is a Cork-based photographer, archaeologist and cross-disciplinary artist. He holds an MA in Art + Process from the CIT Crawford College of Art & Design (January-December 2014) and was awarded the graduate residency in the MA studios (January 2015-January 2016). He graduated from University College Cork in 1997 with a BA Degree in Archaeology and Celtic Civilisation and in 2002 completed a Master's of Science in Palaeoecology at Queens University Belfast. After his primary degree he spent 14 years working on archaeological projects in over 15 counties throughout Ireland later specialising in surveying, historic building recording and project management. Brian also provides freelance arts administration and technical services for local organisations such as the Sirius Arts Centre, Backwater Artists, the Cork French Film Festival and the Cork City Council Arts Office.

Mr. Brian REID
College Instructor, USA

Mr. Brian REID was born in 1957. He grew up in Seattle, Washington. He attended the University of Washington, studying Engineering and Anthropology. In 1993 Brian returned to school to study furniture design. He attended Parnham College in England, studying under John Makepeace and Robert Ingham. He has been working as a furniture designer/maker and educator ever since. He is on the faculty of the Center for Furniture Craftsmanship in Rockport Maine. Brian has taught furniture making and design at Penland School of Crafts, Anderson Ranch Arts Center, Adam Smith

College in Scotland, The Erasmus School of Creative Arts, and Sturt School for Wood in Australia, Center for Fine Woodworking in New Zealand and the Escuela de Artes in Bogota, Columbia as well as several universities. In 2007 Brian was designated a “Searchlight Artist” by the American Craft Council. He is the recipient of the 2012 Artist Award from the Society of Arts and Crafts in Boston. He is a member of the New Hampshire Furniture Masters. He works mainly through private commission.

Dr. Chung-Yun HSE
Principal Wood Scientist, USDA Forest Service,
Southern Research Station, Pineville, Louisiana

Ph.D from University of Washington, Seattle, Washington

Research Scientist with USDA Forest Service, Southern Research Station since 1967.

Research activities are directed at adhesion, adhesives, high performance wood composites, and biomass conversion.

Dr. Consuelo Dl. HABITO
Associate Professor, University of the Philippines
Open University, Philippines

Dr. Consuelo Dl HABITO is an Associate Professor of the Faculty of Management and Development Studies of the University of the Philippine Open University and concurrent Program Chair of the Master of Environment and Natural Resources Management. Her research on the woodcarvers of the Philippines started five years ago through the support of the World Wood Day and the International Wood Culture Society.

Mr. David TRUBRIDGE
Director/Design director, New Zealand

Mr. David TRUBRIDGE is an internationally recognised designer. He has an unusual story: he trained as a Naval Architect in the UK where he was born, but a lifestyle choice soon led him back into the workshop, where he developed his skill as a craftsman. Setting sail across the world in a yacht with his young family, he continued to develop his design vernacular throughout the Pacific before finally establishing roots in New Zealand.

David's work came to international prominence in 2001 when his Body Raft was purchased by Cappellini for manufacture. The fluid and elegant lines of this piece responded to the designer's accumulated experience and love of the ocean. The Coral light followed in 2003, establishing a blueprint for kitset products that minimised environmental footprint whilst also involving the consumer in the creation process. The Coral light is now a design classic. David's work has been purchased by many of the leading galleries and museums around the world, including the Victoria and Albert Museum in London and the Pompidou Centre in Paris. The company continues to challenge material conventions to create innovative design solutions in a fusion of craftsmanship, technology and integrity across a wide range of products, from jewellery to architecture and sculptures.

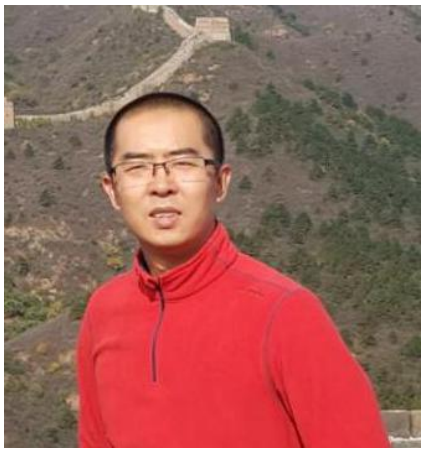
David is regularly invited to speak at conferences, often as a keynote speaker, and events all around the world in countries such as the USA, UK, France, Dubai, Malaysia, Australia, Iceland, Mexico, Japan and China. His talk 'Beauty Matters' has been accredited with the AIA so that architects gain professional development points from attending.

Dr. El Moussaouiti MOHAMMED
Professor, University Mohammed V, faculte des Sciences- Rabat, Morocco

Professor Mohammed is at the University Mohammed V, Faculty of Sciences, teaching in the Department of Chemistry. My research interest is in the sustainable biomaterials, fiber science and wood science, Hold doctorat from Institute of Applied Sciences (INSA) Lyon, France. He is the author of numerous articles on wood and biomaterials.

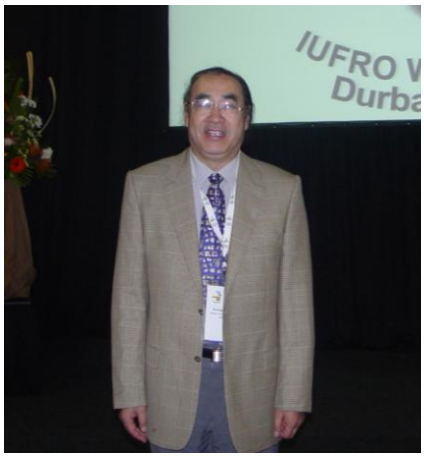
Mr. Eric Adjetey ANANG
Carpenter

Mr. Eric Adjetey Anang is a Ghanaian artist, sculptor and a fantasy coffin carpenter. He was born in Teshie, Ghana. He's currently living between Madison, Wisconsin with his family and Accra, Ghana where he runs the Kane kwei carpentry workshop.



Dr. Guan LIU
Associate Professor, Beijing Forestry University, China

Deputy Director of Han-art Institute, Peking University (PKU)
（2012 ~ ）Ph.D. Candidate of Art History, Department of History, Peking University (PKU)
（2001 ~ 2004）Master Degree of Art Design, Academy of Arts & Design, Tsinghua University ;
（1997 ~ 2001）Bachelor of Art Design, Academy of Arts & Design, Tsinghua University (THU)

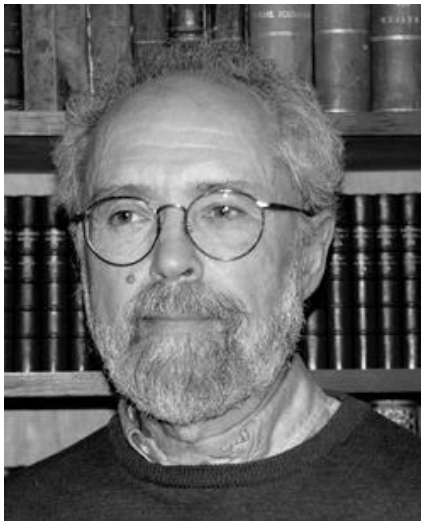


Dr. Guangjie ZHAO
Professor, Beijing Forestry University, China

Dr. Guangjie ZHAO is the Professor of College of Material Science & Technology, Beijing Forestry University, and his research fields are Wood Science and Wood Culture. He has written a number of landmark studies and reports published by China national foundations, federal organizations.

- Bachelor Degree, Department of Forest Road and Bridge，Northeast Forestry University, 1978. After graduation, he served as an assistant.
- Engaged in wood physics research at Institute of Wood Research, Kyoto University, Japan from 1985 to 1990.
- Master Degree, Kyoto University, 1980 and into the doctoral program until 1990.
- PhD program in Tottori University from 1993 to 1995.
- PhD Degree, Tottori University, Japan, 1995.
- An Associate Professor and Professor at Beijing Forestry University from 1995 until now.

Mr. Hunter WEBB
Maker/Owner Co-Founder, USA



Dr. Harvey GREEN
Emeritus Professor of History, Northeastern University (Retired), USA

Dr. Harvey GREEN recently retired from Northeastern University in Boston, Massachusetts. There he was Professor of History and Coordinator of Public History Programs. He is the author of four books and several articles and essays on the history and culture of the United States, including *Wood: Craft, Culture and History* (2006). Most of his research and writing has focused on material culture reveals and embodies history and culture. He has been awarded two Fulbright grants to Finland, at the University of Turku in 1995 and as the Bicentennial Chair in American Studies at the University of Helsinki in 1999-2000.

Dr. Jennifer POST
Lecturer, University of Arizona, USA

Jennifer Post joined the University of Arizona School of Music in January 2014. She also currently holds a position as Honorary Senior Research Fellow at the School of Music, University of Western Australia. She earned M.A. and Ph.D. degrees in ethnomusicology and South Asian studies at the University of Minnesota and holds an M.S. in information science from Simmons College. She has taught in the Music Department at Middlebury College in Vermont and at New Zealand School of Music at Victoria University in Wellington. In addition to teaching, she has curated collections and worked on exhibitions featuring regional American recordings and manuscripts, the field collections of British

ethnomusicologist John Blacking, and was founding curator for collections in Asia, Pacific, the Middle East and North Africa for the Musical Instrument Museum in Phoenix. With her varied experience she has taught a wide range of introductory and advanced level courses including music in world cultures, musics of Asia and the Middle East, vernacular musics in North America, and musical traditions in Africa, as well as topical courses that include the study of musical instruments, music and politics, gender and music, and music, ecology and sustainability.

Mr. Ishwari Prasad POUDEL
Under Secretary (Environment Officer, Ministry of Forests and Soil Conservation, Kathmandu, Nepal

SPECIALIZATION AND RESEARCH INTEREST

- Sustainable Forest Management
- Biodiversity conservation, global warming and climate change.
- Participatory conservation governance.

EMPLLOYMENT HISTORY

- May 1998 to Date: Forest Officer (Under Secretary), Government of Nepal, Ministry of Forests and Soil Conservation, Nepal.
- May 1996 to April 1998: Program Officer, UNDP/Nepal.

SKILL AND EXPERIENCE

- Over 20 years' experience in forest management, timber harvesting and natural resource management sector in Nepal.
- Field level working experience as District Forest Officer in Nepal leading role to prepare District Forestry Sector Strategic Plan including overall protection and management options for government managed forests, community forests, NTFPs and wildlife conservation.
- Experience in Central level Forest Ministry and worked as planning and coordinating focal person for wide range of forestry projects.
- Involved in World Wood Day 2016 as Member Secretary of WWD 2016 Organizing Committee (Government of Nepal)

TRAINING AND EXPOSURE

- Participated and presented paper and poster in different international symposiums such as 10th INTECOL Wetland Symposium in Changshu, PR China 2016, World Forest Week, The Philippines-2015, APFNet Council Meeting-Cambodia-2015, ICIMOD Pakistan-2014, ANZIF Conference, Australia-2014, IUFRO World Forestry Congress, South Korea-2010 etc.
- September- November, 2006: Participated in training course in Japan on “Biodiversity Information System” organized by JICA.

PUBLICATIONS

- 2009 Impact of Community Forestry on Biodiversity Conservation in Nepal.

ACADEMIC QUALIFICATION

- Master's Degree in Environmental Management (MEM) from National University of Singapore in 2009.
- Bachelor's Degree in Forestry from Tribhuvan University, Nepal in 1995.

MEMBERSHIP/AFFILIATION

- General Member of Nepal Foresters' Association
- General Member of Nepal Red Cross Society

Dr. Krishna Kumar SHRESTHA
President, Ethnobotanical Society of Nepal (ESON), Nepal

Dr. Krishna Kumar Shrestha, Professor of Botany, is the Former Head of the Central Department of Botany, Tribhuvan University. He had been involved in teaching and research on Plant Systematics, Biodiversity, and Ethnobotany for 38 years, since he obtained his M. Sc. (Botany) degree from Tribhuvan University in 1978. He obtained Ph.D. degree in Plant Systematics from the Komarov Botanical Institute, St. Petersburg, Russia in 1993, and deputed as the Post Doctoral Darwin Fellow at the Natural History Museum, London during 1997-1999, especially to work on the collaborative project 'Repatriation of Plant Information for Flora of Nepal'.

Dr. Shrestha is the Founder President of Ethnobotanical Society of Nepal (ESON) since 1997, and contributing as the Editor of Flora of Nepal, primarily for the Flora of Nepal Volume 3 (2011), and Vol. 10, Part 1 (in progress). He has coordinated more than 25 research projects on plant biodiversity and ethnomedicinal plants, published seven books, 50 research articles in international journals, 33 papers in national journals, and over 30 popular articles on the issues of biodiversity and ethnobotany. At present, Prof. Shrestha is working at the Research Centre for Applied Science and Technology (RECAST), TU as a Biodiversity Expert in the Kangchenjungha Landscape Conservation and Development Initiative Project since 2015, in collaboration with Ministry of Forest & Soil Conservation, GoN and ICIMOD.

Mr. Laxmi Dutt BHATTA
Senior Ecosystem Management Specialist,
International Centre for Integrated Mountain Development (ICIMOD), Nepal

Mr. Laxmi Dutt BHATTA is a dedicated conservation and development management professional over 20 years of experience in managing sustainable forest management, community based conservation and development, and ecosystem services projects in multi-stakeholders' environment setting. He has effectively worked on capacity-building fields of sustainable forest management, community based adaptation and payment for ecosystem services. His short and long term assignments have been conducted in Nepal, Tibet Autonomous Region of China, India, Singapore, and Pakistan. Prior to joining ICIMOD, he worked as the Sector Leader for Agriculture and Forestry Sector in SNV, Netherlands Development Organization for seven years in Nepal, and also contributed to SNV Asia regional assignments on forest products, REDD and climate change issues. He has a proven ability of contributing also at the forest policy and practice forums. He has a number of national and international publications to his credit.

Dr. Maria Victoria ASENSI AMOROS
Scientific Director, Xylodata

Egyptologist and wood anatomist, Dr. M. Victoria Asensi Amorós works with International Museums and Archaeological teams in order to identify wood artist artifacts' made by different civilizations. At the moment she is involved in archaeological programs in Egypt (identifications of woods came from the first Arab installation in Cairo or some excavations from pharaonic (Temple of Ramses II in Thebes) and byzantine Period (Baouit in Middle Egypt), in France with the Louvre Museum (Music in Antiquity Project), the Quai Branly Museum (African, American an Oceanian Objects) or the Paris Philharmonic Museum (Wooden Lutes Project) as an example, or with the Vatican Museums in Italy (Vatican Coffin Project). ctually she is based in Paris (France) as a scientific director of a company involved in wood anatomy identifications (Xylodata) and se is a officeholder of a IUFRO Organization (5.10.01, Wood Culture). She is the author of numerous publications in Egyptian and African artifacts and participates in several programs involved in archaeological or art wood.

Dr. Mark SFIRRI
Furniture Maker, Professor, Bucks County Community College

Dr. Mary Kathleen FOLEY
Professor of Theatre Arts, iversity of California, Santa Cruz, USA

Kathy Foley trained in Sundanese wooden rod puppetry in West Java, Indonesia and wrote a dissertation on the topic and has since performed this unique form of puppetry in the US and internationally at venues like the Smithsonian Institution, the Asian Art Museum (SF), East-West Center (HI), universities, schools, and other institutions. She has written extensively on puppetry and mask traditions of Asia and is Editor of *Asian Theatre Journal.* She teaches and directs performances at University of California, Santa Cruz and creates exhibits which have show at venues such as the National Geographic Gallery and Yale Whitney Humanities Center. She is also a Punch and Judy Professor.

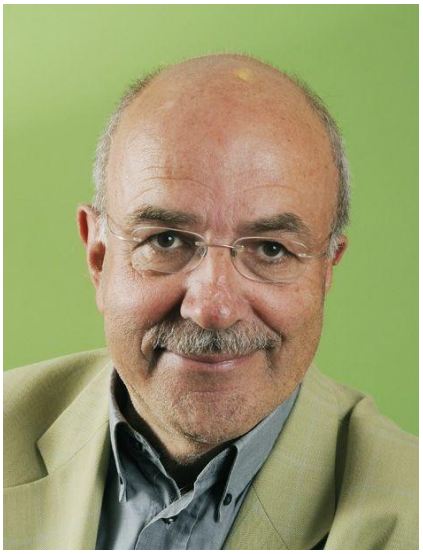
Ms. Michelle KAM-BIRON
Senior Director, Education, American Wood Council

Michelle Kam-Biron, PE, SE, SECB, is a California licensed structural engineer and Senior Director of Education for the American Wood Council (AWC) where she oversees and develops continuing educational resources related to structural wood for architects, engineers, and code officials. She has authored several papers and articles as well as lectured nationally and internationally on topics related to wood construction. She has over 20 years of experience managing, designing and plan reviewing

a wide range of projects of various structural materials as well as contract plan review. Ms. Kam-Biron graduated from Cal Poly, San Luis Obispo with a BS in Architectural Engineering (ARCE) and has served on the ARCE Industry Advisory Council. She is a certified Earthquake Disaster Assessment volunteer and a member of the International Code Council. She also volunteers her time on the National Council of Structural Engineers Association (NCSEA) Basic Wood Education and California Building Officials (CALBO) Structural Safety Committees, is Chair of American Society of Civil Engineers Structural Engineering Institute (ASCE-SEI) Wood Education Committee, Structural Engineers Association of California (SEAOC) Director and Structural Engineers Association of Southern California (SEAOSC) Past-President.

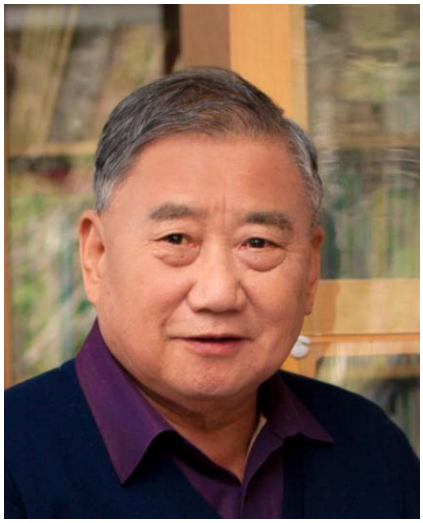
Dr. Monlin KUO
Retired, Iowa State University, Ames, Iowa, USA

1. B.S. 1965, Chung Hsing University, Taiwan
2. M.S. 1971, Univ. of Missouri
3. Ph. D. 1977, Univ. of California
4. Assistant to associate Professor, 1980 to 2014
   Iowa State University
5. Specializations: Wood adhesives and preservatives, wood composites, wood microscopy.



Dr. Pieter BAAS
Professor Emeritus, IAWA, Naturalis Biodiversity Center Leiden, Leiden University, The Netherlands

Dr. Pieter BAAS has studied the microscopic structure of woody plants throughout his career. From 1976 onwards he is the editor-in-chief of the International Association of Wood Anatomists Journal. From 1991 until 2005 he was Scientific Director of the National Herbarium of the Netherlands with its headquarters in Leiden. He published hundreds of papers and several books on systematic plant anatomy, ecological, functional and evolutionary wood anatomy, paleoxylotomy, microscopic wood identification, and the history of wood science and plant taxonomy. He also coordinated the production of the prestigeous IAWA Lists of microscopic features of Hardwoods (1989), Softwoods (2004) and Bark (2016). Pieter Baas is a Board Member of the World Wood Day Foundation.



Mr. Shengji PEI

Professor, Kunming Institute of Botany, Chinese Academy of Sciences, China

Mr. Shengji Pei is a research professor at Kunming Institute of Botany, Chinese Academy of Sciences, founder of Chinese ethnobotany, fellow of Linnean Society, member of IUCN-WCPA-CSVPA; ex-President of International Society of Ethnobiology (ISE, 1998-2002); Division chief of Mountain Natural Resource, International Center for Integrated Mountain Development(1990-1998); Director of Xishuangbanna Tropical Botanical Garden, Chinese Academy of Sciences (1978-1986); After retirement in 2003, he is still active in BioCultural Diversity research and traditional botanical knowledge studies and biocultural diversity conservation in China and Southeast Asia.

Dr. Takao ITOH

Professor Emeritus, Guest Researcher, Nara National Research Institute for Cultural Properties, Japan

Dr. Tara BROWNER
Professor, University of California, Los Angeles, USA

Tara Browner is the author of *Heartbeat of the People: Music and Dance of the Northern Pow-Wow* (University of Illinois Press, 2002), editor of *Music of the First Nations: Tradition and Innovation in Native North American Music* (University of Illinois Press, 2009), and editor of *Songs from "A New Circle of Voices:" The 16th Annual Pow-wow at UCLA* (Music of the United States of America [MUSA], A-R Editions, Madison, Wisconsin, 2008). She has published in several major journals including *Ethnomusicology*, *The Journal of Musicological Research*, and *American Music*, and also regularly presents papers at national and international conferences. In addition to her scholarly activities, she is on the Native American Music screening committee for the Grammy Awards, is a pow-wow dancer in the Women's Southern Cloth tradition, and a professional percussionist and timpanist. Her current research focus is on manifestations of pow-wow culture in Northern Europe.

Mr. Vijaya Raj SUBEDI
Under Secretary (District Forest Officer), Ministry of Forests and Soil Conservation, Department of Forests, Kathmandu, Nepal

SPECIALIZATION AND RESEARCH INTEREST

- Forest Management, Biodiversity Conservation and Climate Change
- Forestry Governance (especially participatory forestry governance)
- Application of GIS in forest management planning, implementation and monitoring

EMPLLOYMENT HISTORY

- November 2004 to date: Forest Officer (Under Secretary), Government of Nepal, Ministry of Forests and Soil Conservation, Nepal.
- January 2001 to November 2004: Program Officer, DANIDA/Nepal
- September 1999 to January 2001: Program Officer, UNDP/Nepal, Rural Energy Development Program
- December 1997 to September 1999: Program Officer, UNDP/Nepal, Local Governance Program.

SKILL AND EXPERIENCE

- Over 20 years' experience in forest management, timber harvesting and natural resource management sector in Nepal.

- Field level working experience as District Forest Officer in Nepal leading role to prepare District Forestry Sector Strategic Plan including Scientific Forest Management Plans of several forest patches.
- Experience in Central level Forest Ministry and worked as planning and coordinating focal person for wide range of forestry projects.
- Paper presented on World Wood Day 2016, Kathmandu, Nepal.

TRAINING AND EXPOSURE

- Paper entitled "Application of GIS in Forest Management in Nepal" organized by SAARC Forestry Centre, Bhutan.
- Participated and presented paper and poster in different international symposiums such as 10th INTECOL Wetland Symposium in Changshu, PR China 2016, Asia Pacific Forestry Week, The Philippines-2015, UNFCC COP-21, Paris etc.

PUBLICATIONS

- 2013.Opportunities and Challenges of Timber Production in Nepal, Journal of Forestry, Kathmandu Nepal

ACADEMIC QUALIFICATION

- Master's Degree in Natural Resources Management (NRM) from Pokhara University Nepal in 2013.
- Master's Degree in Economics from Tribhuvan University Nepal in 1999
- Bachelor's Degree in Forestry from Tribhuvan University, Nepal in 1996.
- Bachelor's Degree in Business Management from Tribhuvan University, Nepal in 1992

MEMBERSHIP/AFFILIATION

- General Member of Nepal Foresters' Association

Dr. Visa IMMONEN
Assistant Professor, University of Helsinki, Finland

Dr Visa Immonen is an assistant professor in cultural heritage studies at the University of Helsinki. He has worked extensively on Northern European medieval and post-medieval archaeology, and the encounter between the Native American cultures and the Swedish colony in North America during the 17th century. Immonen is also actively engaged in critical heritage studies, and his monograph on the development of Finnish cultural heritage legislation and administration during the 20th century was published in 2016.

In 2010–2011, Immonen was a visiting scholar at the Stanford Archaeology Center, Stanford University. Immonen worked as a research fellow at the Helsinki Collegium for Advanced Studies, University of Helsinki in 2011–2014, and as a senior research fellow at the Turku Institute for Advanced Studies, University of Turku in 2015. In 2015–2016, he was a postdoctoral fellow at the Getty Research Institute in Los Angeles. Immonen will work as a research fellow at the Bard Graduate Center in New York in spring 2018.