

PAST. PRESENT. FUTURE.
AN ESSAY.

**ADELAIDE MODERN IS AN EXHIBITION OF
THREE COMPONENTS:**

PART ONE. THE PAST: AN ACKNOWLEDGEMENT
OF SOUTH AUSTRALIA'S MID-TWENTIETH CENTURY
FURNITURE DESIGN AND MANUFACTURE.

PART TWO. THE PRESENT: A CONTEMPORARY
RESPONSE BY SOUTH AUSTRALIAN DESIGNERS
TO SIX MID-CENTURY SOUTH AUSTRALIAN
FURNITURE PIECES.

PART THREE. THE FUTURE: AN EXPLORATION
THROUGH RESEARCH AND PROTOTYPING BY
DESIGN STUDENTS FROM THE UNIVERSITY OF
SOUTH AUSTRALIA AND FURNITURE STUDIO
ASSOCIATES FROM JAMFACTORY.

INTIMATE, EVER-PRESENT...AND OVERLOOKED?

Furniture is our steadfast companion, enabling and supporting the fundamental needs of daily existence. As described by theorist Bernard Cache, furniture is

“that object that is directly connected to our bodies. For our most intimate or most abstract endeavours, whether they occur in bed or on a chair, furniture supplies the immediate physical environment in which our bodies act and react; for us, urban animals, furniture is thus our primary territory.”¹

Yet furniture, multitudinous, ever-present, and in direct contact with our bodies, is perhaps the most overlooked of all objects and possessions. “...it fades into the background – always there but never consciously perceived in any way.”²

Throughout history, the physical outcomes of human endeavour in recent pasts has been particularly subject to being overlooked and undervalued, “too new to be worthy”³ and “too common for [its] own good.”⁴

“We need time for new pieces to take a hold on our affections. How will we have time to value them if we are so quick to destroy them? Furniture, readily disposed of and easily replaced, has been particularly subject to the continuum (and conundrum) of time.”⁵

So too, the furniture manufacturing industry in South Australia has been overlooked in records of the State’s relatively short history since colonisation. Aside from two unpublished theses written in the late 1970s⁶, information about furniture manufacturing in South Australia is scarce.

Thanks to the exquisitely referenced inspiration in Khai Liew’s contemporary furniture⁷, we know about the *tiersmen* who cleared in the Adelaide Hills region of stringybark, providing timber to fuel and construct the new colony. But maybe we never knew that a cabinetmaker was amongst those who arrived aboard HMS Buffalo in 1836⁸, that Adelaide’s early cabinetmaking businesses were almost entirely concentrated along Hindley and Rundle Streets and included a number of Chinese proprietors⁹, or that many of the first cabinetmakers were also upholsterers and undertakers.¹⁰ We may have forgotten that skilled immigrants from post-WW2 Europe were major contributors to the South Australian furniture industry. We have almost certainly forgotten that long before last year’s closure of General Motors Holden’s manufacturing plant at Elizabeth, the move to steel car bodies in the 1930s caused the redundancy of two hundred Holden woodworkers at the Woodville plant.¹¹ Prior to this, of course, car bodies were essentially timber cabinets on wheels.

As object and product, furniture is the trustworthy, ever-present companion of our daily existence, subject to fashion, taste, and price. The furniture industry in South Australia has similarly accompanied the state’s economic fortunes of growth and decline, reflecting the impact of social, economic and cultural change.

THE PAST: ...THE WHOLE HOG MODERN... A FASHION THAT WOULD PASS?¹²

With its early twentieth century origins in the Bauhaus in Germany, De Stijl in The Netherlands and Scandinavian design, modernism took longer to become established in Australia compared with Europe and the USA. Although not always in accordance with the pure modernist principles of functional (and social) need, carefully selected materials, commonly available machining techniques, and simplicity of appearance and construction, by the 1950s, the 'modern style' became mainstream and largely accessible to everyday consumers.

"About 60 years ago this movement called modernism began. Thirty years ago it was accepted by the profession in Europe, 20 years ago in America. Only since the last war has it been professionally accepted here, and look at us now! Suddenly we go the whole hog modern. Suddenly everyone is building glass boxes, even those who stoutly resisted the movement before the war, calling it then simply a fashion that would pass."¹³

Several factors contributed to the influence of modernist values and principles in the South Australian furniture industry. WW2 provided a boost to secondary industry in South Australia. This included furniture manufacturers, some of whom had benefited from large war effort commissions to produce ammunition boxes. Furniture factories, including T.H. Brown & Sons P/L, introduced mass-production equipment and techniques during the war.¹⁴ South Australia's post-war population increase, resulting largely from migration policies, drove the need for new home construction. South Australian Housing Trust development of new suburbs including Elizabeth in the north and Christies Beach in the south required unprecedented housing construction. This in turn led to increased employment in, and productivity for, the furniture industry. New home owners wanted new furniture that suited their new houses.

"The acceptance of 'the New' in twentieth-century design demands a rather public process of assimilation. It forces the participating designers, retailers and publishers to locate, cultivate and develop modern design's restricted audience. Radical furnishings, furniture and interiors representing a major departure from the mainstream require retailers, both large or small, to encourage consumer confidence..."¹⁵

In 1955, interior designer, publisher and public commentator on modern design, Margaret Lord held one of her popular design courses

in Adelaide. Margaret Lord encouraged the public to think about design and furniture. She disseminated the principles of good design to homeowners, manufacturers (and designers) across Australia through her publications and design classes. Her popular book, *Interior Decoration: A Guide To Furnishing The Australian Home*¹⁶, was the most significant publication of its type at the time. It contained clear and practical advice for homemakers. The book contains a chapter on modern furniture that set out "rules"¹⁷ for selecting appropriate furniture for the modern Australian home, and her 'good design' principles for furniture.

"Our furniture must perfectly suit the needs of people here in Australia now, not the needs of people in England a hundred years ago. It will be utility furniture, but utility doesn't mean ugliness... whatever the material, it should be used honestly; never disguised to look like something else...they must be designs which the machine can produce, in mass, without any loss of quality or beauty. Mass production then becomes the means of cheapening good things and bringing them within the means of everyone."¹⁸

Lord also communicated her views on the responsibility of consumers, designers, manufacturers and retailers to enable the production and supply of quality and affordable modern furniture.

"...when starting to talk about modern furniture, the kind offered to us in the stores today is generally poor because so few manufacturers have understood and appreciated the true ideals of the modern movement. When manufacturers realize that the majority of people really want good modern furniture, he will begin to employ the best furniture designers he can get to work out designs for him. This will cost him money in the first place but he should realize that, when these sound designs are turned out in hundreds by mass production, they will have an assured market. He won't be taking the risks he does when he simply gambles on some new line."¹⁹

South Australia's first formally qualified industrial and interior designer, Langdon Badger, completed his studies at East Sydney Technical College in 1951 and returned to Adelaide soon after to open a furniture showroom in Grenfell Street. In 1954 he commenced teaching interior design courses that were popular with the public through the Workers Education Association (WEA). Australian design historian Michael Bogle describes the influence high profile design figures had on consumers in the 1950s as enthusiastic and

authoritative impresarios. Like Langdon Badger in Adelaide, design showroom and studio principals such as Marion Hall Best in Sydney and Frances Burke in Melbourne were

“...major facilitators, introducing new design and designers to growing urban audiences. By fostering innovative products, these studios, galleries and shops cultivate clientele and nurture design trends which [were] ultimately absorbed by the established department stores and furniture showrooms.”²⁰

Many of the Australian pioneers and champions of modernist furniture design were associated with their architectural peers in professional practice through public and private project commissions. In 1956, the South Australian Institute of Architects hosted the Sixth Australian Architectural Convention: *Architecture and Man*, in Adelaide. Invited speakers from interstate included avant-garde furniture designers Fred Ward and Gordon Andrews, interior designer Marion Hall Best, and champion of the modern home in Australia, architect Robin Boyd.²¹ One can only imagine the influence these prominent visitors to Adelaide would have had on the audience that, in addition to architects and designers, would have also included suppliers to the design industry and interested members of the public.

The introduction of television in the early 1960s had significant impact on furniture design, manufacture, and retailing. Consumers demanded lighter pieces that could be easily moved into position close to the television set and seating that would be comfortable for extended viewing periods.

“The unit type of lounge suite can be bought piece by piece by young home-makers or by a growing family. There is no need to buy a complete suite. Most popular seating is furniture of exposed and polished wooden frames. This type is durable and light as well as high fashion. Lightness makes it easy to move furniture to create a family viewing circle.”²²

The above 1966 excerpt from Adelaide’s daily afternoon tabloid *The News*, and similar articles and special features in large circulation lifestyle magazines such as *South Australian Homes and Gardens*, suggests modern furniture and its role in everyday life was a topic of mainstream interest as well as a progressive and often experimental field within the design professions. In combination, the effect was growing consumer demand for modern furniture at all price points, and an increasing desire to own pieces designed and made by the South Australian furniture companies, such as the six pieces by T.H. Brown & Sons, FLER Co & Staff, Kerby, Leo Conci & Sons, Macrob, and E.R. Noblett & Son that have been the inspiration for this exhibition.

THE PRESENT: TOO NEW TO BE WORTHY?²³

The second part of the *Adelaide Modern* exhibition presents contemporary responses to the six original pieces by South Australian furniture design practitioners.

Furniture manufacturing industry in South Australia has been in decline since the late 1970s. Increasing competition from imports and competition for the household consumer dollar from other industries like the electronics and whitegoods industries have proven too much for many manufacturers who have closed their businesses.

Writing in 1979, David John Higgins identified another factor in the decline:

“...if we look closely into the furniture industry in South Australia, we see that it is still a cottage industry at large, made up of numerous family factories, that until recently have been concerned mainly at how much profit they can make for themselves, at the expense of modernising and updating their factories. Another point which is important, is that because of the numerous family concerns, there has been a lack of cohesiveness if the industry preventing it to think of itself as one industry and plan the future accordingly.”²⁴

Family businesses make up a significant proportion of all South Australian small-to-medium enterprises (SMEs). They are by their very nature generational, self-reliant, and determinedly focused. These characteristics, which are of course the great strength and success of founding and establishing generations, are not always sufficient to carry subsequent generations through impacts of expanding global competition, unprecedented economic forces and technological change. Of the six inspirational manufacturers that form the foundation of this exhibition, only the names of Conci and T.H. Brown continue in some way. T.H. Brown & Sons (est. 1911) was an antecedent company of Workspace Commercial Furniture who acquired T.H. Brown in 1987. Workspace are now proudly manufacturing two of T.H. Brown’s original pieces as ‘re-issued’ designs, the *Danish Bar Stool* (circa 1950) and the *Martelle Bar Stool* (circa 1950).

Workspace’s commitment to its company origins is relatively unique in Australia, although there are well known international examples of licensed re-issue of iconic modern furniture pieces. It is therefore

important to recognise other sources of the continued presence (and influence) of mid-century modern South Australian furniture. Jason Harris, Managing Director and Auctioneer of Adelaide auction house, Scammells, observed recently in his blog:

“The “Mid-Century Cycle” has been on us now for over 15 years in Australia. Typical cycles run between 8 and 15 years, are we at the end? No. The market is still very strong with increasing demand...It seems we just can't get enough.”²⁵

The days of being able to acquire a T.H. Brown & Sons armchair or a set of E.R. Noblett & Sons nesting tables during the local council kerbside hard waste collection week²⁶ are certainly long gone. The role of auctioneers and second-hand furniture retailers, whether they be specialists or ‘disposalists’, cannot be underestimated. It could well be that this humble segment of furniture trading remains the most effective counter to the duplicate furniture market that devalues and disrespects original design and manufacture.

In 2006, JamFactory presented an exhibition of contemporary South Australian furniture design, *Salon South*. The accompanying catalogue essay identified that the local furniture industry “...has become very much the domain of the designers and their specialised collaborators”²⁷ rather than that of manufacturers. In 2018, this is still very much the case, except perhaps for an increasing diversity of practitioners involved in furniture design and furniture design and making.

The disciplinary territories of contemporary furniture designers are not necessarily fixed. In addition to specialist furniture designers, currently in South Australia, product designers, interior designers, sculptors, architects, jewellery and metalwork designers, and landscape architects amongst others all create original and custom furniture pieces. Some of these practitioners are studio-based designer-makers, while others design and then collaborate with joiners and manufacturers to fabricate their designs. Some create primarily for exhibition and commission, others produce custom pieces for clients, while others create furniture as part of larger commissions for domestic and commercial interior design, architecture or landscape design projects. Some combine their creative practice with teaching. Only a very few design furniture for serial production.

For *Adelaide Modern*, a diverse group of South Australian designers were invited to respond to the six mid-century pieces, including: two studio-based practitioners Karen Ellis and Takeshi Iue; academic and studio-based practitioner Peter Walker; architecture practice Studio Gram; interior design and architecture practice Williams Burton Leopardi; and multi-disciplinary design practice Enoki. All have an impressive track record and long-standing interest in furniture design. Importantly, each of the six contemporary designers felt an affinity with one of the six modern pieces that they chose to respond to in their work for *Adelaide Modern*.

Aurora by Caren Ellis references the transience of design movements. Drawing upon the influence of Memphis postmodernism, Ellis’ response to the FLER Co & Staff *Narvik daybed* causes us to consider the intersection between movements, as both a reactive move beyond the contemporary, and as a retrospective acknowledgement of the continuum of time. Some modern elements, such as the simplicity of form and structure are carried forward, while others, like the honest neutrality of materials, are reacted against. The friendship between FLER Co & Staff founders Fritz (Fred) Lowen and Ernest Rodeck was forged in an internment camp following their flee from Nazi Germany. At its peak, FLER Co & Staff had manufacturing bases in every Australian state. The Sanskrit origin of *Aurora* means the first rays of the dawn sun and was chosen by Ellis in recognition of the new life the two men created for themselves.

Peter Walker’s *Echo Chair* is a contemporary version of the wing-back chair. Using the T.H. Brown dining chair as his starting point, Walker’s piece responds functionally to the intimacy of dining with a loved one and sculpturally to the floating form and negative spaces of the modern T.H. Brown chair. Constructed from eucalyptus timber and acoustically rated ‘eco panel’, *Echo Chair*’s wing shape directs the two diners’ attentions toward each other and focusses their conversation, spatially and audibly.

In response to the E.R. Noblett & Sons *nesting tables*, *Madonna and Child* by Takeshi Iue, explores spiritual and familial notions of nesting, protection and security. Influenced by the efficient enclosure of the modern nest of tables that neatly telescope within each other for convenience and flexibility, Takeshi’s piece is a sculptural study of form and lightness through two connecting circular/cylindrical elements of English limewood. Inspired by the subject of Raphael’s *Madonna and Child with Book* (circa 1503), the piece can be carried in one hand. Takeshi enables the user to pick up their ‘nest’ and take it with them.

PART THREE.

Most members of Enoki's studio team had memories of Leo Conci & Sons *outdoor setting* featuring in their lives at some point - in the backyards of their childhood homes or in the rented share houses of their early adulthood. Enoki's *Amore* lounge and *Appoggio* planter box is an affectionate acknowledgement of mid-century suburban life in Adelaide. The strongest collective memories were that the Conci chairs were always in a pair and that the setting, often stood on a (often home-made) concrete verandah or concrete slab paving. Enoki has fondly given these memories form. The *Amore* lounge is designed as a 'love-seat' for two and exposed aggregate concrete is used in combination with the steel rod elements. A further recollection of home-made cushions on the Conci chairs to provide extra comfort manifests in the circular upholstered pads of the lounge.

Studio Gram's *Party Wall*, is another celebration of domestic suburban life of the 1950s, 1960s and 1970s. Their response to the *Macrob wall unit* is a self-acknowledged party piece, inspired by the portrayal of groovy house parties in 1960s movies where the sequence moves from room to room with different characters and action taking place in each space. *Party Wall*, is a division of space (just as the house party was a division of action and events), where each component of the grid provides for a re-appropriated icon of modern living. The piece privileges and accommodates the object with details learned from modern furniture design.

To create *Treasure Chest*, Williams Burton Leopardi drew upon the same meticulous process they undertake to design living spaces for their clients. This is an ethical process that necessarily generates understanding of how their clients like to live, revealing meaning and values that drive the design resolution. Williams Burton Leopardi were concerned with the purpose of the original *Kerby sideboard* "to display and hold possessions, including the ones best hidden away"²⁸ and the recognition that while a sideboard may get discarded and re-sold (just as the Kerby piece itself has been), the treasured objects it once displayed or held within, will be retained. As such, *Treasure Chest* is a spatial reworking of function and meaning, a pared-back sideboard or maybe a multi-faceted spatial element, that provides prominence for some objects and concealment for others.

THE FUTURE: THAT WHICH NEVER PREVIOUSLY EXISTED²⁹

If Australian furniture design in the mid-twentieth century was characterised by an optimistic and energetic determination to replace stylistic reproductions of the past and move into a new and unprecedented future, it is of interest today to consider what might characterise South Australian furniture design of the future.

For the third part of the *Adelaide Modern* exhibition, the six iconic pieces of mid-century South Australian furniture were once again positioned as creative counterpoint and inspiration, this time for response by a group of fourteen future designers comprised of students from the University of South Australia's School of Art, Architecture and Design and Furniture Studio associates from JamFactory. The group worked together to research the historical context of the original furniture. They considered their design propositions from the point of view of future social, technological and environmental constructs: major influences over the next 20 to 50 years; the impact of smart and advanced technologies on human environments; the type of materials designers will be able to access; the evolution of production processes; and the future functions of furniture in interior and exterior environments.

The students and associates conducted research into the South Australian manufacturers of the six mid-century pieces. Together they shared information about the manufacturing methods, capabilities, products and commercial impact of each manufacturer. The groups also discussed social and political issues of the mid-century era in local, national and international contexts.

Each student and associate then selected the item of South Australian mid-century furniture that interested them the most. They were asked to study a similar item in their own home over the period of a week, observing its existence and documenting how it is used each day. The studies were documented through a combination of drawings, written text, photographs, and videos and published on blogs. Students and Associates then responded to their chosen furniture piece by producing design concepts and fabricating a prototype. The prototypes were presented to the group and critiqued, with six pieces chosen for the *Adelaide Modern* exhibition.

Andrew Carvolth and Dean Toepfer's *Post Industrial Series* is inspired by the multi-generational lifespan of T.H. Brown & Sons. Therepurposing of reclaimed and scrap materials speculates on the future of furniture manufacture. Just as companies like T.H. Brown

evolved new mass-production techniques in response to consumer demand, *Post Industrial Series* anticipates a new way of making, which is in fact a return to 'folk craft', in response to increasing post-consumer waste, downturn in local manufacturing, rise in material costs, and diminishing availability of raw materials.

Luca Lettieri's *4,000,000* is a statement about the irresponsibility of consumerism, particularly manifest in food and packaging waste. From a starting point of Leo Conci & Son's outdoor setting, Luca's highly experimental prototype challenges traditional and modernist ideas of furniture making and arts practice, with reference to concepts of post-minimalism and absurdism.

SMP Dome is Yolanda Lopez's response to the compartmental elements of the *Macrob wall unit*. The exploration of advanced 3D printing filament for the *Adelaide Modern* prototype was undertaken in combination with Yolanda's interior architecture honours research study into smart materials. This directed an investigation of furniture that changes form.

Jake Shaw's *Mycelial Matters* proposes sculptural pieces of ambiguous function. Working with mycelium, the fundamental building block of fungi, the work questions how the materiality of the past will (or will not) transition into the future and how convention may evolve into unprecedented outcomes. The expansion and compression of the 'growing' mycelium references the separated and contracted arrangements of the E.R. Noblett & Sons *nesting tables*.

The organic foundations of *Honey Bags* by Madison Stockburger originated from her exploration of Leo Conci & Sons *outdoor setting*. In recognition of increasing threats to the ecological balance, dwindling natural resources, and uncontrolled use of plastic, Madison speculates on a future 'garden' where the chair isn't in the garden, but rather, where the chair is the garden. *Honey Bags* is a preservation of native South Australian flora in both function and form.

Sally-Anne Wickes and Samantha Gold's *FC48* is inspired by the FLER CO. & Staff *Narvik daybed* with the year 2048 in mind and a focus on using reclaimed industrial materials. In Sally-Anne and Samantha's 2048 future, the furniture industry has shifted from internationally manufactured imports to user-built pieces constructed from repurposed materials. The design approach is low-tech, reduces the carbon footprint, and reuses waste material from local industry.

In a 2006 article on the demise of furniture manufacturing in South Australia, the current South Australian Minister for Industry and Skills, the Hon David Pisoni, identified factors impacting on the industry.

"Consumers are different today. Kids mortgaged up to the hilt want their house to look like something out of a magazine. And the new retail chains can offer them a dining suite, lounge suite, TV cabinet, sideboard and bedroom furniture – all for under \$3000 – with interest-free finance for a year. It's in the latest colours and looks okay for a while but by the time they come to pay for it, it'll look more like landfill than a decent bit of furniture."³⁰

The speculative prototypes for the future of South Australian furniture design and manufacture presented in *Adelaide Modern* challenge our acceptance of an expected future and offer other possible and thought-provoking scenarios. Importantly, they demonstrate that amongst South Australia's youth there is a cohort of emerging designers who willingly and enthusiastically accept the responsibly to create and influence the future. Just as furniture designers and makers of the mid-twentieth century were striving for "...a better tomorrow made possible by good design"³¹, so too are South Australia's contemporary and emerging furniture designers and makers.

JOANNE CYS
LFDIA is Professor of Interior Architecture
University of South Australia

ANDREW WALLACE
Program Director for the Bachelor of Interior Architecture
University of South Australia

ANNA BROWN
Lecturer in Product Design
University of South Australia

1. Bernard Cache, *Earth moves: the furnishing of territories*, Massachusetts Institute of Technology, 1995 (trans. Anne Boyman, Ed. Michael Speaks), p. 30.
2. Derek F. Wrigley, *Fred Ward: Australian Pioneer Designer 1900-1990*, Derek F. Wrigley, Canberra, 2013, p. 200.
3. Fran Stropin and Susan Marsden. Fran Stropin and Susan Marsden (eds), *Twentieth Century Heritage: Marking the Recent Past*, Australian Heritage Information Network, Adelaide, Australia, 2001, p.3.
4. Peter Spearritt quoted in Fran Stropin and Susan Marsden, 2001, p. 3.
5. Fran Stropin and Susan Marsden, 2001, p. 41.
6. John Reginald Heneker, *The Furniture Manufacturing Industry in South Australia 1836-1936*, unpublished thesis, O'Halloran Hill College of Further Education, Adelaide, 1977 and David John Higgins, *The Furniture Manufacturing Industry in South Australia 1936-1979*, unpublished thesis, Adelaide College of the Arts and Education, Adelaide 1979.
7. Khai Liew, *Tiersmen to Linenfold*, JamFactory Contemporary Craft and Design, Gallery One, Adelaide, Australia, 9 June – 22 July 2007.
8. John Reginald Heneker, 1977, p. 6.
9. John Reginald Heneker, 1977, p. 27.
11. Robert Reason, 'Curator's introduction' in *20th Century Style: Furniture*, exhibition catalogue Art Gallery of South Australia, 15 August – 2 November 2003.
12. This subtitle references Robin Boyd, 'The next step in house design', paper presented in Symposium III: Design for the Individual at the *Sixth Australian Architectural Convention: Architecture and Man*, Adelaide 28 May – 1 June 1956, p. 2.
13. Robin Boyd, 1956, p. 2.
14. David John Higgins, 1979, p. 23.
15. Michael Bogle, *Design in Australia 1880-1970*, Craftsman House, Sydney, 1998, p. 68.
16. Margaret Lord, *Interior Decoration: A Guide To Furnishing The Australian Home*, Ure Smith P/L, Sydney, 1944.
17. Margaret Lord, 1944, p. 39. Lord lists six "rules" to apply when selecting furniture for the home. "These are: (a) Design suitable to purpose and material used. (b) Good craftsmanship. (c) Good proportions. (d) Graceful lines. (e) Fine detail ornament (if any) in right places. (f) Harmony in texture and colour."
18. Margaret Lord, 1944, p. 43.
19. Margaret Lord, 1944, pp. 42-43.
20. Michael Bogle, *Design in Australia 1880-1970*, Craftsman House, Sydney, 1998, p. 68.
21. A special issue of the *Quarterly Bulletin for the South Australian Institute of Architects Inc.*, May 1936, contains the Convention program. Fred Ward, Gordon Andrews and Marion Hall Best spoke at a session on the afternoon of 31 May entitled 'The Design of Everyday Things'.
22. *The News*, April 19, 1966, p. 31 quoted in David John Higgins, *The Furniture Manufacturing Industry in South Australia 1936-1979*, unpublished thesis, Adelaide College of the Arts and Education, Adelaide 1979, p. 34.
23. This subtitle references Fran Stropin and Susan Marsden, 2001, p.3 to reinforce the continuum of time and the relativity of our values.
24. David John Higgins, 1979, p. 43.
25. Learn Antiques Team, 'Mid-century bonanza', June 15, 2018, FurnitureGallery, www.learnantiques.com.au accessed on 4/8/18.
26. One of the authors of this catalogue essay will never forget the day she saw a Tessa T1 two-seater lounge, two swivel chairs and a footstool awaiting the hard waste collection truck outside a house in the next street. By the time she raced home to hook the trailer up to her car, they had gone...
27. Joanne Cys, 'Salon South', catalogue essay for *Salon South* exhibition catalogue, JamFactory Adelaide, March 26 – May 29, 2006.
28. Caroline Cameron, Associate at Williams Burton Leopardi, in conversation with Joanne Cys, 26 July 2018.
29. This subtitle references journalist Keith Newman's 1954 description of modern furniture: "Modern furniture is what it is, strange shapes and all...because designers have...seized on design opportunities which never previously existed." Keith Newman, 'Fashions in furniture: contemporary', *The Sun*, 1 September 1954, p. 3. quoted in Kirsty Grant, 2014, p. 2.
30. David Pisoni quoted in Bill Nicholas, 'Carved to pieces', *The Independent Weekly*, November 4-10, 2006, pp. 52-53.
31. Dean Keep, 'The Collector Collecting the past: memories of mid-century design', in Kirsty Grant, 2014, p. 76.