a catalogue of
contemporary
furniture by
meadmore
originals

ARTICLES

Front Cover image
Cover of *A Catalogue
of contemporary
furniture by Meadmore
Originals,* 1953,
issued by Kenneth
McDonald. Courtesy
Caroline Simpson
Library and Research
Collection, Sydney
Living Museums

Australian modernist furniture enjoys unprecedented popularity today, carried along in the slipstream of the mid-century modern architecture revival. It has been showcased in exhibitions such as the 2014 *Mid-Century Modern. Australian Furniture Design* at the National Gallery of Victoria, at specialist auction sales which realise increasing prices for pieces by well-known and documented designers, and in published research that has brought new designers to our attention, such as O N Coulson, to add to the well known names of Meadmore, Featherston, Fler and Ward.

In the wide spectrum of design covered by the term 'mid-century modern' the work of Clement Meadmore and Schulim Krimper stand almost at opposite ends. Krimper worked within the European artisanal tradition of fine timber furniture while Meadmore saw furniture as a means of formal experimentation in new materials, as well as a business opportunity in the austerity of post-war Melbourne.

As Simon Reeves shows, Meadmore belongs to a stream of modernism that developed a post-war aesthetic of spare, flexible and experimental furniture that showcased new materials such as metal and cord. With architect Kenneth McDonald, Meadmore also experimented with some innovative business models to sell his furniture. Meadmore Originals was the most important of these and Reeves conducts something of a forensic examination into its history, delving into the archives, interviewing relevant people and assembling a chronology of events that dispels some myths along the way. He also throws a light on the clients and audience for this furniture - young architects and fellow designers, and post-war design conscious home-makers.

Catriona Quinn's examination of two clients of Schulim Krimper provides a different approach to design history, one focussed on the client, provenance and the history of the object itself. Through case studies of the Landau family in Sydney and the Stokes family in Melbourne, together with a survey of the provenance of other important Krimper pieces in national collections, she reveals how important it is to understand the cultural milieu in which this furniture was commissioned, made and used. She explains the role of curators such as Robert Haines is establishing reputations for designers and what individual pieces and suites of furniture meant in the lives of the cultured and knowledgeable people who bought and treasured them.

Through their different approaches both Reeves and Quinn reveal new insights into two well-known Melbourne furniture designers whose uptake of modernist ideas, while quite different from each other nonetheless shared a commitment to structural expression, material integrity and accommodation to modern life. As well as adding finer grain to our modernist design history Reeves and Quinn also indicate how these objects form an important part of the aesthetic economy of a city.

Harriet Edquist, EDITOR

MEADMORE ORIGINALS

Simon Reeves

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MEADMORE ORIGINALS

Simon Reeves

The advent of the design practice known as Meadmore Originals must be seen in the wider context of the modern metal furniture industry in Australia, which was encouraged by Austrian-born architect Harry Seidler (1923–2006). Arriving in Sydney in 1948 (via Canada and USA), Seidler made his home in a Point Piper flat that he furnished with imported pieces including Charles Eames chairs.[1] When he needed more to furnish his mother's new house at Turramurra (1950), a young assistant, Peter Makeig (1930–), began assembling replicas. Makeig was assisted in the venture by Kevin Borland (1926–2000), a fellow undergraduate employee visiting from Melbourne.[2] Their output not only included copies of Eames's classic DCM chair but also the Hardoy or 'Butterfly' chair, based on a 1938 design by three Argentinian architects once employed by Le Corbusier. The Hardoy chair became a ubiquitous presence when images of Seidler's first houses proliferated in the local press in 1951.[3]

So successful was this venture that, in 1952, Makeig formed his own firm, Descon Laminates, to reproduce modernist furniture.[4] Borland, meanwhile, returned to Melbourne with renewed fervour for modernism. Still a final year student at Melbourne University, he undertook an internal renovation of his parents' timber cottage in North Melbourne. As Doug Evans noted, Seidler's influence was not only evident in the abstract mural but also in the presence of a Hardoy chair – perhaps the first ever seen in Victoria.[5]

Enter Woods Williams & Associates

In Melbourne, Borland and fellow undergraduate Richard Meldrum (1928–2004) took Makeig's lead and began assembling chairs to these same designs.[6] The project soon caught the attention of a university colleague, Lawrence Woods (1927–), an ex-RAAF aircraftman who had started a law degree. Abandoning his course, Woods went into partnership with former RAAF colleague Geoffrey Williams (1919–2003) to form an architectural metalwork company, Woods Williams & Associates. This began modestly with a small factory in Bouverie Street, Carlton, and offices on the fourth floor of the Centreway at 259 Collins Street. The latter was actually the premises of Ruth Hutchinson's design practice, Dain Blair Interiors, which provided a nominal city presence for the budding manufacturers.[7] An early Woods Williams advert showed a Hardoy chair with the slogan 'Design in Steel' and the statement that they supplied 'furniture, barbecues, lighting equipment, stair railings, balustrades, and general structural engineering'.[8] As it became clear that the future lay in metal furniture, the text was revised in a subsequent advert to read: 'furniture made at low cost to your design, also Hardoy chairs, lighting, wrought iron work'.[9]

Hardoy chairs, whether made by Makeig, Borland, Meldrum or Woods Williams, soon captured the attention of local champions of modernism, with fellow architects and designers the first to show interest. The chairs appear in early photographs of Doug Alexandra's house at Burwood (1951), Kenneth McDonald's house at Balwyn North (1951), Leslie Bunnett's house at Beaumaris (1952) and Osborne McCutcheon's house at Frankston (1952).[10] Robin Boyd acquired Hardoy chairs when he enlarged his house at Camberwell in 1951, as did interior designer Frances Burke when she built her weekender at Anglesea in 1952.[11]

Reproducing iconic works of overseas designers was one thing; the next step was for local designers to develop original designs. While a few progressive furniture designers had already begun practice in Melbourne by the late 1940s, notably Grant Featherston and FLER (Fritz Lowen and Ernest Rodeck), they worked mostly in timber and upholstery. With Woods Williams cornering the market in metalwork, the time was ripe for a local designer to exploit the growing interest.

Previous Spread
Cover of *Architecture and Arts*, September 1952 (detail)

Opposite Page
Advertisement for Meadmore Originals, *Architecture and Arts*, September 1955, 12. RMIT Design Archives collection
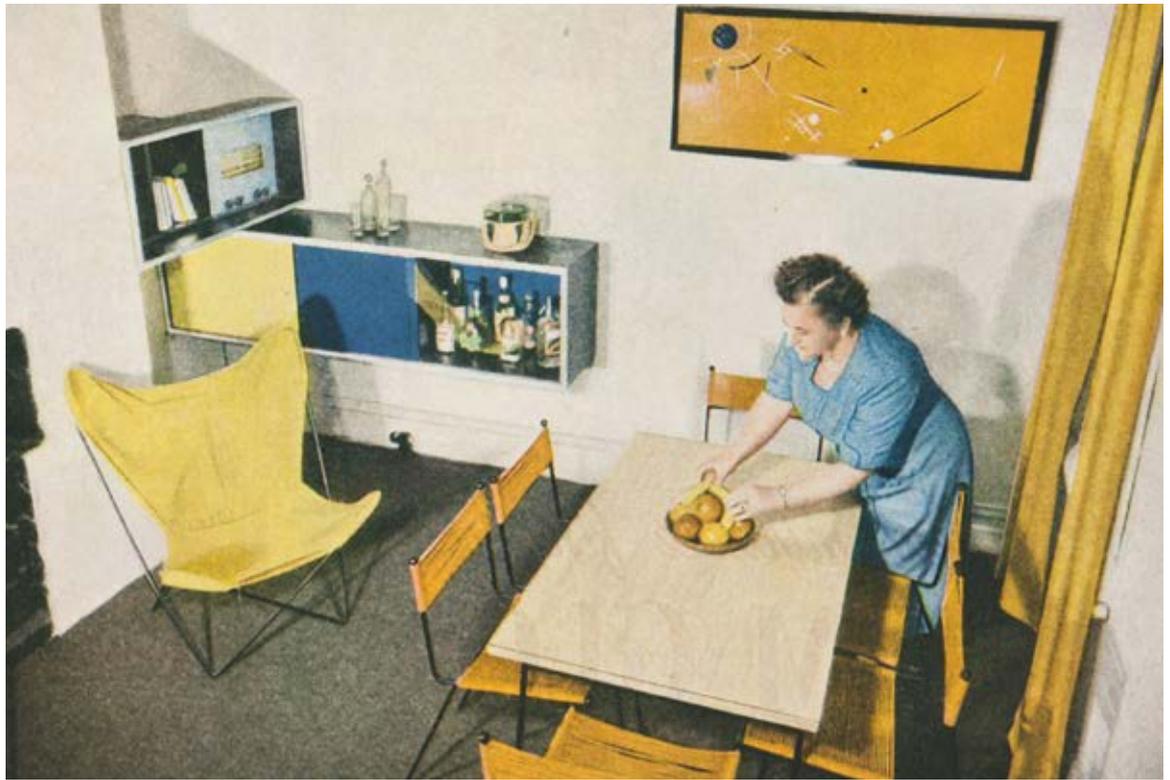
Enter Clement Meadmore

Clement Lyon Meadmore (1929–2005) was the eldest son of a stage actor turned accountant who, for some decades until his death in 1962, ran a much-loved hobby shop, Meadmore Models, at 163 Exhibition Street. By 1945, the business grew to include an antique furniture arm, Meadmore Old World Galleries, with an in-house interior designer, Inez Hutchison 'late of Myers' specialising in lamp-shades.[12] While this may have shaped Meadmore's own career in furniture design, it was his father's toys and models that, by his own admission, 'got me interested in constructing things'.[13] Model aircraft became a passion, which the youngster assembled from existing kits as well as his own designs. Hoping to become an aircraft designer, Meadmore began aeronautical engineering studies, only to be put off by 'the lousy amount of mathematics involved'.

Aware he was drawn more to the design component as he put it, 'the formal aspect, rather than the mathematical side', Meadmore transferred to the new four-year industrial design course at Melbourne Technical College (MTC; now RMIT University).[14] This included a sculpture subject that fostered Meadmore's interest in the medium. His early works, recalled as 'tensioned structures with shaped wooden parts and tensioned twine connecting them togeth-er', clearly anticipated his later work in furniture design. But with the course still in a nascent form, Meadmore was one of many students who became disillusioned and dropped out. In 1950, unhappy also with family life in Ivanhoe, he married artist Enid Cameron (1929–1999) and moved to Hawthorn East,

into a flat over a shop at 651 Burwood Road. Downstairs, his brother Roger ran the shop as an outpost of their father's business known as the Craftsman's Hobby Den. Focusing on model aircraft, it even sold one kit, the Wolverine, which Meadmore had designed himself.[15]

Exploring other fields, Meadmore began assembling metal rod furniture in mid-1951, assisted by a local blacksmith.[16] This was probably Huntley Elliot (1883–1963) Hawthorn's only blacksmith at the time, whose shop was further along Burwood Road, at number 538. His son, Herbert Elliot (1920–1984), a welder with nearby premises at 691, may also have had a hand in the venture. Ultimately, Meadmore learnt to do his own welding and assembled furniture in a backyard workshop, set up in former stables.

By now, Meadmore considered himself as a freelance designer, recalling that 'I made a living doing everything I could lay my hands on – any sort of designing I could find. In many cases, designing things I really had no qualifications to design'.[17] In 1952, he made a noted foray into retail fitout when he designed the interior of 'Frolic', a ladies' sportswear shop at 767 Burke Road, Camberwell, owned by clothing manufacturer Milton Harding. While no photographs have yet been found, a published review by Boyd painted an evocative picture: 'a floating counter consisting of a long slab of deal, painted bright yellow and hung between ceiling and floor on two Vs of steel wire'.[18] For Meadmore, the lines separating sculpture, furniture design and interior design were already blurring.

ARCHITECTS   DESIGNERS

Interior and Exterior

furniture made at low cost to your design **also** Hardoy chairs, lighting, wrought iron work.

Woods, Williams & Associates
259 Collins Street, Melb., C.1
Central 2888
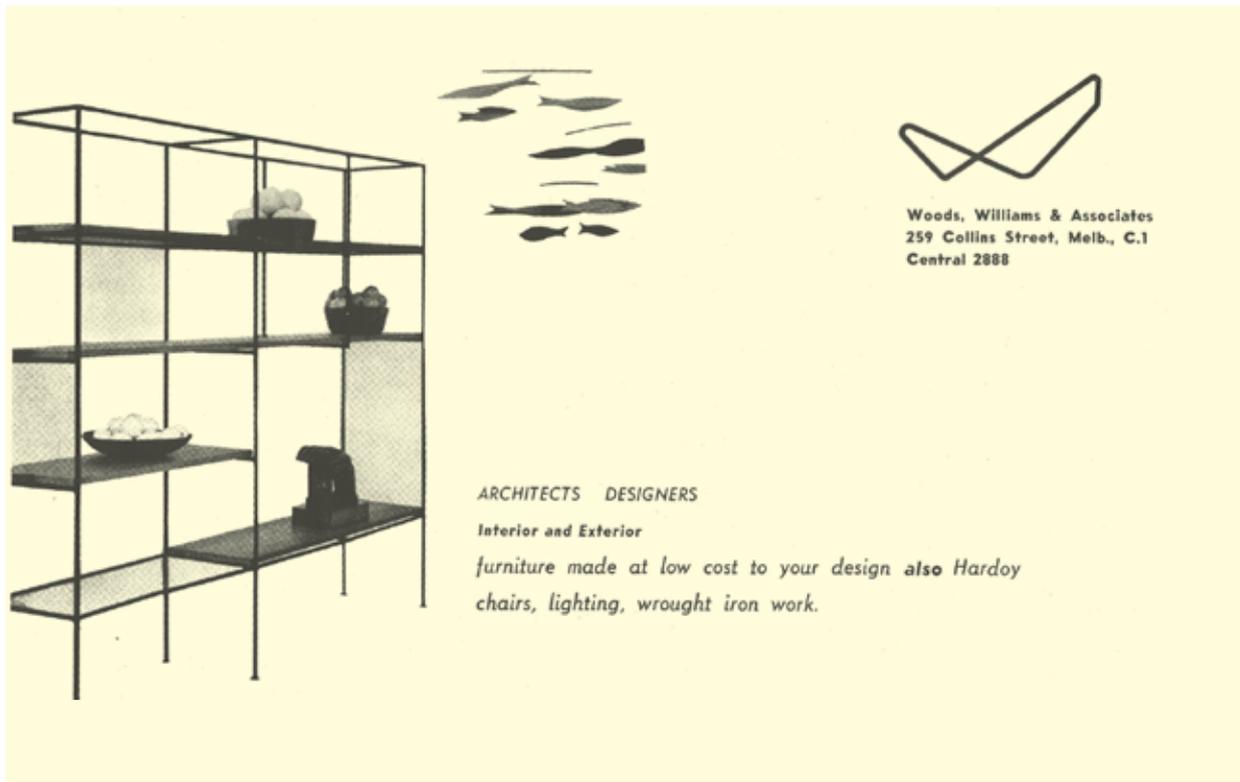
When Meadmore met Woods Williams

Praising Meadmore's shop fitout in 1952, Boyd also noted that his furniture was starting to attract attention not only locally but also overseas, having been published in the *English House and Garden*.[19] However, while that journal certainly ran several articles on modern furniture that year including comparable metal pieces by British, Continental and American designers, no write-up of Meadmore's work has yet been found. It would appear that Boyd was alluding to a feature article on recent Australian architecture, which profiled the work of such architects as Seidler, Mockridge and Boyd himself. Interior photographs of Boyd's Camberwell house showing metal-rod coffee tables could well represent Meadmore's earliest efforts.[20]

That year, Meadmore's furniture also caught the attention of Woods Williams. By his own account, Woods first encountered it in late 1951, when he saw cord dining chairs on display in three major city retailers: Riddells Interiors (Little Collins Street), Riddell Giftways (Regent Place) and Stanley Coe (Bourke Street).[21] By early 1952, Woods had noticed the chairs on sale at New Design Pty Ltd, Frances Burke's showroom in Hardware Street. By July, he came across dining tables at Georges in Collins Street, and table lamps at Andersons Pty Ltd and Stuart's of South Yarra in Toorak Road. The latter, founded by interior designer John Crow (1925-2002) in June 1952, was Melbourne's first dedicated purveyor of modern furnishings.[22] An early advert, published in *Architecture & Arts* in September, shows the unmistakable outline of Meadmore's cord chairs

and dining table to the rear of the showroom.[23]

Inevitably, Woods Williams caught up with Meadmore himself. Recently interviewed, Woods could not recall exactly how he met him, but it seems likely that it was through their mutual friend Borland, who first brought Hardoy chairs to Melbourne. In any case, a deal was struck and, as one of the firm's first ventures, Woods Williams began to assemble Meadmore furniture under license.[24] While no documentation has yet been found to clarify the deal, Meadmore's brother Roger recalled that the designer 'expected a pound sterling royalty on each cord chair'.[25]

Amidst this growing commercial interest, and no doubt aware of a potential future market, Meadmore applied to the Commonwealth Patents Office in August 1952 to register his designs under the Design Act 1906–1934. Citing himself as Clement Lyon Meadmore, industrial designer of 615 Burwood Road, Hawthorn, he made separate applications for the table lamp and dining table and chair set.[26] A week later, Meadmore was advised that his applications had been given provisional numbers 30,202 and 30,203 and that 'the novelty of the design is being considered and you will be advised of its fate in due course'.[27] Patent was literally pending.

Enter Kenneth McDonald

Another early Meadmore champion was architect Kenneth McDonald (1927–1996) who studied at MTC in the late 1940s before graduating from Melbourne University in 1951. After working briefly at the Commonwealth Department of Works, he
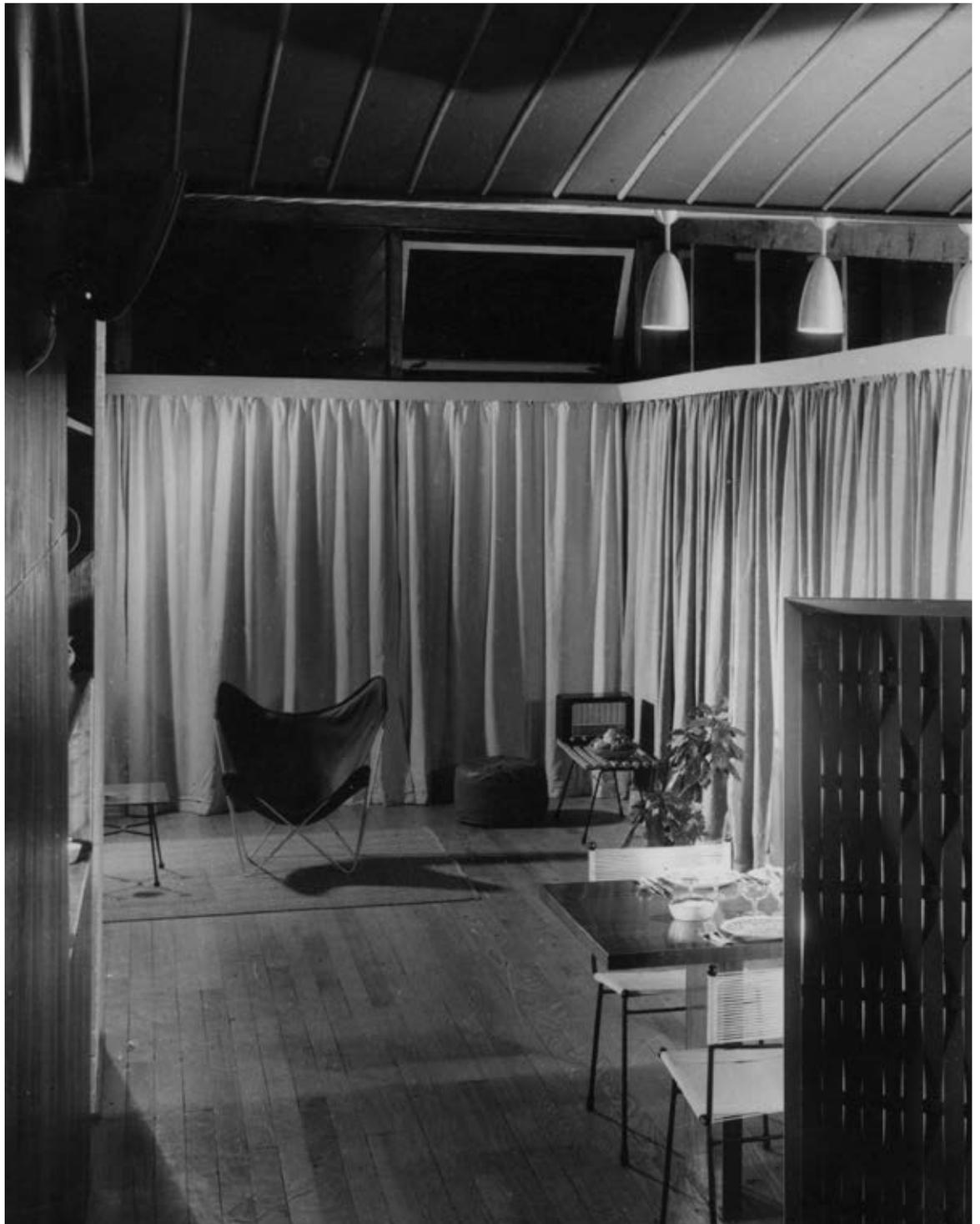
designed his own butterfly-roofed 'solar house' in North Balwyn and commenced private practice there. Profiled in the *Australian House & Garden* in August 1952, the house was already furnished with Meadmore pieces, including dining chairs, timber slat coffee table and a standard lamp.[28]

In 1952, McDonald relocated his home-based practice to a city address, taking up a ground floor office in a three-storey Victorian-era building at 86 Collins Street. While a notable feat in itself in the austerity of the early post-war era, the second half of 1952 would bring even more vital changes for McDonald. Firstly, he became involved with the

journal *Architecture & Arts*, launched in July by former Department of Works colleague Peter Burns (1924–). When its second issue arrived in September, McDonald was credited as Advertising Manager and the journal's administration had moved from Kelvin Hall at 55 Collins Street (where it maintained a token presence at RVIA headquarters) to McDonald's office at 86. Not unrelatedly, this second issue included a feature on Meadmore's furniture, illustrating the cord dining chairs, bar stool, dining table, coffee tables (with glass, solid timber or timber slat tops), tripod table lamp and standing lamp. Quoting Meadmore himself, it was noted that, inspired by American and Italian sources, he had
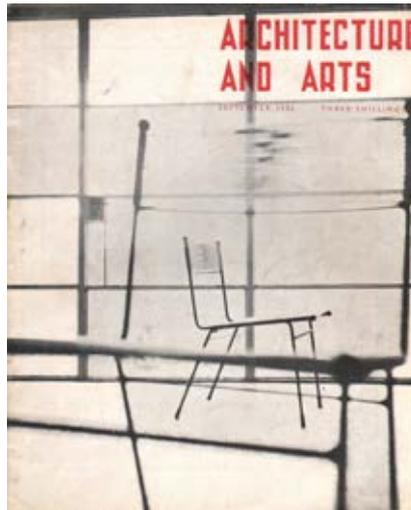
a 'design interest in the linear possibilities of steel rod and suspended planes in space, having varying textures and translucence'. The article's uncredited author succinctly concluded that 'Meadmore has set a new design standard for Australian furniture'.

It remains unclear how Meadmore became involved in this milieu. Although Burns became close to the designer, he cannot recall knowing him prior to publication of that article.[29] McDonald seems the more likely link. He and Meadmore may have met while both attending MTC in the late 1940s; their respective courses in architecture and industrial design were not only based in the same building but had shared subjects. They also had mutual friends at Melbourne University, in Borland and Meldrum. It is tempting to speculate that a childhood passion for model aircraft, shared by both men, may also have fostered a friendship. In any case, McDonald had engaged professionally with Meadmore when he fitted out his own house in 1952, which surely spurred the *Architecture & Arts* article in September. McDonald would have been aware of Meadmore's rising reputation when, in November, his work appeared in an exhibition of modern industrial design at the Woollahra Arts Centre in Sydney.[30]

Clearly, McDonald was one of the first local architects

A STEADILY INCREASING
COLLECTION OF
MODERN FURNITURE
DESIGNED BY CLEMENT MEADMORE
IS NOW AVAILABLE FROM
MEADMORE ORIGINALS, 86 COLLINS STREET, MELBOURNE
COMPLETE INDUSTRIAL DESIGN
AND INTERIOR DESIGN
SERVICE IS AVAILABLE
TO ASSIST MANUFACTURERS,
ARCHITECTS, AND THOSE WHO
ARE SETTING UP OR
REMODELLING A HOME.

This page
Left
Advertisement
announcing the
opening of
Meadmore Originals,
Architecture & Arts,
November/December
1952, 3

This page
Right
Meadmore's
ladder-framed timber
shelving unit, 1953,
Architecture & Arts,
February/March 1953, 3

to recognise the value of Meadmore's work. Boyd, of course, had commented favourably on the designer's output at the same time, and apparently owned some items himself. Architect and academic Raymond Berg (1913-1985) who contributed to the first issue of *Architecture & Arts*, was another admirer who similarly chose Meadmore furniture for his own house, erected in Kew in 1952.[31] However, of these early champions, McDonald alone saw Meadmore's work specifically as a potential business venture.

Originating Meadmore Originals

While the name 'Meadmore Originals' infers that the firm was founded by the designer himself, McDonald's brother Keith confirms that it was in fact McDonald's business, with Meadmore employed as in-house designer. McDonald funded the venture by selling his house, which was auctioned in November 1952. This coincides with a full-page advert in *Architecture & Arts*, that same month, announcing that 'a steadily increasing collection of modern furniture designed by Clement Meadmore is now available from Meadmore Originals, 86 Collins Street, Melbourne'. With rate records showing that McDonald alone paid rent at that address, it follows that all three ventures (the architectural office, journal and furniture business) occupied the same space. Directories reveal that McDonald's practice had one phone number (Central 5141), with a second line (Central 1648) shared by Meadmore Originals and *Architecture & Arts*.

Adverts reveal that Meadmore Originals provided not only furniture but also 'a completely new range of modern fabrics' and 'a complete industrial design
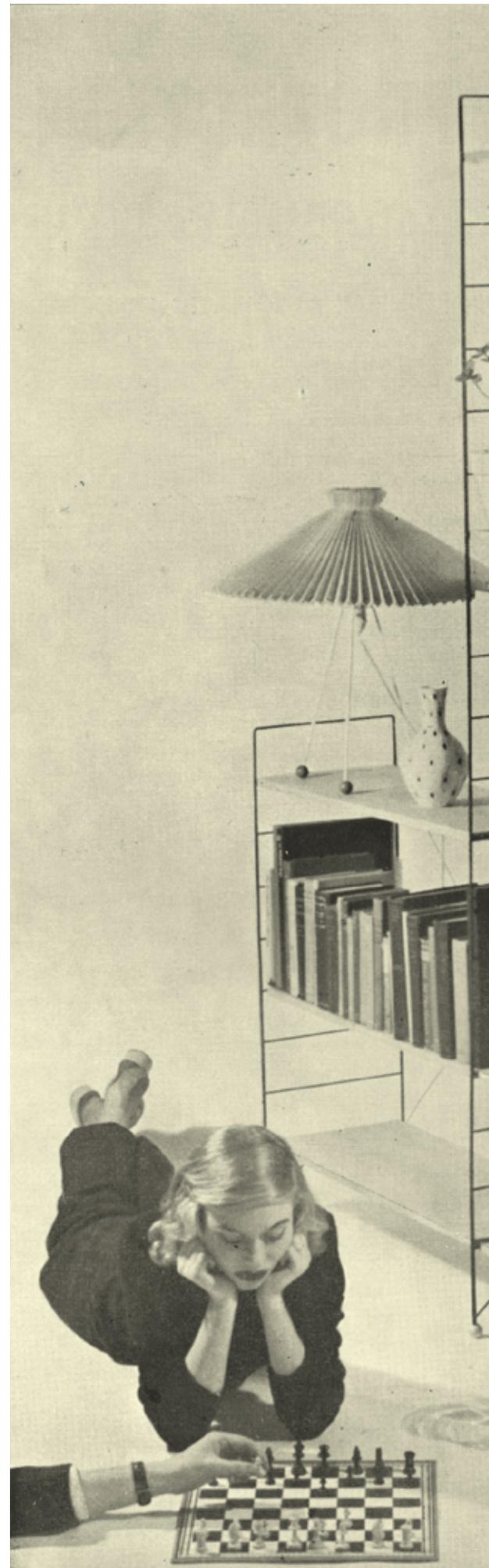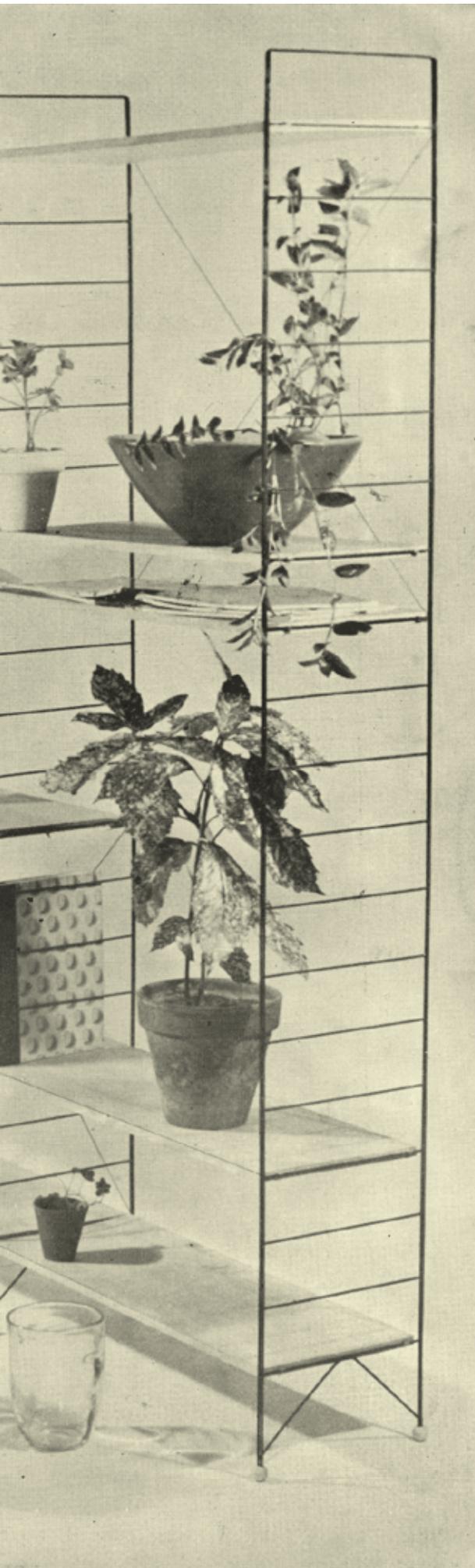
and interior design service'. The firm's letterhead credited furniture design to Meadmore and fabric design to his wife Enid (later a dress designer) and a Mary Bond, of whom little else is known. But it was the furniture that underpinned the business, and its public profile rose steadily in early 1953. In April, pieces were exhibited again in Sydney, winning a Good Design Award from the Society of Interior Designers.[32] By then, the Meadmore Originals range had grown to include a storage unit with ladder-like metal frame and natural timber shelves. [33] The network of local suppliers also grew; by July, cord chairs were even sold by the staid Myer Emporium.[34]

While Meadmore Originals was based at 86 Collins Street, it seems unlikely that the designer himself was based there. An associate who knew both Meadmore and McDonald at the time observed that 'Clem wasn't really an "office" person'.[35] The more likely scenario, that he worked from his backyard workshop in Burwood Road, is supported by a Meadmore Originals letterhead that lists Meadmore's Hawthorn phone number alongside that of the Collins Street office. At the time, it was not unknown for out-of-town manufacturers to maintain a token city presence; a similar approach was adopted by Woods Williams, which effectively utilised an interior designer's Collin Street premises as an agency for the firm's factory in Carlton.

Legal Problems
The early months of 1953 saw Meadmore haunted by the spectre of litigation. His design registration applications, made prior to the opening of Meadmore Originals, had not yet been gazetted. In January 1953, he sent a telegram to the Patents Office requesting urgent action because he was 'having trouble with copyist already'.[36] The concern was with Woods Williams, which was still making furniture to Meadmore's design (under the brand name 'Freedom') but without paying royalties.[37] Aware of the designer's attempt to secure registration, Woods Williams formally objected, asserting that the application contravened Section 17 of the Design Act, which required that only previously unpublished designs could be registered.[38]

Unperturbed, Meadmore initiated a case in the Supreme Court and, in the weeks leading up to the hearing, sought an injunction to prevent Woods Williams from any further use of his designs. This, however, was dismissed in March by the judge, Acting Justice Hudson, because Meadmore's designs had not yet been formally registered. A flurry of paperwork followed as the designer sought to complete the registration prior to the hearing, scheduled to take place 'in about six to eight weeks'.

Meanwhile, lawyers for Woods Williams compiled a dossier to suggest that Meadmore's designs had been

new corded stacking chair
by Kenneth McDonald (patent pending)

basic corded meadmore chair
REGISTRATION APPLICATION No. 30,203

from **meadmore originals**
86 collins street, melbourne.   C 4168

published, both locally and overseas, prior to his application. The material submitted in evidence included excerpts from an American book, *Modern Furnishings for the Home* (1952) and recent journal articles from *Interior* (USA) and *Furnishings from Britain* (UK). [39] Later, two articles from the *Australian Women's Weekly* were also cited. [40] None, however, seemed to provide a truly compelling basis for dismissing Meadmore's application. The *Women's Weekly* articles, for example, related to a recent exhibition of modern furniture in New York, and to a house at Ivanhoe designed by architects Seabrook, Hunt & Dale. [41] While metal rod furniture was illustrated in both cases, it was markedly different to Meadmore's work. Ultimately, the case was ruled against Meadmore on the technicality that his designs were still not formally registered. The sense of outrage and injustice that Meadmore felt is evident from the memories of his brother Roger, who well recalled when a Woods Williams representative testified before the judge:

He said in court that Clem had copied the design for the chair from a magazine in America, and the judge awarded it against Clem. The guy didn't even show the magazine. Of course, there wasn't one, because Clem had created it himself. So it was a complete lie. Nevertheless, the guy got away with it and Clem never got a penny in royalties. [42]

Shaken by the experience, Meadmore promptly left Melbourne on an extended overseas trip, arriving in London on 19 May 1953.

Meadmore Originals sans Meadmore (1953–54)
Balwant Saini (1930–) architect and former staff photographer of *Architecture & Arts*, recalls that Meadmore funded his European trip by selling the rights to his designs to McDonald, 'for a song'. [43] McDonald duly issued a new catalogue that categorically declared that 'all designs in this catalogue are the exclusive property of Kenneth W McDonald, sole proprietor, Meadmore Originals'. This booklet, which illustrated cord chairs, recliner and bar stools, dining table, coffee tables (with glass, marble, solid

Interiors, Manuka Arcade) and Wagga Wagga (Art Interiors, 116 Baylis Street).[47] There was even some international exposure, when a photograph of a Marion Best interior, with Meadmore cord chairs, turned up in the 1953–54 edition of the British design yearbook, *Decorative Arts*.[48]

On 25 November 1953, Meadmore returned from Europe.[49] While there, he visited a sculpture exhibition in Antwerp that scholars consider a 'turning point of sorts' in his career.[50] Yet, despite becoming more interested in sculpture, he seems to have re-joined Meadmore Originals; an *Architecture & Arts* advert in early 1954 stated that his return 'means that the already famous range of Meadmore contemporary furniture … will continue to expand, providing a variety of up-to-date furniture for every requirement'.[51] He focused on creating a new range of lighting products under the brand name Calyx, using tapered metal shades on thin black frames. This was available by mid-1954, when a Calyx table lamp appeared in *Architecture & Arts*, and, soon after, in the *Australian Home Beautiful* alongside a matching pendant light and bracket lamp.[52] Later that year, the desk lamp won a Good Design Award from the Society of Interior Designers in Sydney, praised for 'its ability to draw the maximum strength from a 40-watt bulb, for which it was specially designed, the shade being so shaped to pinpoint the light'.[53]

Irrespective of how much Meadmore himself had to do with it, Meadmore Originals thrived in early 1954. During that time, the network of interstate suppliers increased further. By April, furniture could be purchased in Tasmania 'at competitive prices' from Hobart furnishing consultants Newton James.[54] Around the same time, an *Architecture & Arts* advert illustrated multiple Meadmore dining suites in the new Queen's Park kiosk in Ipswich, confirming that the range was available as far north as Queensland.[55]

The heyday of Meadmore furniture
Meadmore Originals reached the peak of its popularity from late 1952 to mid–1954. Following McDonald's lead, many noted architects bought items for the houses they built for themselves. Dining chairs appear in published photographs of David Chancellor's house at Frankston (1953) and Stuart Warmington's house at Greensborough (1954), the former in the less common leather variation.[56] Peter McIntyre, who knew McDonald, purchased a Meadmore dining suite for his riverside house in Kew (1954). Even architects who had yet to design new dwellings for themselves purchased Meadmore furniture for existing houses or flats: Ross Stahle (cord chairs), Walter Pollock (cord recliners) and James Earle (a dining suite, donated to the NGV in 1986).[57] Boyd, an early Meadmore champion, purchased a Calyx table lamp in 1954.[58]

timber or timber slat tops) and lamps, documents a closed set of authentic Meadmore designs.

McDonald went on to introduce at least one design of his own: a stackable adaptation of the cord dining chair.[44] Cautioned by Meadmore's legal woes, adverts for McDonald's chair declared that patent was pending – perhaps a bluff, as no record of formal application has yet been unearthed.

Working without the eponymous designer, McDonald single-handedly raised the profile of Meadmore Originals in the latter half of 1953. With the furniture already widely available in Melbourne, the network of suppliers spread interstate. By July 1953, Meadmore furniture could be purchased in Sydney from the Woollahra and city showrooms of Australia's leading interior design business, Marion Best Pty Ltd.[45] In October, an image of the ladder-like shelving unit illustrated an article on modular furniture in the *Sydney Morning Herald*.[46] Within weeks, items were advertised for sale in Canberra (Studio Twelve

This Spread
Top
Opening pages of
*A catalogue of
contemporary furniture
by Meadmore Originals*,
1953, issued by
Kenneth McDonald.
Courtesy Caroline
Simpson Library and
Research Collection,
Sydney Living
Museums

Dining table from
*A catalogue of
contemporary furniture
by Meadmore Originals*,
1953, issued by
Kenneth McDonald,
12–13. Courtesy
Caroline Simpson
Library and Research
Collection, Sydney
Living Museums

meadmore

86 COLLINS STREET, MELBOURNE
Phone C 4168.

TWELVE

DINING TABLE
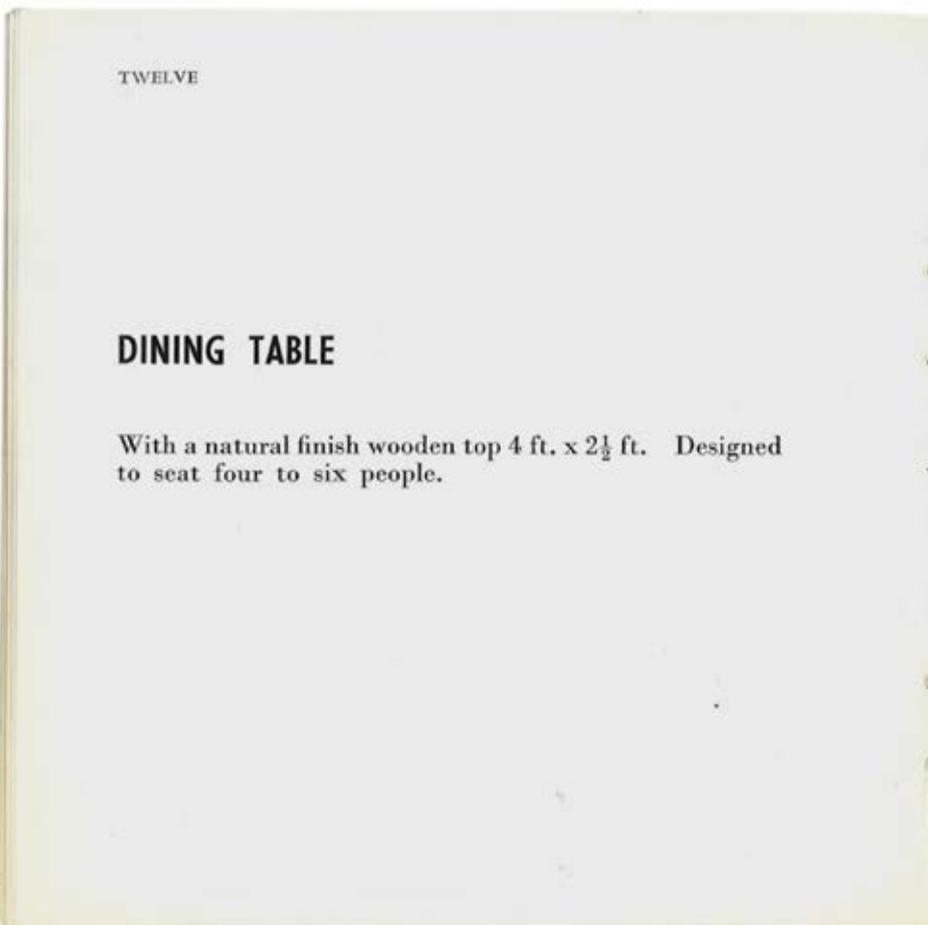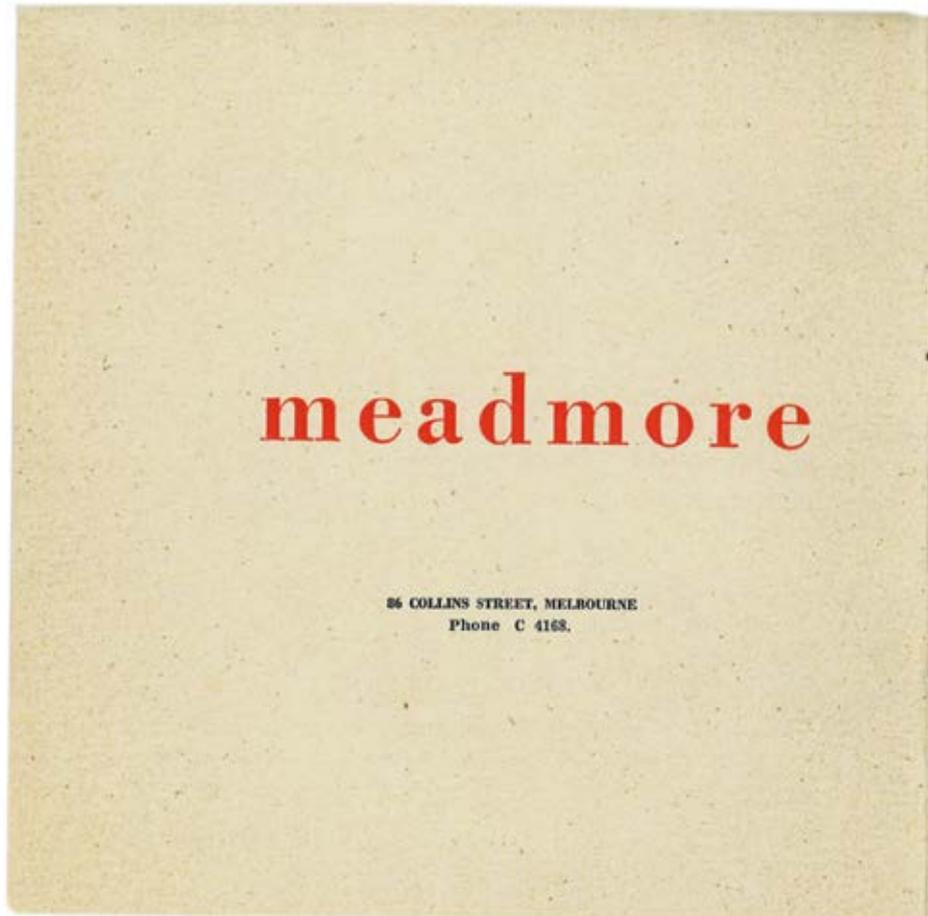
With a natural finish wooden top 4 ft. x 2½ ft.   Designed
to seat four to six people.

a steadily increasing
range of contemporary
furniture designed by
clement meadmore

originals

representing the best
in australian design and
satisfying the need for
furniture up to present
overseas standards and
at a reasonable price

This Spread

Top
Meadmore furniture
in Peter McIntyre's
Snelleman house,
Architecture & Arts,
November 1954,
front cover

Bottom Left
Advertisement for
plywood and steel
tripod chair by
Clement Meadmore,
*Australian Home
Beautiful*, March
1955, 89.
RMIT Design Archives
collection

Bottom Right
Meadmore furniture
in Kenneth
McDonald's house
at Bayswater.
McDonald family
collection, courtesy
Garry McDonald

Meadmore's work proved popular with artists, and especially those in the Contemporary Arts Society, of which Burns was a founding member. Expressionist painter Erica McGilchrist, who engaged Meadmore to design a metal frame for one of her paintings, owned a standing lamp from his pre-Calyx range, and the designer reportedly gave another of these lamps to muralist Leonard French (the two men later collaborated on the Legend Café fitout).[59] Another member of this circle, artist Ron Greenway, furnished his new house in Glen Iris with Meadmore cord recliners and a glass-topped coffee table.[60]

With such noted architects as McDonald, Boyd, Borland, McIntyre, Earle and Chancellor using Meadmore furniture in their own homes, it inevitably turned up in houses that they designed for others. Items are evident in photographs of Earle's Kent House, Balwyn (1953), Chancellor's Wallace-Mitchell House, Mount Martha (1953), McIntyre's Snelleman House, Ivanhoe (1954) and Mockridge Stahle & Mitchell's Hooper House, Balwyn (1954).[61] Boyd upheld his promotion of Meadmore, with his furniture appearing in the Darbyshire House, Templestowe (1953), the Bridgford House, Black Rock (1954) and the Ednie House, Blackburn (1954).[62] However, clients did not necessarily acquire the items at their architects' urging. Beverley Ednie recalls that she and her husband chose a Meadmore dining suite because it was cheaper than the one by Grant Featherston.[63]

The affordability of Meadmore furniture certainly appealed to homeowners with tight finances and an eye for good design. In the mid-1950s, populist housing journals were awash with stories of families struggling to create homes on a budget; Meadmore furniture often figured in the narrative. Typical of these was an account of radio announcer Joe Lipton, who took a managerial position at a factory on Melbourne's outskirts and opted to spend six months living onsite. An article outlining how he adapted a shed into a dwelling was illustrated by images showing Meadmore cord chairs and ladder-like shelving unit amongst his meagre furnishings.[64] Chairs also appear in published images of houses designed and built by resourceful amateurs, such as draftsman Herbert Hester's concrete block house in Balwyn North, and clerk Blair Smith's timber house in Warrandyte.[65]

One potent account of a homemaker's experience with Meadmore furniture appeared in the *Australian Home Beautiful* in February 1954.[66] Moving from interstate in 1949, Herschel and Margaret Hurst rented an old house in Chelsea and impulsively furnished it with timber furniture from a local shop. These proved unsuitable when they moved into a flat in Malvern, and a contemporary solution was sought. A solid timber dining table and 'six hefty chairs' were replaced by a Meadmore table ('waxed cream wood top with plain but striking black wrought iron legs')

and six cord chairs in orange and yellow. They bought a glass-topped Meadmore coffee table, marked down to half price as 'it had been lying about the shop for months and no-one had shown any interest in it'. But the glass panel soon broke, to be replaced by a timber one. This was perhaps the first published account of the perceived shortcomings of Meadmore's work, both in terms of its fragility and the limited appeal of some items.[67]

Enter Wim Roosen

Within six months of Meadmore's return from Europe, major change was afoot at Meadmore Originals. A letterhead of May 1954 shows that, while the original logo and Collins Street address remained, Meadmore's home phone number was no longer cited, and the by-line that credited furniture and fabric design to Meadmore, his wife and Mary Bond had been replaced by the generic slogan 'designers, manufacturers and distributors of contemporary furniture'.[68] Moreover, the signature on the letter identified the manager of Meadmore Originals as Wim Roosen. This takeover is confirmed by Ted Worsley, interior designer with Stuart's of South Yarra, who recalled that 'somewhere along the way, Clem lost the rights to his name applying to this particular range of furniture, probably in the sale of the company to Wim Roosen, who continued the name and the range'.[69]

Dutch-born Wilhelmus Johannes Antonius Roosen (1918–2005) had a varied professional background that included a stint as a foreign exchange clerk with Thomas Cooke. Migrating to Australia in 1948 with his brother Jacobus (Jack), the entrepreneurial Roosen considered setting up an Australian agency for Royal Delft ceramics.[70] Spending a few years as a counter clerk for Ansett/Pioneer, he then purchased a panel van and began his own taxi truck business.[71] Then, as he put it, 'I met a furniture designer who sold me his business'.

Taking over Meadmore Originals, Roosen's first task was to resolve the issue of design registration. His May 1954 letter, sent to the Registrar of Designs, hoped to clarify the status of Meadmore's applications of two years earlier. Informed that registration was never finalised due to the lawsuit, Roosen was advised that Meadmore's decision to register the dining table and chairs as a set did not meet current criteria, and that items must be considered separately to finalise registration.[72] With authority needing to come from the designer himself, Roosen duly contacted Meadmore, who agreed to the application being amended accordingly.[73] After reviewing the dossier submitted in evidence by Woods Williams, the registrar duly declared that it 'does not, in my opinion, anticipate the applicant's design'.[74]

While Roosen's letter shows that Meadmore Originals was still based at 86 Collins Street, this

soon changed. In June, *Architecture & Arts* advertised that the business had moved to a new city address at 62 Little Collins Street.[75] Neither a showroom nor an office, it was a small two-storey clothing factory whose proprietor, E A Collinson, advertised himself as a manufacturer's agent. The move coincided with further expansion of the firm's interstate retail network. Already sold in Victoria, NSW, ACT, Queensland and Tasmania, Meadmore furniture spread to South Australia in June 1954 when interior designer Langdon Badger opened his new shop in Grenfell Street, Adelaide.[76] Badger, an industrial design graduate from the Sydney Technical College, recalls dealing with Meadmore (not Roosen or McDonald) when sourcing items to stock.[77]

The Eastern Market Years (1954–56)

In October 1954, *Architecture & Arts* announced that Meadmore Originals had moved once again, this time to the basement of the Eastern Market at 118–124 Little Collins Street. Erected in the 1870s, the market took up almost half a city block between Bourke, Russell and Little Collins Streets. With shops along its Little Collins Street side numbered to 116, the address of 118–124 denoted an entry (the least prominent of the market's seven public entries) leading down to a notoriously dimly-lit area known as the lower stalls. But not long after the move to this seedy locale, Roosen celebrated a coup: the much-delayed registration of Meadmore's designs. With the Examiner of Patents signing off in September 1954, designs for the cord chair and table lamp were finally formally gazetted, respectively, on 28 October and 11 November.[78]

It was while based at the market that Meadmore Originals promoted what may be the last item of furniture that Meadmore designed for them: a quirky three-legged chair with tubular steel frame and a split curved plywood seat explained thus in an advert: 'the curvature at the back comfortably fits the contour of the body and the slits in back and seat create an impression of lightness'.[79] Available in veneered finishes of silver ash, maple or mahogany, it was advertised for purchase from the market address at 118 Little Collins Street.[80] While the chair went into limited commercial production, it proved less successful than Meadmore's earlier designs. It did, however, feature in two houses built that year: the artist's house at Glen Iris designed by Burns, and another in Glen Waverley designed by McDonald.[81]

Such lingering connections between McDonald and Meadmore dispel any suggestion that the two men parted on bad terms when the latter curtailed his involvement with Meadmore Originals. By all accounts, Meadmore was notoriously prickly and no stranger to grudges a friend once quipped, 'there was as much steel in Clem as there was in his chairs'.[82] Still, he clearly kept up a friendly associa-

tion with McDonald and *Architecture & Arts* after June 1954, submitting the odd feature article and, for a time from 1957, serving as a 'contributing editor'.[83]

Roosen, meanwhile, broadened his operations in 1956 by securing the Melbourne agency for Sydney furniture manufacturer Descon Laminates.[84] Formed by Peter Makeig after his coup with the Hardoy chair, the firm rose to success by making copies of items by Eames, Saarinen, Komai and others. Some of these were stocked by Roosen in Melbourne. Ted Worsely, of Stuart's of South Yarra, recalled that 'Wim and his wife were very good to deal with, and also supplied us with Eames dining chairs'.[85] A reciprocal arrangement seems to have existed, with Descon later producing its own version of Meadmore's cord chair, advertised in 1958 with a 'rust-proofed metal frame and Vinyldene plastic cording', available in a standard (CC1) or stackable (CC2) model.[86]

Meadmore Alone (1955-56)

By this time, Meadmore was engaged in other projects that included the renovation of the Anglo-American coffee shop at 239-241 Bourke Street, for which surviving drawings are dated June 1955.[87] Meadmore's scheme divided the previously open space with a fibreglass partition to separate milk bar from coffee lounge. With light fittings and furniture to his design, and a semi-abstract mural by his friend Leonard French, the venue re-opened as the Legend café.

Meadmore also continued to promote his Calyx lights, albeit now sold through Henry Barlow's specialist lighting shop in Glenferrie Road, Malvern advertised in *Architecture & Arts* in August 1955 as Calyx's 'sole Australian distributor' rather than Meadmore Originals.[88] Ultimately, Meadmore planned to open his own shop and, by October, had started a 'specialised advisory service at his recently opened showrooms in Burwood Road, Hawthorn' – that is, the shop once occupied by his brother's Hobby Den. With directories listing Meadmore's new shop under the name 'Calyx, light fittings', its focus was clearly on that side of his output.[89] The range duly expanded, with a new table lamp (with thinner frame) advertised in January 1956.[90] It also became more widely available, with a Calyx pendant lamp in 'yellow, blue-flame, black or red' stocked by Collins Street retailers Guests by May 1956.[91]

Listed just once in directories, Meadmore's lighting shop in Burwood Road proved a short-lived venture. His career had diverted again by November, when he was reported to be 'now in partnership with Max Robinson in the design firm of Meadmore & Robinson'.[92] A prodigious graphic designer, Robinson (1934–) had known Meadmore for some time, exhibiting posters in his father's city model shop.
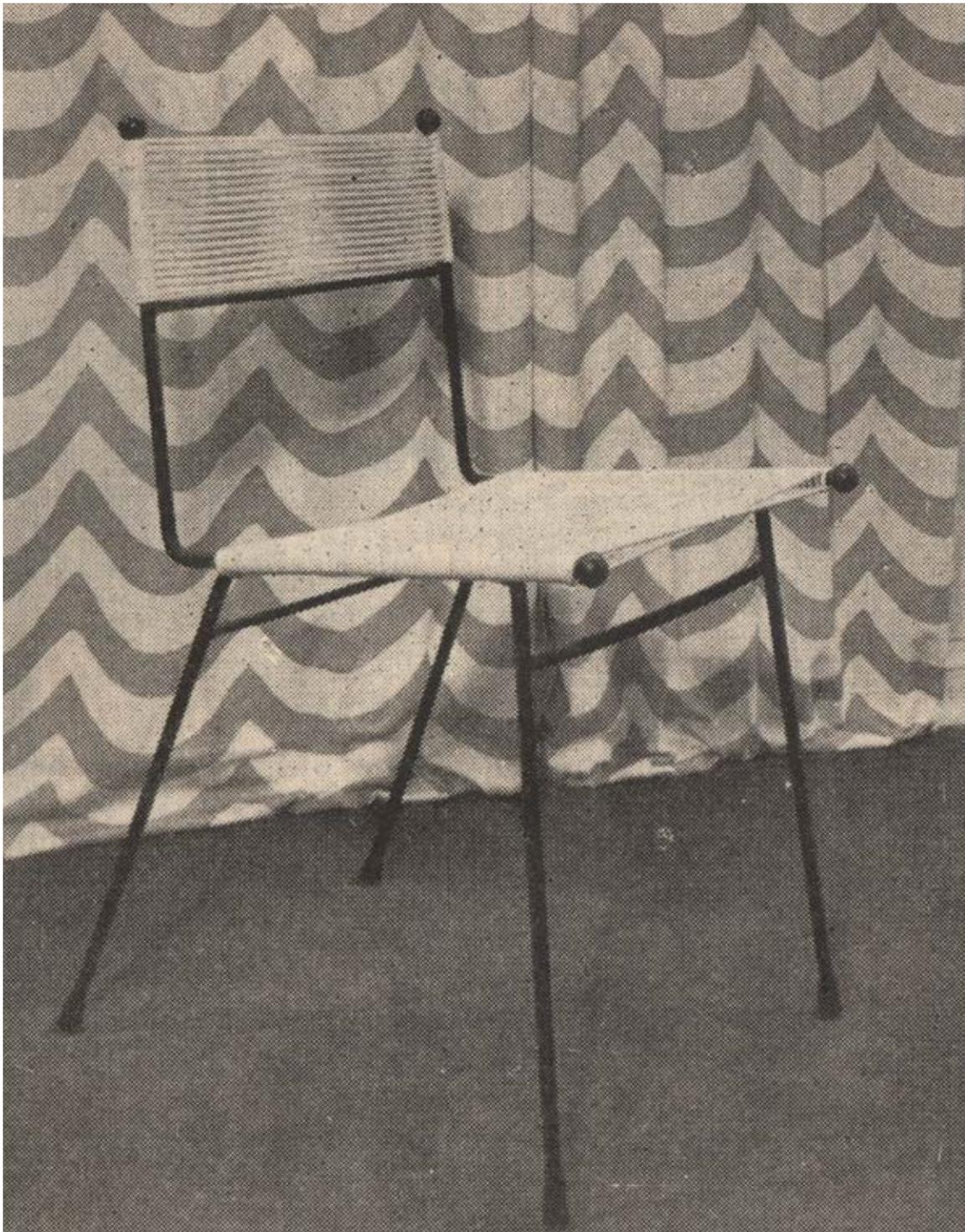
While the Robinson partnership also proved brief, it was soon after that Meadmore met two men who would shape his future: furniture manufacturer Michael Hirst and advertising display manager Max Hutchinson. Change was certainly afoot. His marriage over, Meadmore moved into an attic flat in South Yarra while Enid remained at Burwood Road, starting her own business as a dress designer.

Meadmore Originals: South of the Yarra (1957 onwards)
In 1957, Roosen moved Meadmore Originals from the fading glory of the Eastern Market (razed two years later for the Southern Cross Hotel) to an out-of-town address. As he put it, 'I started making

furniture to his [Meadmore's] designs in a factory in South Melbourne belonging to the Bruce Anderson furniture business'.[93] A two-storey Victorian building at 229 Moray Street, it had been owned by Andersons since the 1920s, latterly used as a warehouse before Roosen took over by September 1957. Hardly coincidental, the Anderson link surely sprang from the retailer's early association with Meadmore, selling his furniture from 1952.

Despite having mixed success with modern furniture reportedly stocking it in only one of its outlets, one can imagine a mutually beneficial deal struck with Roosen to further promote Meadmore Originals.

Bedrooms open to raised gallery at end. Living, dining and kitchen are on one level.

HOUSE AT TEMPLESTOWE

Roosen's nephew, who visited the South Melbourne factory as a child in the late 1950s, recalled the spindly metal furniture being made there by a relatively small staff 'it never looked busy', he noted.[94] By then, Roosen had already started making items to designs other than Meadmore's. When the firm's range was advertised in *Architecture & Arts* in late 1955, pieces attributable to Meadmore (dining suite, cord stool and recliner) featured alongside a rather less refined kitchen setting with a simple timber-topped table and upholstered chairs.[95] Collectors have identified items of metal furniture, such as phone benches, parfait chairs and stools with timber seats that, while bearing name Meadmore Originals, similarly lack the elegance of Meadmore's earlier output. Although these are often ascribed to Meadmore, it can now be definitively stated, as the designer had no further involvement with the firm after its move to South Melbourne, anything stamped with the Moray Street address must properly be attributed to Wim Roosen rather than Meadmore.

While based in South Melbourne, the Meadmore Originals range still enjoyed a degree of public prominence. Belated international attention came in May 1957, when images of six items from Meadmore's original series appeared in *Domus*.[96] In the local press, examples could still be seen in articles on architect-designed houses into the 1960s, such as architect Newell Platten's own house in Adelaide (Meadmore dining suite and Calyx lamp), or the house that undergraduate Geoff Fulton designed for a friend's parents at Geelong (cord bar stools).[97] But this was a sharp contrast to the high profile that Meadmore Originals enjoyed in its mid-1950s heyday. With metal furniture becoming less popular into the 1960s, Meadmore items disappeared from housing magazines and there were no more adverts even in *Architecture & Arts*. Remaining in Moray Street until 1965, the firm relocated to a small shop at 115 Church Street, Brighton and, the following year, to the Roosens' private residence at 47 Marine Parade, St Kilda. With business clearly on the decline, Roosen finally sold up in 1967 and retired to Surfers Paradise.

Coda

So what became of the founders of Meadmore Originals? After flirting with furniture design, McDonald opted to focus on his architectural practice and publishing interests – the latter encapsulating two books, *The New Australian Home* (1954) and *Homes for Today* (1957), and the journals *Mass Homebuilder* (1959) and *Architecture & Arts* (which he owned/edited until selling it on in 1963). Meadmore continued as a freelance designer, creating furniture for Michael Hirst Pty Ltd and Adroit Manufacturing Pty Ltd, and, via connections with the local jazz scene, designing LP covers and an interior fitout for Thomas's Music shop at 131 Bourke Street (1959). By then, however, he had become definitively interested in an artist's life. After co-founding Gallery A in Flinders Lane in 1959, Meadmore moved to Sydney and travelled on to the USA, where he duly became a sculptor of international repute.

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Opposite page
Meadmore stools in a house at Templestowe by Robin Boyd, *Architecture and Arts*, August 1954, 32. RMIT Design Archives collection

Endnotes

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7   Laurie Woods, interview with the author, 25 June 2015.

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KRIMPER IN CONTEXT:
THE PLACE OF PROVENANCE
IN DESIGN RESEARCH

Catriona Quinn

KRIMPER IN CONTEXT: THE PLACE OF PROVENANCE IN DESIGN RESEARCH

Catriona Quinn

Furniture designed and made by Schulim Krimper (1893–1971) occupied an iconic place in museum collecting of decorative arts in the 20th century. In the last 25 years, individual pieces have continued to be featured in major survey shows including the most recent, *Mid-Century Modern. Australian Furniture Design* at the National Gallery of Victoria (NGV) in 2014.

The NGV itself houses a large collection of Krimper, as does the National Gallery of Australia (NGA). A smaller collection, one strongly linked to key periods in the museum's development, is held at the Museum of Applied Arts and Sciences (MAAS) and Krimper is also represented in galleries across Australia from Brisbane to Ballarat. While museums house collections of Krimper with significant provenance to important collectors, curators and Krimper himself this aspect of Krimper scholarship is as yet unexplored and is absent from digital records.

The recent emergence of a large collection of Krimper furniture, commissioned by the Landau family in Sydney in the 1950s, presents an opportunity to consider the history of Krimper's clients. Despite Krimper furniture being highly valued by collecting institutions, no substantial research into its provenance – the history of ownership and use - has previously been undertaken. Individual items of furniture in art museums isolated from their provenance risk a loss of context, reducing them to beautifully crafted pieces of timber, rather than culturally compelling historical artifacts.

Schulim Krimper and Robert Haines
Schulim Krimper (1893–1971) was one of many European immigrants who came to Australia in the 1930s and 40s and invigorated local furniture design and manufacturing.[1] He was born in Bukovina, in the Austro-Hungarian Empire the son of a religious Jewish scholar and a mother he described as 'small, temperamental and hard working'.[2] Both parents died before the young Schulim turned twelve and, pursuing his own dream, he trained as a cabinet-maker in the European tradition. After migrating with his wife Elspeth in 1939 to Melbourne, Krimper eventually set up his business in St Kilda Road.

A chance connection with curator Robert Haines (1910–2005) in 1941 proved transformative both to Krimper's style and his market. Haines was Krimper's chief promoter and one Australia's most influential curators of the twentieth century. He founded Georges Gallery in 1947, was Assistant Director of the National Gallery of Victoria 1947–1951, Director of the Queensland Art Gallery 1951–1960 and Director of David Jones' Fine Art Gallery 1960–1976 and consultant there 1976–83. In all of these positions Haines had a crucial impact on both the commercial and curatorial status of Krimper. In addition, he was a private collector whose personal and institutional styling of his work from the 1940s, integrating fine arts and crafts, influenced other curators and private collectors alike.

Haines convinced Director Sir Daryl Lindsay to acquire the NGVs first Krimper in 1948. The game-changing Georges Gallery show of 1951 was initiated and arranged by Haines. In addition, the contacts Haines made during a year at the Courtauld Institute in London in 1950 resulted in the publication of his own flat in the influential *Studio* magazine in 1954, featuring the Krimper bookcase he bought in 1948.[3] When Haines became Director of the Queensland Art Gallery in 1951, he continued to acquire Krimper for that collection.[4] He arranged the Australian exhibition at the Rockefeller Centre in New York in 1956, giving Krimper further international exposure.[5] When he moved to the David Jones Fine Art Gallery, he stocked and sold Krimper furniture there.

The 1951 exhibition at Georges' Gallery established Krimper's credentials and put the business on a firmer footing: 'from now on people trusted me to make furniture for their homes without question'.[6] Krimper's workshop expanded to include seven staff. The number of clients is undocumented, but at least 34 separate names, each of which represents multiple, significant private collections, are listed as lenders to major exhibitions, which followed his success and recognition.[7]

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Just as Haines had given Krimper his breakthrough, curator Terence Lane at the NGV established Krimper as essential to art museum collections in the 1970s. Lane built on the legacy of Haines and acquired the bulk of the gallery's present-day collection of 24 pieces. In addition to the 1987 book for which he is well known[8], Lane published prolifically on Krimper in the 1970s and 1980s in a range of valuable scholarly articles.[9]

The portrait of Krimper that emerges from the many publications on his work both by the contemporary popular press and later curators, was of a perfectionist master craftsman with a passion for timber. His personal style - clothing, beret, a habit of only ever referring to himself by one name 'Krimper', adds up to what Lane described as his personal mystique.[10] The craftsman's devotion was, according to Lane, an 'appreciation of timber to almost religious levels'.[11] The religious devotion extended, according to the Melbourne *Argus*, to a burning desire for immortality through design.[12] As early as 1950 *Australian Home Beautiful* identified traits that were to become part of the Krimper

legend, including his personal selection of clients, artistic integrity and desire to create pieces of furniture with 'a timeless quality that sets them apart from distinctions of period'.[13] Clients appear in the story characterised as sophisticated fellow European émigrés knowledgeable enough to recognise the value of the master craftsman and compliant with his controlling nature.[14]

Krimper had several important clients in Sydney but neither they nor the many in Melbourne have been studied - their backgrounds, taste, patronage, source of wealth, social circle and lifestyle. The Landau family from Sydney, and the Stokes family from Melbourne offer another way of viewing Krimper, one that reveals a more complex picture of his position in Australian design history.

Janek and Joyce Landau
Jonas (known as Janek or John) Landau (1899–1971) was a remarkable self-made man with a keen interest in art, literature and collecting. Landau was born in Jakla, a small village near Dolina, now the Ukraine but then part of the Austro-Hungarian Empire.[15] From a family of woodcutters in the Carpathian Mountains,

he nonetheless graduated in chemical engineering from Brno University.[16] Between the wars he ran a successful timber company in Trieste, achieving success and wealth.[17] Landau and his first wife left Europe when Germany invaded Czechoslovakia and arrived in Sydney via Palestine in 1939. His first job was in a Coffs Harbour plywood factory. In the 1940s Landau bought the Annandale Timber and Moulding Co. in Rozelle. He established a profitable business model in which he bought forests in the US and sold them to the Australian government while the trees were still growing. The large logs were then shipped to the Rozelle mill where they were processed into products, such as weatherboard, in high demand in Sydney during the post-war building boom.[18]

By 1950 Landau had married Australian-born Joyce Blumer (1916–2001), whom he had met through her sister Elizabeth's then husband, Adolf Kupferman. They lived in King's Cross but as the family grew moved to leafy Greenwich. It was at this time that Janek and Joyce commissioned Harry Seidler to design and build a weekender, which became known as the Landau House at Whale Beach (1952). Landau

supplied the timber for its construction as he did for a number of other Seidler houses. On the advice of Seidler the house was furnished with Eames and Saarinen furniture as well as built-ins and coffee tables made to Seidler's designs by a recently arrived furniture maker, Michael Gerstl.[19] The Viennese cabinetmaker rented space from Landau within the workshops at the mill, where he established Gerstl Furniture, which completed vast numbers of commissions for over 3,500 clients in Sydney and Melbourne from 1949 to 1985.[20] The business connections between European architects, suppliers and specialist manufacturers and clients were then well established by the early 1950s.[21] The Landau house was sold around 1957 together with its integral collection of Eames, Saarinen and Gerstl furniture and the family moved to St Ives.

The St Ives house at 34 Woodbury Road West was on a dirt track, in an area with few residents and only three shops. It was a large, sprawling, traditional suburban brick house designed in 1950 by John Blyth Suttor. While it was a big change for the urbane couple, the move was a success, Joyce overseeing an

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interior filled with Krimper furniture and a growing art collection that formed a remarkable scheme, unique on the North Shore, and extraordinarily unusual in Sydney in the 1950s. In fact the Landaus probably first met Krimper on one of their frequent art buying trips to Melbourne, where they had many friends in the art world. They also bought from the department store galleries, including Georges in Melbourne, Farmer's Blaxland Galleries and David Jones Galleries in Sydney, that were then an important part of the commercial gallery scene in Australia.

The Landaus, like many others, were drawn to visit Melbourne during the Olympics in 1956, not long after they had bought the new house and were looking for furniture. Krimper was not Joyce's first choice; she had seen a suite of 18th century Venetian furniture for sale in a copy of *The Connoisseur* magazine, but by the time she had written to London, the pieces had been sold.[22] So convenience, as well as fashion and aspiration played a role in approaching Krimper. Either way, this was a meeting of minds. Clients did not choose Krimper, Krimper chose them and evidently Janek and Joyce met with Krimper's approval.

While Janek had limited involvement in the commissioning of the interiors, he respected Krimper's approach and ideals and, like Joyce, let him have free rein. The Landaus had an appreciation of the tradition from which Krimper came, the quality of his work and his standing as an artist craftsman.[23] Something all three had in common, along with this commitment to art, design and craftsmanship, was a self-educated path to these interests.[24]

In his 2011 book, *Good Living Street,* Tim Bonyhady ascribes the adoption of the concepts of *Bildung* (the pursuit of education, refinement and good manners) and *Gesamtkunstwerk* (the idea of art and interiors as one) by Weiner Werkstatte stalwarts the Gallia family 'to make up for their want of inherited social and economic status by buying cultural cachet'.[25] Rose Seidler employed architect Fritz Reichl to design every element of the family apartment in Vienna in the 1930s.[26] Although these were different times, they were arguably the same values Janek and Joyce Landau absorbed and exercised in the building of their art and furniture collections. The complete furnishing of a marital home in a unified style, by an architect or designer, explains Bonyhady, was in itself a hallmark of a Viennese Jewish culture. It is open to question whether clients such as the Landaus in the 1950s saw themselves as collectors of Krimper in the same way as they were collectors of Dobell or Drysdale. After all, they were primarily furnishing a large family house. However, the way they furnished and collected visually placed Krimper on the same level as the fine artists in their collection.

The interior

Though the family recalls Krimper coming to visit in person at least once, it was Elspeth Krimper who memorably used to come to Sydney to conduct business on the Landau house at St Ives. She stayed with a nearby friend, Joyce would pick her up and she would come to the Landaus' to arrange the next order. Elspeth was the sales person and was an important part of the process that linked Krimper to the client. According to Robert Haines 'she knew how to deal with people and kept things running smoothly for the family'. Elspeth was also the financial manager and, crucially, the source of the original investment that had funded her husband.[27]

The interiors at St Ives were not completed in one major commission. Famous for keeping clients waiting until he was happy with the finished piece, Krimper's clients required patience. The house consisted of a lounge room, father's study, dining room, TV room, a small study for Joyce and bedrooms. The earliest furniture was for the children's rooms, sets of beds and desks. Like other Krimper beds to have come on the secondary market, some had integral bedside tables on a useful hinged mechanism and the bed heads were strongly horizontal in design. Desks were a feature in the house, six all together, including each child's room and Janek's desk in his study. Joyce's desk in her own small office was in fact a chessboard-topped table. This might not have been what she was expecting; 'the thing was when you bought furniture from Krimper you got what he sent you'.[28] There was a second chess table in the house, with a matching set of chessmen, which was actually used for chess. When Elspeth saw the set in 1959, she wasn't happy with how the white chessmen had darkened. Her attempt to clean them made them worse, so she decided that Krimper should make a new set to give the Landaus.

The family recalls a modern way of living in the St Ives house – every room in the house was lived in, without a sense of certain rooms being precious or formal. 'You would feel you could be in any room, as a child - you could jump on the couch, sit on it to watch TV, go in and out all day from the outside to the inside'.[29] The everyday items of furniture included couches and easy chairs with loose cushions covered in high quality wool in a black and purple weave, most likely chosen by Elspeth, who handled all the textile details to Krimper's work. As well as the dining table with chairs, there were at least two sideboards and two traymobiles. Several forms of shelving for books lined the hallways and the study. Coffee tables in various forms and nesting side tables were part of the lounge room scheme. It becomes clear why the Landaus chose Krimper, as he was one of a 'small groups of artists working to create home

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interiors in harmony with the changing social structure and living conditions of today'.[30]

The Landaus' bookcase

The Landaus' bookcase, or display cabinet, is immediately familiar for its resemblance to its contemporaries housed in several public collections.[31] The two bookcases in the NGV in teak and blackbean, and blackbean and eucalyptus are almost identical,[32] as are the bookcases in the MAAS (1950) and the NGA (1948), both in New Guinea walnut .[33] All four bookcases have important provenances, many with a single transaction between original owner and museum. The bookcase in the MAAS collection, purchased in 1988, was originally owned by Dr Ewan Murray-Will, giving it a significant link to one of Sydney's most important artistic patrons and amateur film makers – Murray-Will was a Sydney dermatologist whose footage of the Ballets Russes de Monte Carlo in impromptu performances on Bungan Beach in 1936, amongst others, is considered important in the documentation of dance in Australia. Murray-Will had links to the Contemporary Art Society and a number of artists and collectors, through dancer Helene Kirsova.[34] He rented the Bungan Beach house at the time of the Ballets Russes' tours between the wars, but little is known of the furnishings of his homes or how Krimper connects with Murray-Wills' other artistic activities. The mid-1960s teak and blackbean bookcase in the NGV, purchased in 1981 from the Krimper estate, was Krimper's own, custom - made for his St Kilda apartment, where he lived above his shop for over 20 years, a unique association with the maker and his domestic interior.[35] The 1951 bookcase also in the NGV was sold by Constance Stokes' son at a 2006 Sotheby's auction, while Robert Haines donated the bookcase he had bought in 1948

to the NGA in 1973 at the request of James Mollison.[36] The Landau bookcase was sold by Shapiro Auctioneers, Sydney in 2015.

Many examples of Krimper's work exhibit variations on very similar designs. When the MAAS acquired its bookcase in 1988 it was its 'apparently identical' resemblance to the NGA's example that was put forward to the Trust as a reason for purchase[37] and Geoffrey Smith's 2006 submission to the NGV Trustees described the Haines bookcase as a 'prototype' for later examples, including Stokes'.[38] These similarities are signs not so much of commercialism as of the craftsman reworking variations on a theme.

All five bookcases have the same 16-panel glass fronted upper section, atop a set of six drawers, with identical rounded legs with brass detailing. Three are the same height while the MAAS example is taller and the styling of drawer scale and pulls differs in each. As John McPhee wrote in relation to the NGA's bookcase: 'Krimper emphasised the specific nature of his craft. This is especially apparent in his concern with joints and connections, and the manner in which details of construction are seldom hidden, but allowed to become a feature of the work itself. An excellent example of Krimper's attitude towards decoration is seen in this bookcase, where the simple repetition of the drawer-pulls becomes a fine decorative detail'.[39]

Despite Elspeth listing these as bookcases in exhibition catalogues, the Landaus (and other owners) used this type of furniture as display cabinets. Haines kept his personal collection of Chinese ceramics in his well-publicised bookcase and used this type of display at the NGV in the 1940s and 50s, no doubt influencing other owners of Krimper

bookcases. Many of the European refugees who arrived prior to the Second World War were able to bring paintings or decorative arts to Australia with them, as potential collateral with which to fund their new life. Landau would buy these precious imports and with Joyce he developed a collection of Meissen porcelain, Russian plates, inlaid boxes and other decorative arts. The most memorable were displayed in the bookcase and included a set of four 1920s Soviet propagandist porcelain plates by Mikhail Adamovich (1884–1947), which Landau bought from a former Hermitage curator who had escaped Russia.[40]

The Landaus' circle

The Landau house at St Ives became more than just a family home. At the hospitable centre of their group of lively friends, a place where artists and patrons met, the Krimper furniture played an important role in that life. Housed in Joyce's study, the folding tables were brought out for Sunday cards. The women would play at one table in one room, the men at another table in another room. Each table had sets of matching chairs with typical leather thonging forming the detail to the backsplats. The family remembers these gatherings as peopled by exceptionally interesting émigrés. They would come each week for cards on Sunday and some of them had exotic and exciting stories of their lives in Europe.

By this time the Landaus were actively collecting art, primarily Australian painters such as William Dobell and Russell Drysdale. Rudy Komon was Landau's closest friend and came for dinner every Wednesday night. The Viennese Komon had, like Landau, lived in Czechoslovakia between the wars, later escaping to Switzerland before arriving in Australia in 1950.[41] He probably introduced Joyce to Dobell. In 1959, when Komon bought a shop in Paddington to set

up his gallery, it was Landau who supported him financially.

The couple was also friends with writer Frank Clune, his wife, artist and dealer Thelma, and in 1957 invested to help their son Terry establish his art gallery at 59 Macleay Street, Potts Point. Janek was also close to Sali Herman, who advised him on buying pictures. The Landaus sought the friendship and company of artists and dealers and backed that up with the level of financial support required to enable their viability in Sydney in the 1950s. In return, Landau enjoyed first pick of the painters they represented. He viewed art as an important future investment for his children although it was Joyce who had an eye for selecting purchases, who shaped their collection of Dobell, Fairweather and Drysdale. They also bought paintings from other refugees arriving from Europe in the 1950s and in this way acquired paintings by Nolde, Vlaminck and Kokoshka. Together, these paintings formed a memorable display. Freda Potok recalled 'a 40 feet gallery that was filled with prominent artists' work. The paintings he didn't much like he would give to our family'.[42]

Other accessories such as lamps and bowls, hand made by Krimper, completed the interior. When the two major exhibitions at the NGV were held, the retrospective in 1959 and the memorial in 1975, the Landaus were lenders to both. They are notable in the exhibition catalogue amongst the few Sydney clients involved. None of their other close friends in Sydney had furniture by Krimper.

Recognition of Krimper was limited in Sydney, despite the influence of his small number of clients. Charles Lloyd Jones was the most significant of this circle. Not only was he an influential art patron, but

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Top
Eric and Constance Stokes in their living room at 14 Winifred Crescent Toorak, 1956. The small red TV dinner table on the left was designed and made by Eric for Mountjoy Furniture. Behind Constance, who is sitting on a Fler LC chair by Fred Lowen, is her painting *Woman Watching Fireworks*. Photograph courtesy of Lucilla D'Abrera

Bottom
Living room, 14 Winifred Crescent Toorak, 1970s, showing a glimpse of the Krimper bookcase on the right and beyond it, the coffee table. A 'Falcon' chair by Norwegian Sigurd Resell is seen below Stokes' *Woman Brushing her hair*; to the right is *Woman with Orange Flower*. Photograph courtesy of Lucilla D'Abrera

Opposite Page
Schulim Krimper, Bookcase 1951 Black Bean (Castanospermum australe), eucalyptus (Eucalyptus sp.), plywood, glass, copper, brass (a-j) 174.7 x 137.4 x 39.8 cm (overall) (closed) National Gallery of Victoria, Melbourne Purchased, 2006. Photograph courtesy of the National Gallery of Victoria

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also, as Chairman of David Jones, responsible for the 1961 appointment of Robert Haines as Director of David Jones' Fine Art Gallery, where Haines had a significant impact on broadening the range of decorative arts and crafts for sale. Haines held exhibitions of Krimper furniture there throughout the 1960s and Lloyd Jones was a fellow collector. A notable piece that was sold by Sotheby's in 1992 to the Art Gallery of South Australia was the 1955 cedar and silver ash chest of drawers on stand.[43] The chest had been part of the interior scheme at the family seat, 'Rosemont', Woollahra, but like many other Krimper pieces in public ownership, its important provenance is not recorded in the online record.

Constance and Eric Stokes

One of the four Krimper bookcases in Australian public collections (now in the NGV) belonged to Constance and Eric Stokes. Constance Stokes (1906–1991) trained at the National Gallery School and, despite enjoying critical and commercial success, the patronage of Sir Daryl Lindsay and Sir Keith Murdoch and the admiration of a younger generation of painters such as Nolan, Boyd and Brack, somehow failed to benefit from the revival of the 1980s that saw artists like Preston and Cossington-Smith resume their place as household names. A number of exhibitions and books have recently sought to address this and there are many arguments put forward as to why Stokes suffered scholarly neglect.[44]

Eric Stokes (1904–1962) is sometimes stereotyped as a Melbourne establishment figure devoid of artistic leanings. However, he had a long-standing involvement in design and an interest in furniture, including home carpentry and commercial manufacture. Although Stokes rose to be a director of the family company, Stokes Pty Ltd, known for its silverware, badges and tokens, he considered himself from the 'poor branch' having gone to work at Stokes on the foundry presses as a 15 year old after his father died. There was a side to Eric's character that longed to buck the system. He loved Italy and Italians and talked of throwing up everything to go to Italy and setting up a delicatessen! When Italian immigrants started arriving in Melbourne, Constance and Eric embraced the cultural change. Eric was proud of Constance's success as a painter and it was together that they built, decorated and furnished their houses.[45]

Constance Parkin married Eric Stokes in 1933 and, having lived in Europe, she sought to emulate a bohemian life by setting up their first home at Grosvenor Chambers, 9 Collins Street, Melbourne, a purpose built block of artists' studios. A 1935 photograph provides us with an early glimpse of Constance's decorating and collecting style, with its Michael O'Connell wall hangings beside her paintings above single beds and modern table units. This image is important evidence of Stokes' long history of investing, even when funds were limited,

Opposite Page
Stokes' dining room looking through to the studio of Constance Stokes, 1970s. Photograph courtesy of Lucilla D'Abrera

Above
Stokes' dining room in 1956 with the dining table Eric modified and Fler chairs. Photograph courtesy of Lucilla D'Abrera

in high quality, and more importantly, artist/craftsman designed and made furnishings.[46]

As the family expanded, they moved, first to a white timber kit house imported from America in Elwood and then in 1950 to Evans Court, Toorak. Eric had commissioned Edward Fielder Billson to design the house in 1948. The family of five was only there for a short time moving out in 1952 as Eric's business came under financial pressure. The following years were spent in various places including the family poultry farm at Croydon until 1956 when they moved into another newly built Billson house in Toorak.

1953 had brought huge success for Constance in London, where, amongst artists such as Dobell, Drysdale and Friend, she was singled out for critical acclaim at the Twelve Australian Artists Exhibition at the New Burlington Galleries.[47] The couple travelled to Europe for the British Council event to mark the coronation and while there, took a trip to Italy where they both sought inspiration – Constance for her painting and Eric for new business ideas, in this case, Italian outdoor furniture and anodized aluminum picnic ware. On their return to the farm, Eric began replicating this modern furniture, made from plastic piping stretched over a metal frame, all by hand. His chicken farm partner Bert Reardon joined him in the business, but it was essentially Eric's project. Mountjoy Furniture sold well and the Stokes' eventual home in Toorak had many Mountjoy chairs and tables, including up to the minute ones for TV dinners.

However, together with this light, modern furniture was the Krimper bookcase. When biographer Anne Summers wrote of Constance 'the excavation is now complete. There is nothing new to discover about this artist other than a small number of paintings in private collections', she was writing in the context of a desire to halt the wearisome history of Stokes - extraordinarily successful in the 1930s, 40s and 50s, but repeatedly 'rediscovered' and forgotten thereafter.[48] The Krimper bookcase, however, may perhaps cast new light on Stokes as a collector and client and provide evidence of the designer's frequently referenced year of creativity in 1950.

Georges Gallery Exhibition 1951
Stokes purchased the bookcase at the Georges Gallery exhibition in 1951.[49] It was made in 1950, the year Haines encouraged Krimper to experiment and make what he wanted, rather than produce furniture to order. The year's work resulted in the pivotal exhibition 'Furniture by Krimper' which included what Krimper considered his 'outstanding pieces'.

It was highly regarded and received critical acclaim. Haines arranged the twelve pieces in group settings, with the 'book and music case' listed as one of four elements in the 'Section of a Study' (blackbean). The room settings included Harold Hughan pottery, paintings lent by Mrs F May, furnishings by Georges and books lent by book dealer Margareta Webber. Here Haines presented 'furniture as art' and it had an immediate impact in Melbourne. The show was a sell out, attracting new buyers and much needed publicity and it resulted in a reversal of fortune for Krimper; clients came to him and he was able to dictate the taste and style of their purchases rather than other way around.

New house, new studio, new furniture, 1956
The similarities between the Landaus and the Stokes are clear: participation in the art world, connections to curators, dealers and patrons and a similar attitude to the integration of art, design and interiors which attracted them to architects and furniture makers. In both cases, their houses and interiors are known and documented, expanding our knowledge of their furniture collections.

It was at the new house in Toorak, however, that the differences between the collecting style of the Stokes and that of the Landaus, emerges. Eric bought a beautiful block of land on the Yarra at 14 Winifred Crescent, Toorak, around 1954. He commissioned the family's second house from EF Billson, who he considered to be the top architect of the day. Billson designed the house to fit into it the sloping block, with two floors on the top and a basement/studio underneath, and the Stokes moved there in 1956. As the dark studio was unusable for Constance she set up in the family room, from where she could supervise the children. Stokes worked until her

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death in 1991 in this light studio, with its view to the Yarra filtered by a riotously colourful garden, the layout giving her a long vista from the dining room through to her easel.

It was in the adjacent living room that Constance installed her Krimper bookcase. Like the Landaus, the Stokes used the bookcase as a display cabinet for their most personal treasures. Above all, it was home to a set of 1921 Encyclopedia Britannica, beautifully leather bound on Bible paper, given to the couple as a wedding present. Eric, like Krimper and Landau, a curious reader on a self-educated path, frequently consulted them. The children, however, were never allowed to use them.

For Stokes, the Krimper bookcase was a hard won investment, the result of painstaking work. 'The only part of the house that we had to be careful of was "The Krimper piece". We weren't free to just open it up and look, you had to ask permission. It was the pride and joy'.[50] Even the Landaus, who could afford to have their whole house furnished by Krimper and had a more casual attitude to it as a result, carefully located their bookcase in a bedroom and treated it more cautiously. The bookcase remained the Stokes' only piece of Krimper furniture until years later, possibly after Eric's death in 1962, when Constance bought a coffee table, a more practical, everyday piece used in the living room.

The decoration of the new Toorak house in 1956 was a joint effort for Constance and Eric. Together they hung wallpaper from a Hawthorn importer of Japanese grass papers. But it proved impractical for hanging pictures, so after a while they tore it down and painted the walls. Bamboo temple blinds were used on the windows (hung like curtains) Frances Burke fabrics were sewn into cushions and curtains,

as Constance had been doing in her interiors since the Elwood house in the late 1930s. Eric's building skills were used to add a simple marble shelf over the fireplace. He adapted a wooden table they had had in Elwood by adding smart tapered legs and a painted glass tabletop.

As the 1950s wore on, the range of well-designed furniture available to the Stokes grew. Photographs taken in 1956 and the 1970s show a variety of Australian chairs by Fred Lowen, Fler, Tessa and imports such as Norwegian Sigurd Ressell. Constance knew many of the Australian designers she collected personally, including Frances Burke, Fred Lowen and Grant Featherston, whose Boyd house in Ivanhoe they visited after getting to know Mary Featherston, who studied interior design at Melbourne Technical College (RMIT University) with daughter Lucilla Stokes. In the same way she invested in furniture from the proceeds of paintings, Constance selected sculptures, whether a bust by Polish born Zygmunt Kranz or something by Clive Stephens, as well as paintings by friends Sali Herman, Alan Sumner and up and coming Mexican artists. The large collection of Hughan pottery, however, was a collection Eric and Constance enjoyed building together. If Constance sold a painting, the couple would drive to Glen Iris to visit the Hughans and buy a piece to add to the collection. Though they never displayed their Hughan pottery in the Krimper bookcase, the two collections clearly went hand in hand as Haines had partnered them at the 1951 Georges show.

With a far more eclectic collection than the Landaus', the interior scheme at Toorak was unified by the dominance of Constance's paintings in every room. The arrangement was changed frequently, as was the colour scheme. Eldest son Michael installed a lighting system to show off the paintings; this had

been secondary to the architect when the house was built. Social life at the Toorak house could not have been more different from that enjoyed by the Landaus. A nervous cook, Constance was terrified of being a hostess and having visitors; Eric had to accept business associates would not be coming to the house. Visitors were mostly relatives. Her artistic social life was outside the home, at George Bell's studio where she worked every Thursday evening. Even her best friend, Anne Montgomery, whose friendship Constance depended on, seldom visited. Constance believed there wasn't time for art, family and friends and every spare minute was spent in the studio.

Conclusion

Reflecting on Krimper's success, Lane makes the point that the furniture maker had found a niche market somewhere between the mass produced 'contemporary' furniture of Ward, Meadmore and Andrews and the popular reproduction 'period' furniture equally in demand after the war.[51] While it is arguable whether these designers ever produced furniture on a truly mass scale, it is true to say Krimper found a small, appreciative audience for the type of craftsman furniture he wanted to make.

Krimper's clientele was, according to Lane 'composed predominantly of immigrants, many of whom had flourished in their new country, but included an increasing number of discriminating Australians'.[52] By immigrant, Northern European is assumed to whom informed and selective taste came naturally, but was unusual and acquired in Australian-born clients. However Landau did not grow up in a sophisticated apartment in Vienna, but had acquired his discrimination just as carefully as his Macksville-born wife, who was the decision maker in the commissioning of Krimper.

The lenders to the 1975 Krimper retrospective included several important and influential emigres such as Paul Morawetz, but also establishment Melbourne academics, business people, artists, institutions and people involved in the art world. Along with the Landaus, the Mushins and the Broons, are Wimmera-born, Gennazzano Convent-educated Constance Stokes, the Presbyterian Ladies College and St Mary's College at the University of Melbourne. If any socio-economic classification is revealed, it is a group of patrons with a common profession: Melbourne specialist doctors. Lenders included Dr and Mrs Champion de Crespigny, president of the Victorian branch of the Australian Medical Association in the 1970s, Dr and Mrs RS Smibert, Dr and Mrs A Marshall, Dr and Mrs Robert Diskin and Lady Travers, widow of the prominent ophthalmologist, Sir Thomas. It is possible that the characteristics Krimper's clients most often shared were an interest in art and a desire to buy furniture

of a high quality that their friends and colleagues also admired.[53]

State art museums and galleries can be scant on acquisition information and where provenance information does exist, it often remains as paperwork on a hard copy file, rather than digitised and researched. Provenance extends beyond the chain of ownership that art museums record as proof of authenticity; it is also meaningful history. Understanding Krimper and his clients is not just important for the history of 20th century Australian design but for wider Australian cultural history. The extensive Landau Collection and the Constance Stokes bookcase, with their accompanying photographs, documents and oral histories, and their stories both contrasting and complementary, offer a rare opportunity to view Krimper through the prism of provenance.

Catriona Quinn, who works as a research consultant to Shapiro Auctioneers in Sydney, was a curator with the Historic Houses Trust of NSW for more than ten years and developed collections and exhibitions in the area of 20th century houses and interiors.

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Endnotes

1   Some, like Paul Kafka (1907-1972), Steven Kalmar (1909-1989) and George Korody(1900-1957) have also been collected and researched by the Museum of Applied Arts and Sciences and Sydney Living Museums in the last twenty years.

2   Schulim Krimper, 'An Outline,' *Krimper*, National Gallery of Victoria exhibition catalogue, Melbourne, 1975.

3   'Living Room in Mr Robert Haines' flat in Brisbane, designed by the owner', *Decorative Art, the Studio Yearbook of Furnishing and Decoration* 1953, Rathbone Holme and Kathleen M.Frost (eds), (London: The Studio Publications, 1954), 33.

4   Pair of benches c.1950, Acc. 4:0030.001-2.

5   Despite publicity in *House and Garden* and support from the Museum of Contemporary Crafts in New York, which bought a piece, the exhibition was not a commercial success. Few pieces sold (and most of those to Elspeth Krimper's New York cousin) though all remained in the US. Terence Lane interview with Robert Haines, 29/351 Edgecliff Road, Sydney, Krimper, 22 November 1982, NGV Records Management Unit file.

6   Schulim Krimper, 'An Outline'.

7   Documented in the exhibition catalogues for *Krimper*, the retrospective held at the National Gallery of Victoria in 1959, *Krimper* the memorial exhibition held at the NGV in 1975 and *An Important and Unique exhibition and sale of furniture and woodwork from the family estate of Schulim Krimper (1893-1971) Master Furniture Craftsman*, Adam Galleries, 349 Collins Street, Melbourne, 1981.

8   Terence Lane, *Krimper*, (Melbourne: Gryphon, 1987).

9   Terence Lane, 'Krimper Furniture in the National Gallery of Victoria,' *Australian Antique Collector*, January/June 1984 remains one of the most useful in terms of tracing provenance.

10 Terence Lane, 'Krimper, Schulim (1893–1971)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/krimper-schulim-10765/text19087, published first in hardcopy 2000, accessed online 5 August 2015.

11 Terence Lane, 'Schulim Krimper and Fred Lowen: Two Melbourne Furniture makers', Roger Butler (ed), *The Europeans: Émigré artists in Australia, 1930–1960*, (Canberra: National Gallery of Australia, 1997).

12 Keith Finlay, 'Artist with a Spokeshave,' *The Argus*, Melbourne, 15 August 1952
trove.nla.gov.au/ndp/del/article/23181302
accessed 5 August 2015.

13 Joan Leyser, 'Timber is his Life', *Australian Home Beautiful*, July, 1950, 15–18.

14 Leyser, 'Timber is his Life', 15–18.

15 Information from author interviews with the Landau family.

16 Family documents, including school reports, citations and certificates from a high school in Vienna in 1913, a German Technical High School in Brno in 1919 and the University of Graz in 1928 testify to the transience of the education experience forced on Jewish students like Janek Landau in Europe between the wars.

17 Rina Huber, *Letters to My Father*, (Darlinghurst NSW: Sydney Jewish Museum, 2013).

18 Author interview, 1 December 2015, with Heinz Gerstl, who worked in the Gerstl furniture company from about 1949.

19 The built in furniture at the Landau House and several others was credited to 'M.Gerstl Cabinet Works' in *Houses Interiors and Projects – Harry Seidler* (Sydney: Associated General Publications, 1954). Gerstl was Harry Seidler's cabinetmaker of choice (author interview with Penelope Seidler 26 November 2015) and furnished many of his houses and office projects.

20 Michael Gerstl (1908 -1975) was a cabinetmaker and the third generation in the family furniture business. He arrived in Sydney in 1947 and worked briefly for his brother-in-law Paul Kafka and at Berryman furniture before going out on his own in 1949. He rented space at Landau's mill from 1952 to 1961. The business continued to expand for decades.

21 Immigrant clients' warm embrace of modernism in architecture is explored in Rebecca Hawcroft, 'Migrant architects practising modern architecture in Sydney, 1930-1960', *Historic Environment* vol 25 no 2, 2013.

22 Information from Christopher Thompson, recalling a conversation he had with Joyce Landau as to why she bought Krimper furniture. The possibility of 18th century Venetian furniture shows a more eclectic taste than would be assumed by the ownership of a Seidler house and Krimper furniture.

23 Information of Marion Landau, 18 August 2015.

24 Schulim Krimper, 'An Outline'.

25 Tim Bonyhady, Good Living Street, *The Fortunes of my Viennese Family* (Allen and Unwin, 2011).

26 Siobhan McHugh, transcript of interview with Harry Seidler, 11 October 2003. Caroline Simpson Research Library, Sydney Living Museums.

27 Terence Lane interview with Robert Haines, 29/351 Edgecliff Road, Sydney, Krimper, 22 November 1982, NGV Records Management Unit file.
Elspeth had a cousin in New York who funded the business.

28 Information of Peter Landau, 21 September 2015.

29 Information of Marion Landau, 18 August 2015.

30 Introduction (uncredited but probably by Robert Haines), 'Furniture by Krimper' Georges Gallery, 1951.

31 The earliest reference, 'Furniture by Krimper', lists this style as a 'book or music case.' Terence Lane called them 'double-staged bookcase or display cabinet'.

32 NGV D147-1981and NGV 2006.218.a-j. The bookcase acquired in 2006 was a major purchase for an Australian piece of furniture at $20,000 http://www.michaelreid.com.au/Resources/LM02_Krimper.pdf

33 NGA73.573.A-B.

34 michellepotter.org/articles/Sydney-friends-of-the-ballets-russes-dr-ewan-murray-will

35 Lane, 'Krimper Furniture in the National Gallery of Victoria,' 45, fig.4.

36 NGA73.573.A-B object file correspondence, courtesy of Alice Desmond.

37 MAAS 88/663 object file.

38   Submission for Acquisition, Trustees meeting 29 June 2006, National Gallery of Victoria.

39   John McPhee, *Australian Decorative Arts in the Australian National Gallery*, (Canberra: Australian National Gallery, 1982).

40   Painted by Adamovich, former Red Army soldier, at the State Porcelain Manufactory in 1921, the plates depict scenes of the Russian Civil War and were sold by the family at Sotheby's Russian Art and Faberge Sale, 27 November, 2007, Lot 613.

41   Lenore Nicklin, 'Komon, Rudolph John (Rudy) (1908–1982)', Australian Dictionary of Biography, National Centre of Biography, Australian National University, http://adb.anu.edu.au/biography/komon-rudolph-john-rudy-12754/text23003, published first in hardcopy 2007, accessed online 26 September 2015.

42   'Member profile Freda Potok,' *Look*, Art Gallery of New South Wales, July 2015.

43   Charles Lloyd Jones' Collection, Sotheby's, Sydney, 19 July, 1992, Lot 66.

44   Lucilla Wyborn D'Abrera, *Constance Stokes, Art and Life*, (Melbourne: Hill House Publishers, 2015).

45   Author interview with Lucilla D'Abrera, 3 December 2015.

46   Joseph Burke, historical note to D'Abrera, *Constance Stokes, Art and Life*, vi

47   Old and new in picturesque harmony. A peep into a modern and very interesting studio flat', *The Australian Women's Weekly*, 26 october 1935, 37

48   Anne Summers, Finding Constance Stokes', D'Abrera, *Constance Stokes. Art and Life*, ix.

49   The provenance is detailed in the NGV's file, Submission for Acquisition, Trustees meeting 29 June 2006, compiled by curator Geoffrey Smith, who in a conversation with the author, confirmed that this acquisition (and the notes above) was made in close consultation with Terence Lane.

50   Information of Lucilla D'Abrera 3 December 2015.

51   Terence Lane, *Krimper,* (Melbourne: Gryphon, 1987).

52   Lane, *Krimper*. The use of the expression discerning to describe his Australian clients dates back to Robert Haines, 'His style has grown from his aim to create furniture worthy of the most discerning members of the community', 'Furniture by Krimper', 1951.

53   *Krimper*, National Gallery of Victoria,1959 and *Krimper,* National Gallery of Victoria exhibition catalogue, Melbourne, 1975.
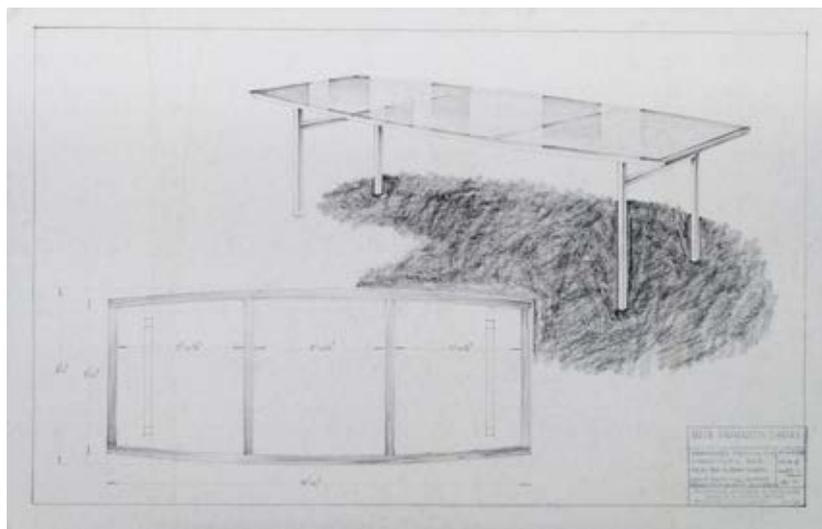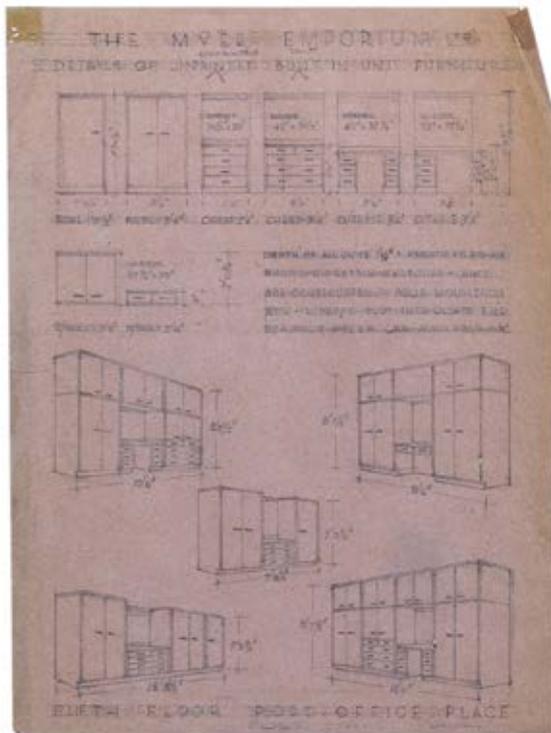
Top left
Ron Rosenfeldt, drawings
for built-in Unit Furniture
produced by Myer Emporium.
RMIT Design Archives,
Rosenfeldt collection

Top right
Rosenfeldt, Gherardin &
Associates, drawing of a
reading chair for Melbourne
University Library. RMIT Design
Archives, Rosenfeldt collection

Bottom
Rosenfeldt, Gherardin &
Associates, drawing of a table
for Melbourne University
Library 1956. RMIT Design
Archives, Rosenfeldt collection