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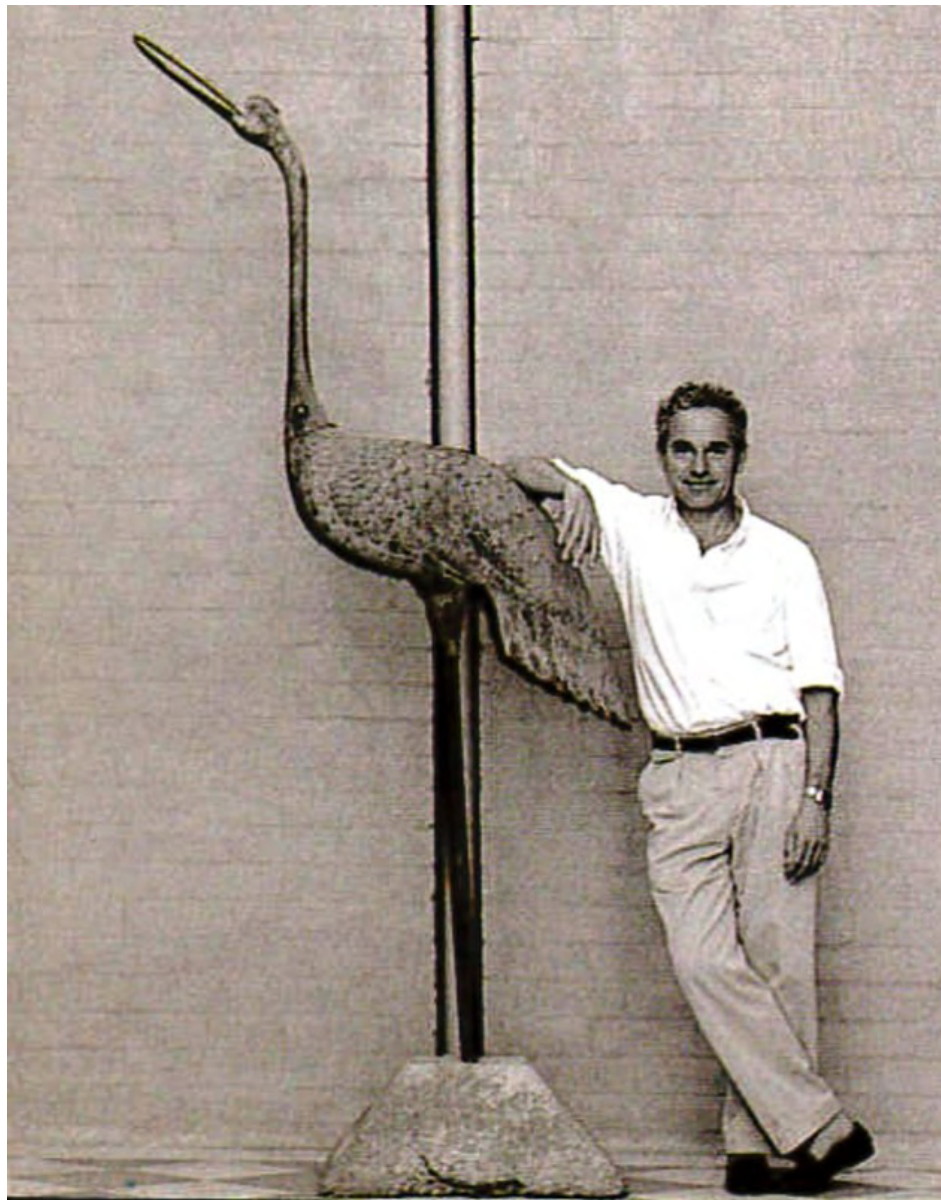
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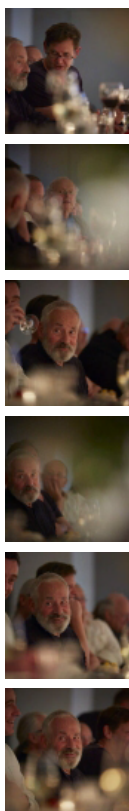
## GEORGE FREEDMAN – A LIFE OF COLOUR & DESIGN

📅 JANUARY 29, 2014 📁 ARCHITECTURE / DEDECE EVENTS / DEDECE SPECIAL FEATURES / DEDECE SYDNEY / DESIGN FEATURE / DESIGN NEWS / INTERIOR / INTERVIEWS / KNOLL / Q & A WITH DEDECE / TRENDS 👤 JOHN ENGELEN 💬 3 COMMENTS

15



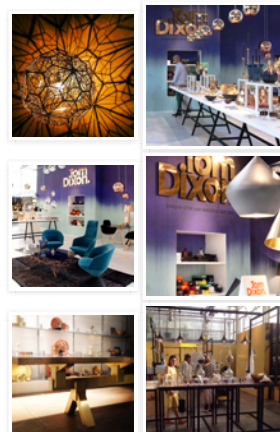
GEORGE FREEDMAN IS AN AMERICAN-BORN INTERIOR DESIGNER WHO HAS MADE GREAT CONTRIBUTIONS TO AUSTRALIAN INTERIOR DESIGN CULTURE OVER THE PAST 40+ YEARS.



### INSTAGRAMS

by @dedece

63 photos  
1,500 followers



### DEDECE SKYSCRAPER PROJECT

► VISIT PROJECT

SEARCH 550+ SKYSCRAPERS FROM AROUND AUSTRALIA



**de de ce** **australian**  
SKYSCRAPER DATABASE

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**de de ce**  
SPECIAL COVERAGE

**Salone del Mobile Milano**  
08/13.04  
2014

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Salone Internazionale del Mobile, EuroCucina, Salone Internazionale dei Mobili per Cucina, Salone Internazionale del Bagno, Salone Internazionale del Complemento d'Arredo, SaloneSatellite  
FieraMilano, Rho

### TOM DIXON'S 2013 CATALOGUE



George Freedman is one of Sydney's most admired interior designers.

Working fluidly within the corporate, commercial retail and residential architectural context, George Freedman occupies a unique position within architecture and interior design in Sydney.

He is a lover of vivid, varied and inventive colours. However whilst he is often stereotyped as a gifted colorist, with skill in the formulation of distinctive palettes, he also demonstrates a selective ability to manipulate essential form.

Freedman's early work in Sydney was mainly commissioned by corporate customers, but he quickly established a reputation and wide connections.

He has the ability and courage to reinvent himself with each new project. With this rare talent a multitude of spaces have found their realization.

George has developed an inimitable approach to interior design over the past 45 years, recognizable for its relentless attention to detail, inventive use of materials and commitment to creating spatial interventions rather than merely applying surface decoration.

He has now orchestrated numerous commissions across varied design typologies, each maintaining a paramount standard.

Few Australian interior designers and architects have realized such a legacy, and fortunately his conjuring of space continues to materialize in enchanting, idiomatic clarity.

#### ESCAMA'S 2014 CATALOGUE



#### ARTECNICA'S 2013-14 CATALOGUE





### **Brief Overview about George Freedman**

George joined **Knoll** International's Planning Unit in New York with responsibility for all the Knoll International's globally based corporate clients interior fitouts

In 1969, Knoll International sent George to Sydney ( upon the recommendation of Peddle Thorp & Walker Architects ), to help design the Executive Offices and Boardroom accommodation for the Bank of New South Wales ( now Westpac).

Upon the Bank of NSW project' completion – he stayed in Australia and formed a partnership ( both personally and professionally ) with Neville Marsh, eventually establishing Marsh Freedman Associates in 1973.



NEVILLE (L) AND GEORGE AT THE OFFICES OF NEVILLE MARSH INTERIORS AROUND 1971

Specialising in residential interiors, Neville Marsh ( 1931 – 1994), formerly with the British Colour Council, was also widely known for his colour work.

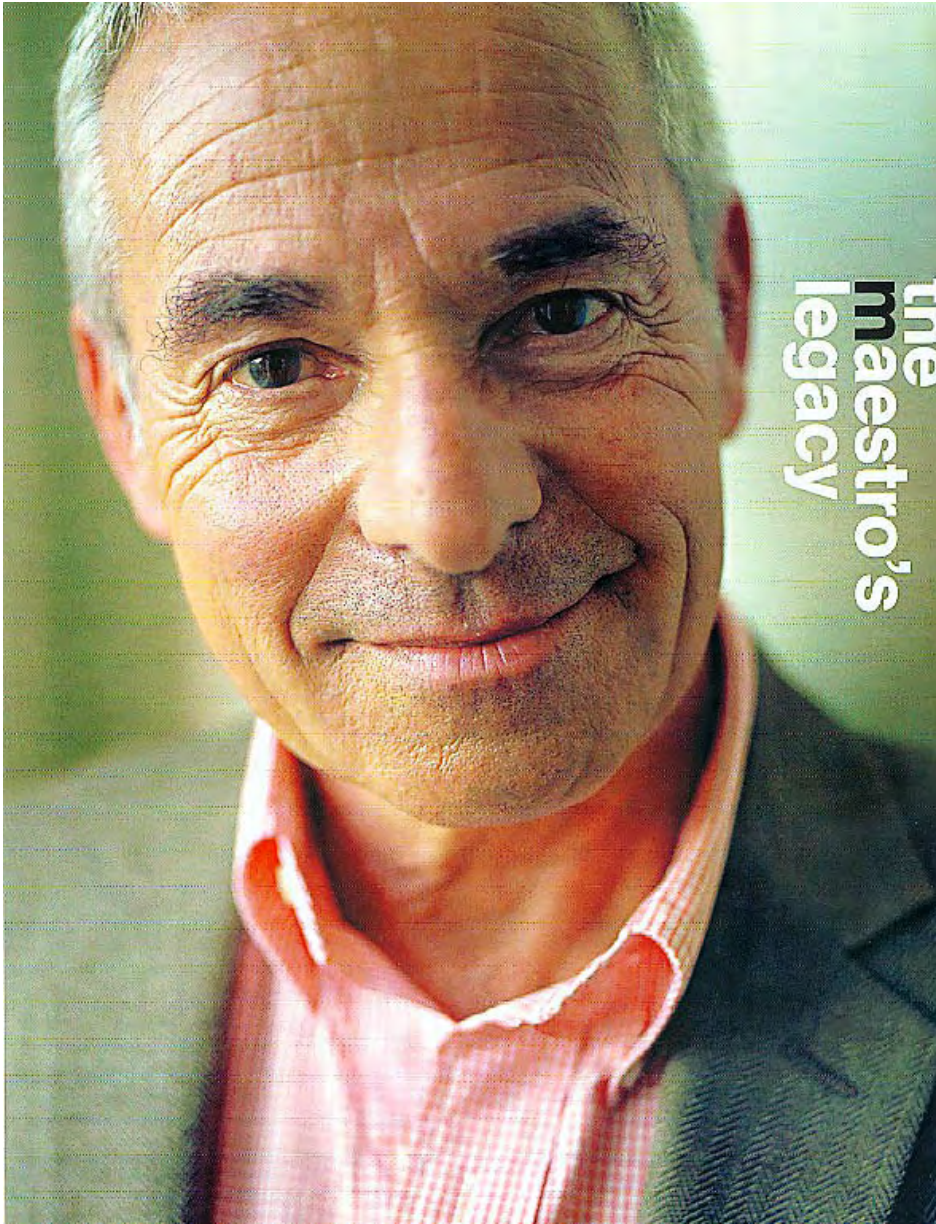
In the ensuing years, George has built a strong profile, with an impressive portfolio of work across a number of sectors.

Marsh Freedman Associates ( MFA ), would go on to foster the careers of many young architects and designers. ( [Bill McMahon](#), Arthur Collin, [Steven Varady](#), [Rob Pufflett](#), Tim Allison, [Sam Marshall](#), [Andrew Stanic](#), [Iain Halliday](#), [Ralph Rembel](#) and a number of other key designers setting the pace today ), they all trained in the legendary interior design office of **Marsh Freedman Associates** in the early 1980s

Later Neville Marsh retired in 1986, and moved to Italy. He died in 1994

In 2002, the MFA practice became **Freedman Rembel** ( in partnership with Ralph Rembel ) and has been recognised for its outstanding interior design, with projects including the refurbishment of the Queen Victoria Building, Sydney, and stage set designs for the Sydney Dance Company.

In 2010 Freedman joined **PTW Architects** as Head of Interior Design.



#### Australian Timeline

- 1968 Neville Marsh Interiors established
- 1969 George Freedman arrives in Australia
- 1970 George Freedman joins Neville Marsh Interiors
- 1972 Partnership Pacific Sydney
- 1973 Marsh Freedman Associates established
- .....Her Majesty's Theatre Sydney collaboration with Syd Baggs Architect
- 1974 Hoyts Theatres Sydney, Melbourne, Adelaide and Perth
- 1980 Five Ways Fusion Fashion Boutique Sydney
- 1981 Price Waterhouse and Partners Sydney
- .....Kinselas Theatre Restaurant collaboration with Glenn Murcutt and Michael Davies
- 1983 Leightons Holdings Sydney
- .....Order Imports Sydney
- 1984 Ralph Rembel joins Marsh Freedman Associates
- 1985 State Bank of New South Wales Executive Offices, Board Accommodation and Garden Level
- 1986 Powerhouse Museum Sydney
- .....Apple Computers collaboration with Allen Jack and Cottier Sydney
- 1987 George Freedman Architects established
- .....Claude's Restaurant Sydney
- 1988 Australian Pavilion Expo '88 collaboration with Anchor Mortlock and Woolley

.....Kraanerg set design for Sydney Dance Company  
1988 Bilson's a la Carte Restaurant Sydney  
1990 Arredorama Knoll Showroom Sydney  
1991 Marsh Freedman Associates becomes George Freedman Associates  
.....Soft Bruising set design for Sydney Dance Company  
1993 Penrith Panthers Leagues Club collaboration with Gazzard Sheldon Architects  
.....Macquarie Bank Executive Offices collaboration with Allen Jack and Cottier  
1994 Neville Marsh dies  
1996 Ralph Rembel becomes Partner at George Freedman Associates  
1998 Ampersand Restaurant Sydney  
2000 Mythologia set design for Sydney Dance Company  
2002 George Freedman Associates becomes Freedman Rembel  
2003 Queen Victoria Building Master Plan collaboration with Anchor Mortlock and Woolley Sydney  
2004 Medina Grand Perth  
.....Quay Restaurant Sydney  
2005 Freedman Rembel wins RAlA Commendation for Interior Architecture 2005  
2005 Elizabeth Bay Trust spaces exhibition  
2007 Buon Ricordo Ristorante, Sydney  
.....PBL Ground Floor Lobby, Sydney  
.....Qualia Resort, Hamilton Island, Queensland  
.....Onslow Apartments  
2009 Elizabeth Apartments  
2010 Joined PTW as Head of Interior Design  
2013 Curates dedece's Knoll 75th anniversary showroom



# The Classy Knoll

*Sydney Morning Herald*

*Thursday March 26, 1998*

ANTONIA WILLIAMS

Benchmark 20th-century designs get a fresh start in Sydney, writes ANTONIA WILLIAMS.

What is Knoll Studio? Says dedece's Tim Engelen, "it's the history of modern furniture. It's Bauhaus. It's what Eero Saarinen pulled out of the bin saying 'what about this?'. "

After decades of haphazard local licensing, rip-offs and cowboys, Knoll International has chosen dedece to relaunch its product in Australasia, starting with the design pantheon and looking for credibility; the credibility of Florence Knoll, who said: "No compromise, ever." So everything Knoll can be new again.

They've vox-popped the professionals, whittling the ask-list to include Mies van der Rohe's Barcelona chair and stool of 1929, Saarinen's pedestal chairs and tables, his Womb chair, the Riccio chairs, the d'Urso table, the paperclip table, Florence Knoll's oval table and the Propeller training tables.

In company with architects Harry Seidler (worked with Gropius) and interior designer George Freedman (worked with Florence Knoll, arriving here in the early '70s to put Knoll into the Bank of NSW), dedece is standard bearer of modernism, of the International Style.

This was defined by the 1954 Connecticut General Life Insurance Building in Bloomfield, Massachusetts, "the first time the interior was as much a part of the architecture as the building", Freedman says.

"Skidmore (Owings & Merrill) and Knoll took Mies imagery and made it into the American corporate ideal. Florence Knoll used these offices, the interaction of colour in the showroom, the white spaces, pale teak furniture and one black wall of Hans Knoll's office at 601 Madison Avenue to persuade the timid. Clients could peer in and see the reality."





GEORGE WAS ALWAYS SEEN WITH ONE OF HIS BELOVED ABERDEEN TERRIERS . HE HAS OWNED 6 SCOTTY DOGS OVER THE YEARS

Knoll Studio is based on the furniture produced at the new Knoll factory at Pennsylvania in the '40s, where Hans, son of Stuttgart Knoll, set up business far from the Third Reich with the architects and designers of the Bauhaus, by then in America, as well as Saarinen, Charles Eames, Harry Bertoia, George Nelson and Florence Schust, the designer who spent invaluable time studying at ITT in Chicago with van der Rohe, bonded with everyone, married Hans Knoll and became the company's creative driving force.

From 1968, Freedman worked for Florence's sidekick, Peter Andes. Florence, semi-retired, would make appearances from Miami. There had been the fateful day when the usual Florence-led philosophical debate with the architects at Skidmore on the direction of a veneer on the edge of a table brought stalemate. Again. This time they invoked the trade practices act and the planning unit was no more.

"From the '50s to the '70s, when you thought about contemporary design, all the best sellers were Knoll," Freedman says. It was a vast range, but it got duller. Even Florence felt that the Barcelona had become a cliché. But these things are timeless. Knoll still appears the essence of contemporaneity.

Freedman lives and works in east Sydney with several Barcelona pieces plus van der Rohe tables, Florence Knoll credenzas and Harry Bertoia chairs. In recent domestic interiors he's used the Saarinen Womb chair, the Bertoia high-back chair, a small and a large Saarinen dining table, Brno chairs, the Fratini low timber Kyoto table and Florence Knoll sofas in bright-red Cato, a handwoven wool designed by Sheila Hicks in the '60s.

### **George Freedman's Chronology**

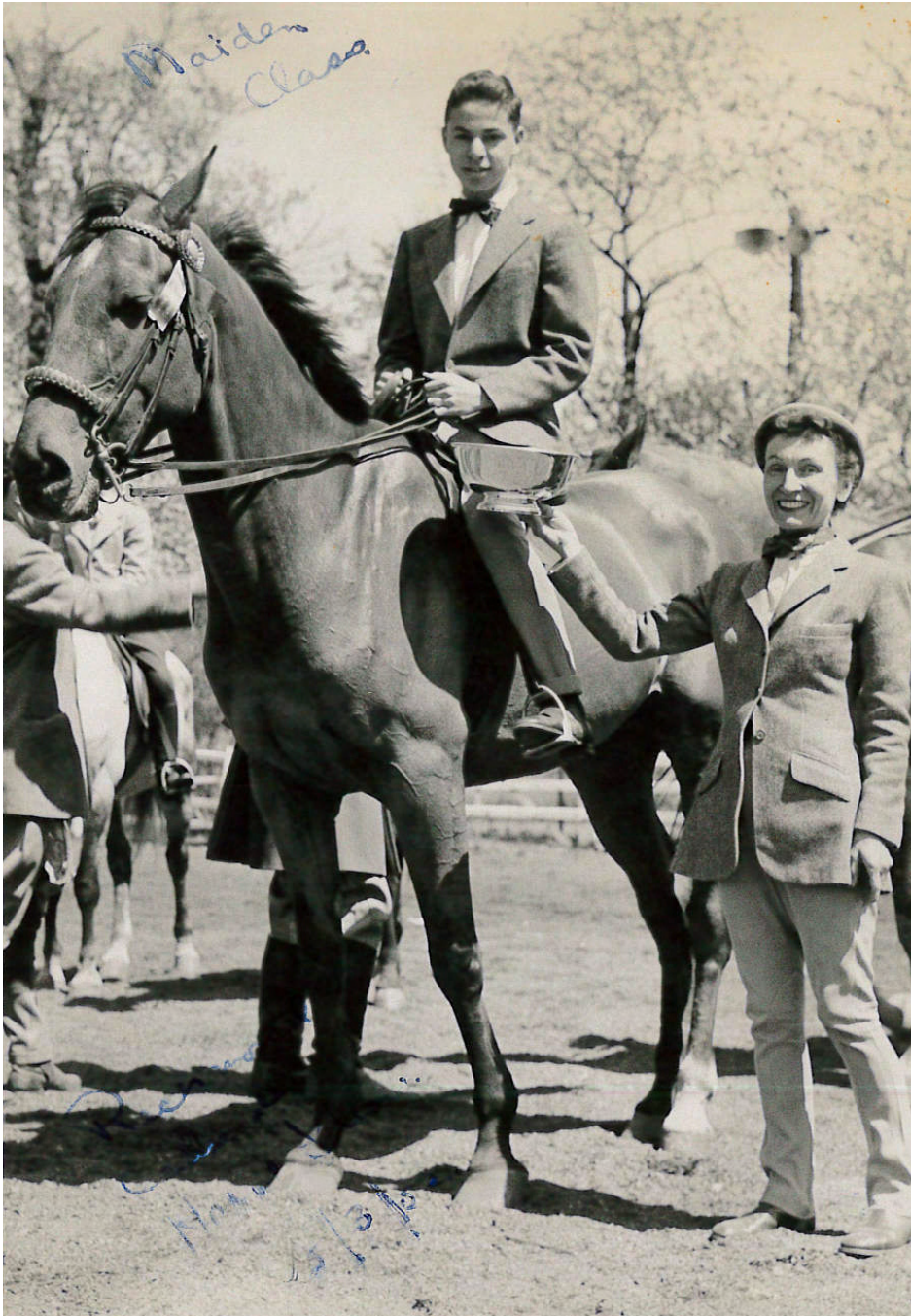
George Henry Freedman was born in 1936 in Brooklyn New York

He grew up in Brooklyn



GEORGE AGED 5

He attended Grammar School at Brooklyn Public School 167 from 1943 to 1948



GEORGE AT ABOUT 15 - FROM AN EARLY AGE GEORGE BECAME A LONG TIME LOVER OF HORSES AND BOW TIES

He attended Manhattan High School from 1949 to 1953

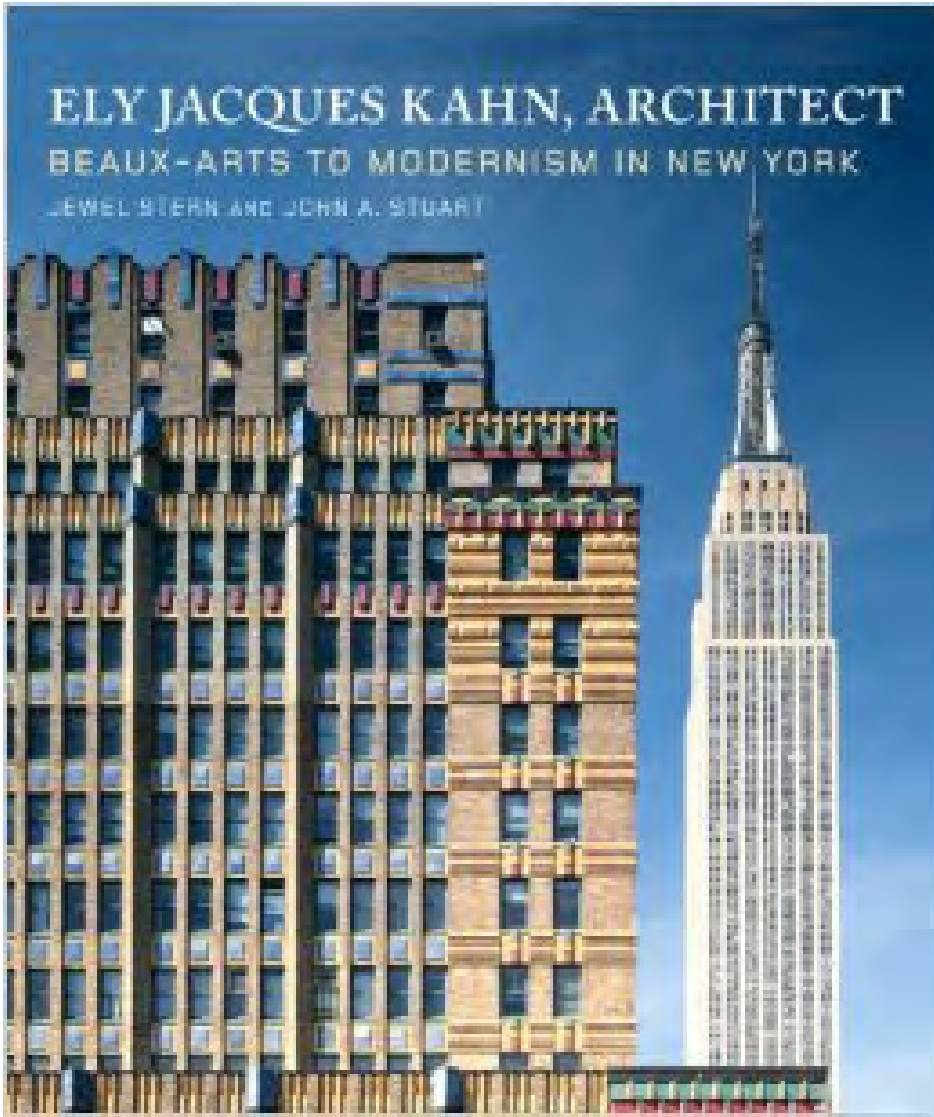
He studied architecture at Syracuse University from 1953 to 1958.



GEORGE AGED 19 AT SYRACUSE UNI



**Architectural Work in the USA**



During the 1960s he worked as an interior designer for architect Ely Jacques Kahn, / Kahn & Jacobs Architects, New York – whose work spanned the decades from Art Deco to the post-War International Style.



ELY JACQUES KAHN (CENTER) AT WORK IN THE 1960S

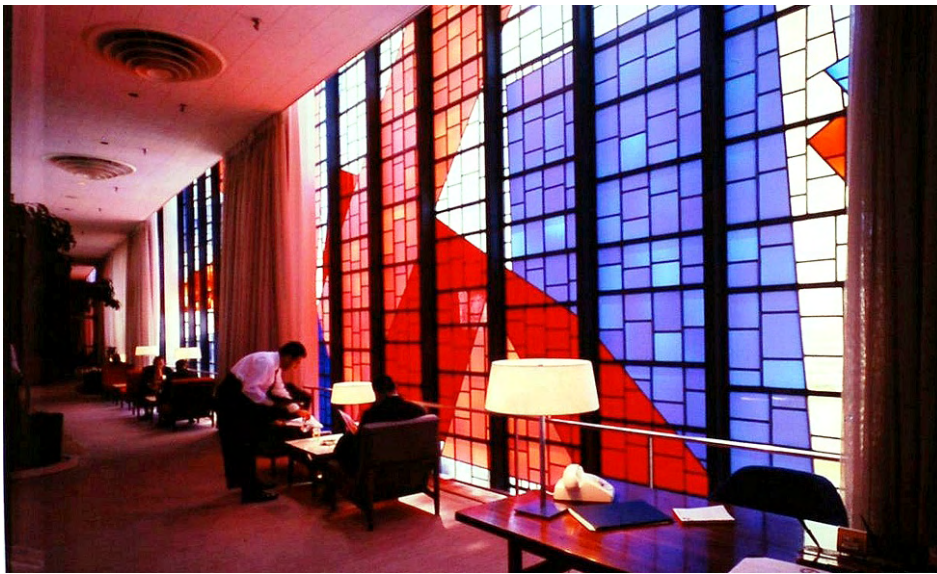


GEORGE IN 1958 AGED 22 - JUST COMMENCING ARCHITECTURE WORK AT KAHN & JACOBS ARCHITECTS

His work with Kahn & Jacobs included the interiors for the First Class lounge areas in the American Airlines passenger terminal at John F Kennedy Airport, formerly Idlewild Airport ( with Robert Jacobs) .



TERMINAL 8 AMERICAN AIRLINES (KAHN & JACOBS, 1960)



GEORGE DESIGNED THE AA FIRST CLASS EXECUTIVE LOUNGE

Between 1961 to 1965 George then pursued his passion for travel and painting for the next five years living and working in Ibitha, Amsterdam and London – exhibiting his Art in Amsterdam and Brussels in 1963 and 1964.

### Project work in the UK

In 1965 Freedman resumed his career as an interior designer with Tandy, Halford and Mills in London





**Converting the public to wine**

The Loose Box at Ewell was a pub which has now been converted into a wine bar and off-licence. Designed by Tandy, Halford and Mills, the space consisted of a 32 ft frontage and 43 ft from the front to the yard at the back. The bar has been extended nine feet into the yard area and a lavatory block has been added. The

remaining 1,000 sq ft of yard has been landscaped as a garden. The exterior, *below*, is painted charcoal, with white fascia and window frames, and red ply panels round door and window glazing. The bar interior, *right*, has caned bentwood armchairs, red *Cirrus* seating, and jockey caps on the wall. The ceiling is tongued and grooved pine, and at the bar end, *below right*, beams contain fluorescent tubes with in fill panels at the base to carry glasses.



**Bovril Group. Enfield**



### Offices at Enfield

The new offices of the Bovril Group at Enfield were designed by Tandy, Halford and Mills. The brief stipulated simple offices with prestige treatment only for special areas. The space is divided into six floors with Reception, far right, on the fourth floor. Right shows a typical executive secretary's office. A modified form of *Unilock* partitioning has been used and existing ceilings are covered with polystyrene tiles. The average interior cost was just over £3 per square foot.



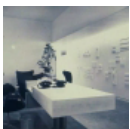


WAITING ROOM



THE CEO'S OFFICE AT BOVRIL

**Beecham Pharmaceuticals, UK offices**





**George returns to the USA and joins Knoll's International Planning Unit in New York – 1968**

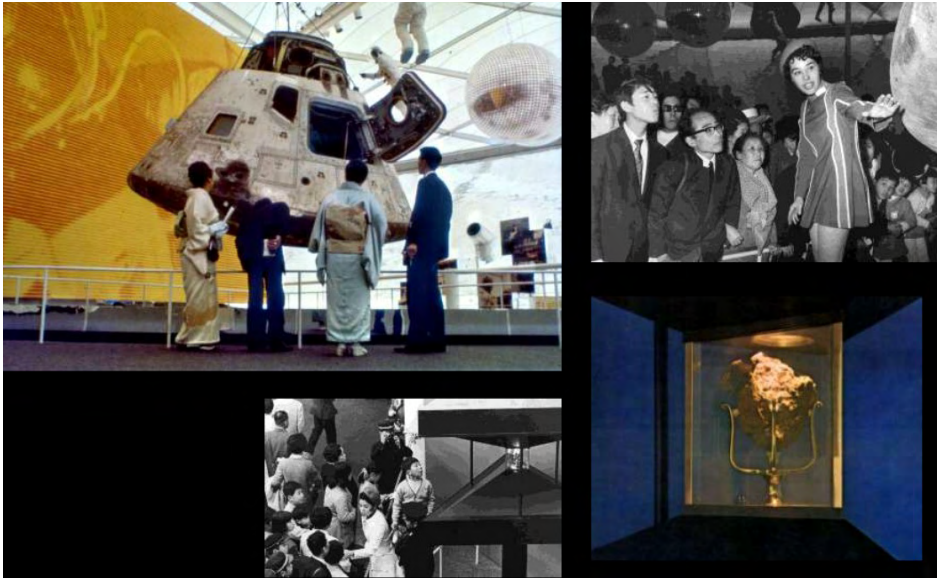
His projects included the US pavilion for the 1970 Osaka World Fair and Price Waterhouse Offices in Buffalo, New York.



In keeping with the historic 1967 moon landing and subsequent space explorations, the U.S. pavilion had a space age theme

The interior was inflated like a balloon, and made of fabric and cables. Artifacts such as the Apollo 11 space capsule were displayed to demonstrate NASA's achievements, and the centerpiece was a large piece of moon rock brought back by astronauts from Apollo 12 in 1969.

George designed the V.I.P dignitaries hospitality areas within the Pavilion.



### **George comes to Australia for Knoll International's "Planning Unit"**

In 1969, Knoll sent Freedman to Sydney to design the Executive Offices and Board accommodation for the Bank of New South Wales, now Westpac ( at the recommendation of the then Peddle Thorp & Walker Architects ).

The Bank of New South Wales, was Australia's first bank and operated from 1817 until 1982 when it became part of Westpac





His goal was to "Manhattanise and Internationalise" one of Australia's oldest banks' Corporate Headquarters



THE EXECUTIVE OFFICE OF THE GENERAL MANAGER OF THE BANK OF NSW - MR R.W NORMAN





BANK OF NSW GENERAL MANAGERS OFFICE

His training in the formidable commercial environment of New York in the 1960's was under the sagacious guidance of Florence Knoll.

This preparative association gave him the necessary ammunition to tear down the provincial bastions he encountered in his first Sydney project for the Bank of New South Wales



In 1970, 341 George Street ceased to be the Bank of NSW's Head Office and it lost its star tenant.

Thereafter it has been the premier CBD branch of NSW, now Westpac



During the projects duration George met Neville Marsh and they quickly became good friends

As the Bank of NSW project was finalising, George decided to remain working in Australia and worked 50 % for Knoll International and 50% for the then leading interior designer Leslie Walford Interiors.

A short time later in 1970, he started working with Neville at Neville Marsh Interiors ( est in 1968 )

#### **About Neville Marsh ( 1931 – 1994 )**



NEVILLE MARSH

Neville was born in Perth in 1931

After High School ( 1934- 1939 ) he followed family tradition to go on work on the land at his uncle's farm at Kogenup in South

Western Australia ( Near Albany ) .

But raising cattle on the wide plains of Australia's south west did not really hold his attention ,so he moved back to Perth



NEVILLE MARSH FAR LEFT IN PERTH 1950

Neville Marsh became a strong, vigorous, progressive West Australian decorator without any particular allegiance to a period or a fashion.

He moved from Perth to Sydney, and worked at David Jones for a few years

## HOME INTERIOR DECORATOR HERE TOMORROW

**MR DAVID HICKS**, the well-known young London interior decorator, will arrive in Sydney by air today from Hong Kong with his wife, the former Lady Pamela Mountbatten.

Mr Hicks is coming to Australia for David Jones' Ltd., in association with "Woman's Day" magazine.

While in Sydney he will arrange two "rooms" on the furniture floor at David Jones, where he will be from October 12 to October 21 inclusive.

Homemakers will be able to consult him, by appointment, and he will also give brief talks with colour-slides, in the Fine Arts Gallery at 12.30 p.m. This gallery can accommodate only 50 people and tickets, for which there is no charge, are by personal application only to Mr **Neville Marsh**, 6th floor, David Jones men's Market Street store.

Mr David and Lady Pamela Hicks will stay at the Australia Hotel. It will be his first visit to Australia, but Lady Pamela Hicks was lady-in-waiting to the Queen during her 1954 tour.

SMH OCT 6TH 1960

He had always been surrounded by pleasant objects in the home and stimulated to an appreciation of colour and form in an international setting.



ADVERTISEMENT IN ART AND AUSTRALIA MAGAZINE - JUN 1971

Surrounded by an eclectic collection of fabulous stock from art nouveau lamps to Finnish chairs, all housed in a Georgian showroom, Neville Marsh was one of the new breed of decorators bringing exciting design and refreshing outlook to Australian homes.

In the seven years he was established in his own business he left his distinctive mark on houses, theatres, and office in all states.

## Standards of designing

We had the annual general meeting of the Society of Interior Designers of Australia on Tuesday night.

This time it was held at **Neville Marsh's** showroom — that lovely old house in Queen Street, Woolahra — and Mary White was again elected president for the coming year.

Membership of this society which struggles to uphold the highest standards and ethics of design and the designing profession, now stands at about 70 in Australia.

SMH MAY 10 1970



1964 - NEVILLE MARSH AND MRS HARRY M MILLER CHOOSING FURNITURE FOR THE DRESSING ROOM OF JUDY GARLAND

# Louis XV touch at stadium

**Carpenters and decorators will begin installing £1,000 worth of plush fittings in a 12ft. square section of Sydney Stadium.**

They will be fitting out Judy Garland's dressing room—"in a manner fit for the star she is."

The American singer and actress will use the dressing room only twice, for perhaps an hour before and after her two Sydney performances on May 13 and 16.

But the cheerless stadium dressing rooms may never be the same again.

Three partitions will be torn down.

Bright paint will be spread lavishly on the dull grey walls, and wall-to-wall carpet will be laid across the wooden floors.

Waxy boxes' rubbing-down linoleum now stands will go Louis XV chairs; French perfume will be sprayed about to kill the waxy smell of rubbing-down linoleum.

Mrs Miller also told her husband he ought to have searchlights playing on the front of the stadium "in true Hollywood style."

Mr Miller accepted the suggestion — but has been unable to unearth a single searchlight in Sydney.

• Picture shows Mrs Miller and Mr Marsh choosing furniture for the dressing room. Mrs Miller is sitting on the chair Miss Garland will use.

## To get best

A pair of chandeliers will take the place of the two naked electric light globes now in the star's dressing-room, and £120 lamps with bases of French crystal will go either side of the white dressing-table.

"Miss Garland is used to the best — she's going to have the best Sydney can give her," said entrepreneur Mr Harry Miller, whose Pacific Promotions company is bringing her to Australia.

"And her dressing room isn't the only place we're going to perfume," he said.

"We are going to spray the whole stadium with French perfume."

"After all Miss Garland will be the whole show. She will be on stage for two hours."

The attractive American wife of Irish workman with interior decorator Mr Neville Marsh to choose the fittings for the star's dressing room.

SMH MAY 3 1964 JUDY GARLAND

Later in the afternoon, I took her down to Rushcutters Bay to show her where she'd be performing the two Sydney concerts. The soft spot that many of us had for Sydney Stadium wasn't shared by Judy. All she saw was a boxing stadium—and a fairly old and rickety one at that. I guess the ring and the ropes were a bit off-putting. She made a remark about the wire that separated the ringside seats from the bleachers, and I should have known it would be an issue that would raise its ugly head a little later. Judy was certainly more impressed with her dressing room, for which little expense had been spared. I'd enlisted the services of interior designers Ray Siede and Neville Marsh, two friends who worked an unbelievable amount of magic in transforming three change rooms most often used by sweaty and bloodied boxers and wrestlers into one elegant dressing room for Hollywood royalty. Ray and Neville gave the room a fresh coat of paint and brand-new carpet, they had chandeliers installed and Louis XV chairs, among many other ornaments (including a leather couch that now sits somewhere in the home of my former partner Deborah Hutton). Judy loved it.

FROM THE BOOK >> HARRY M MILLER: CONFESSIONS OF A NOT-SO-SECRET AGENT

Very much a part of decorator Neville Marsh's establishment, Ray Siede's brilliant modern work was uncompromisingly keyed in to the immediate scene. He used colour boldly and well and combined it with stainless steel and black leather in a stylish blend of texture.

Originally from South East Victoria where he spent some of his childhood on a farm, Siede began working with the Myer Emporium in Melbourne where he received his basic training in colour co-ordination and design.

He also attended Art courses at the Melbourne Technical College, including painting, fashion drawing, industrial and textile design and pottery making. He was interested in amateur theatrical, designing clothes and in carpentry – all which enriched his talents as an interior designer.

In 1964 Ray came to Sydney and decided to try out the ability he felt he had – with remarkable results.



RAY SEIDE

He preferred a stark uncluttered line in both architecture and room planning but compromises by using colour to offset the style of the room.

If the room appears to devoid of character and bare of exciting furniture shapes he uses bold flamboyant colours, but if the furniture is intricate and complex or complemented by important painting he uses a subtle monotone.

'I have a passion for Perspex, Acrylics and Plexiglas. I like metal and polished wood, blocks of glass and lacquerwork.' He uses pure wools, cottons and bright linens, leather and fur for upholstery.

Ray Seide left Neville Marsh Interiors in 1970 ( before George joined) to begin his own design company

**The wonderful**



## ***"Rooms on View"*** **exhibition.**

The organiser of this unique exhibition Mrs John Grant Cooper, is in hospital after having a serious operation last week so I was very surprised to hear her voice on the phone this morning still full of enthusiasm for Rooms on View and even working from her sick bed.

The exhibition will be held at the Daily Telegraph Home Centre to aid the Royal Blind Society and will be open for three weeks 7 days a week from October 10 to October 21.

The gala official opening will be on Monday, October 9 between 6 and 8 p.m. when the 12 decorators and (we hope) their subjects the personalities around whom the rooms will be decorated will be present.

These include Mrs Harold Holt, wife of the Prime Minister, whose room will be decorated by Leslie Walford, Gogie Withers and John McCallum, by Tom Gillies, Sir William Hudson by Mary White, Merle Obe-

ron by Cabana, Mary  
Quant by Marion Hall Best,  
Bob Sanders by Barbara  
Bridges, Mrs Michael White  
by Merle de Boulay, Sheila  
Scotter by Barbara McKe-  
wan, Lew and Jenny Hoad  
by Neville Marsh Interiors,  
Mr Bill Northam by Barry  
Little, Graham Kerr by  
Deric Deane and Nola Dek-  
yvere by Decor.

SMH AUG 5 1967

# AUSTRALIAN STYLE

AUSTRALIAN STYLE BOOK COVER BY BABETTE HAYES AND APRIL HERSEY 1970

1970 saw the publication of the first design book in full colour on Australian design and architecture – Australian Style – which [Babette Hayes](#) and April Hersey collaborated

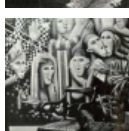
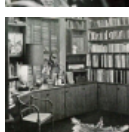
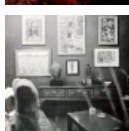
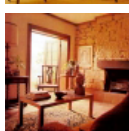
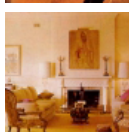
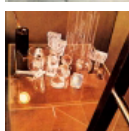
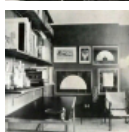
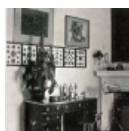
It featured the leading names of the times such as [Harry Seidler](#), [Ken Woolley](#), Neville Marsh, Albert Read, [Graham Gunn](#), Tom Gillies, Bruce Douglas, Dennis Bellotte, Ray Seide, Marion Hall Best, Reg Riddell, Robin Boyd, , Barry Little, Joyce Tebbutt, Leslie Walford, Florence Broadhurst, John Anderson, Gordon Andrews, Russell Whitechurch and many more.

It is now a reference book for Australian design in the 1960's

[Neville Marsh Interiors – projects](#)



A VIVID BEDROOM COMBINING RED AND GREEN WITH THE FRESHNESS OF NEWLY PLUCKED APPLE.  
THE WALLPAPER IS BY FLORENCE BROADHURST.  
INTERIOR DESIGNER: RAY SIEDE OF NEVILLE MARSH INTERIORS.





### George Joins Neville Marsh Interiors – 1970

Colour played an important role in the features we put together and readers were inspired to recreate what they saw. While designers and design stores comfortably worked with colour, finishes and furnishings, architects generally stayed with a more austere range of whites on walls, using timbers and natural stone on floors and walls, or carpet or rugs on floors with the occasional splash of colour. Others, like Neville Gruzman, favoured red for one of his clients, highlighting architectural detail and carpeting vast sweeps of flooring and floating staircase in red shag while Merlin Cunliffe, who ran design store Thesaurus in Melbourne, used vivid primaries on walls and upholstery. Joyce Tebbutt's Cabana, catering mainly for Sydney's conservative North shore, favoured heavy Spanish furniture, elegant painted Louis chairs and modern American imports with a colour palette of mid hues - greens, apricot and mandarin, yellows, aquas. Asia came into the picture with designers such as Neville Marsh and Barry Little introducing Asian lacquered furniture and grass wall papers in their subtly coloured interiors. Flamboyant designer Ray Siede and the more discreet American born architect George Freeman wowed us with exquisitely coloured interiors while at the top of the more traditional social echelons, clients sought out Leslie Walford in Sydney and Reg Riddell in Melbourne to create lavish, traditional and very aristocratic Franco-English interiors.

1960S AND 1970S BY BABETTE HAYES 2002

### George Freedman's Projects with Neville Marsh Interiors

A feature of these projects was an encompassing aesthetic of all elements, extending beyond furniture and decoration to functional fittings.

They also followed Freedman's formula in embellishing the symmetry and simplicity of Modernism with colour and contrasting materials and decoration.

### Hoyts Cinemas, 1970



HOYTS THEATRE PERTH

## On view

Do you know one of the most important and high-standard exhibitions to be seen for many years is about to break loose from September 13 for three weeks? The title — “Rooms on View 1971.”

Twelve leading interior decorators of Sydney, all members of the Society of Interior Designers of Australia, will create a complete room setting each.

Their rooms will present the best of international quality in a style of their choosing, and will be designed as if for some well-known personality.

About two dozen smaller displays will be created by other members of the society to illustrate the many sidedness and visual excitement of interior designing.

For the rooms, decorators and

personalities are: Tim Anderson's Holdings for Lady Cutler; Decor Associates for Mrs William McMahon; Barbara McKewan Designs for Mrs Indira Gandhi; Sheila Thomas of Decorators' Boutique for Sir Garfield Barwick; Little Interiors for Sir Robert Helpmann; Merle du Boulay for Mrs Alexis Albert; Anthony Morris for Harry Miller; Joyce Tebbutt, of Cabana for Prue Acton; Neville Marsh Interiors for Kim Bonython; Leslie Walford for Bobo Faulkner; Edmund Dykes Associates for Captain Ritchie; Marion Best for Peter Sculthorpe; Mary White for Evonne Goolagong, also Jim Hardy.

The exhibition will be staged at the Blaxland Galleries in Farmer's under the sponsorship of the Black and White Committee of the Royal Blind Society with an official opening by Mrs William McMahon and a gala on Monday, September 13.

This show has been in the planning stage for the last year and I can tell you we expect at least 30,000 people to view it during the three weeks. Watch out for more news.

AUG 5TH 1971

Partnership Pacific HQ, Sydney - 1972



**Two of the world's leading banks have joined with the Bank of New South Wales to form a new financing venture to channel overseas investment funds into Australian natural projects.**



**Mr. R. W. Norman,**  
general manager, Bank of  
NSW.

The Bank of New South Wales' partners are the world's largest bank, the Bank of America, and the Bank of Tokyo. The venture will be known as Partnership Pacific Ltd.

Each bank will have a one-third interest in Partnership Pacific.

The company's initial paid capital will be \$3 million—\$1 million contributed by each bank. In addition, the three shareholding banks will provide standby credit of \$3.3 million each.

This will give the new venture standby arrangements of about \$10 million, in addition to its capital, to cover opening stages of the operation.

Partnership Pacific intends to borrow locally, but the bulk of its funds will be raised overseas, the general manager of the Bank of NSW (Mr. R. W. Norman) said last night.

While some of the funds available to the Partnership Pacific Company might be invested in New Zealand, the main activities will be the arranging of special loans in local or overseas currencies to finance Australian developments, Mr Norman said.

The developments which would concern Partnership Pacific would be in the natural resources areas, mainly in the extractive field and in processing for export.

The general manager of Partnership Pacific would be nominated by the Bank of NSW.

The assistant general managers would be nominated by the Bank of America and the Bank of Tokyo. The head office will be in Sydney.

Mr. Norman said last night that the partners had no intention to increase the shareholding beyond the three banks at this stage.

The Bank of Tokyo and the Bank of America have both sought licences to operate trading banks in Australia in recent years.

These applications were denied, in keeping with the present policy of the Government not to grant banking licences to foreign banks.

The Bank of NSW is already a participating shareholder in the Australian Resources Development Bank, which is today seeking fresh funds from the public (see story at right).

The ARDB aims are similar to those announced by Partnership Pacific.

The ARDB although originally planned to do so, has yet to raise funds abroad.

Partnership Pacific Limited now operates as a subsidiary of Westpac Banking Corp.





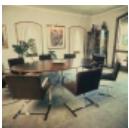
GIFT OF PARTNERSHIP PACIFIC LTD, 1989 TO POWERHOUSE MUSEUM

**Marsh Freedman Associates was established - 1973**



GEORGE AND NEVILLE IN 1978

**Neville Marsh Interiors – early work with George Freedman 1970's**





NEVILLE MARSH INTERIORS AT 123 QUEEN STREET WOOLLAHRA



MARSH FREEDMAN OFFICE AT 123 QUEEN STREET 1975

# Paint takes a turn in fashion circles

Paint manufacturers have struck back at the inroads being made by wallpaper and wood-panelling in the home decorating field.

## HOME STYLE

Research by Berger Australia has shown that people are more fashion-conscious in the home and want to update their decor almost as often as their clothes.

Paper and panelling were providing exciting new appearances for the home, and Berger felt that paint was falling behind in the fashion scene.

They assigned an interior decorating firm, Marsh and Freedman, of Woollahra, to create a new fashion scene with a new range of colours, the Vogue range.

"Previously these colours were available only to decorators and architects.

"We had to have them specially made for our clients once we had established the mood we were to create," said George Freedman, of Marsh and Freedman.

"This new Vogue range gives those colours that everybody wanted but were unable to get.

"They jumped out at people tantalisingly from colour pictures in home magazines and they seemed to be in all the best homes.

"But they weren't on the local hardware shelf."

Berger calculated the fashion trends by seeking overseas and Australian opinion from fashion experts, designers and retailers.

They found the colours this year will be the deep reds and browns, some yellows, apricot and greys.

These follow the trends in fashion, the in-things such as wine and food, and the new ideals and



George Freedman and Neville Marsh in one of the rooms created for the Vogue range.

new values people are continually seeking.

They are designed to appeal to the mood of the people — the desire to get back to the earth, a natural lifestyle.

"Many of the Vogue

colours are allied to fashion trends," Mr Freedman said.

Berger responded by selecting names symbolic of fashion centres . . . Bond Street, a deep red; Paris, a misty grey; Man-

hattan, the heavy grey of a bustling city; Bahrain brown; a thick sandy brown called Kabul, named after the capital city of Afghanistan and an unlikely fashion capital in the world.

The importance of wine and food in today's life style is reflected in names such as Cabernet and Rouge Homme, two liquid reds; Vino Verde, a fresh greeny yellow.

They are designed to give atmosphere to an ordinary dining room.

The search for freedom and boldness is symbolised in fashion with the jungle greens and army styles that predominate in women's clothing, and is carried through to Guerilla in the Vogue range.

Camouflage is another colour on this theme, a deep blue-green.

With paint it is easy and cheap to change the mood of a room. For \$20 to \$40 you can change a whole room, Berger claims.

"In developing the Vogue range we found that tastes vary considerably not only from country to country, but from State to State and even from suburb to suburb," said the managing director of Berger, Mr David Lidbetter.

"Perhaps manufacturers had a conservative attitude in the past but the intense survey we have done has given us a much broader concept of what people want.

"And this new approach also will allow us to continually up-date our colours. We will be abreast of fashion and public mood," he said.

SMH MAY 7 1978

### The Fight for West Woollahra

The inaugural meeting of the Queen Street and West Woollahra Association was called in 1972 by a group of local residents determined to preserve the character of Queen Street and its surrounding district.

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**THE QUEEN STREET AND  
WEST WOOLLAHRA ASSOCIATION**

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*A residents' action association covering the area bounded by Jersey Road, Ocean Street and Oxford Street, West Woollahra, N.S.W.*

**Address:** *Box 50, P.O. Woollahra, N.S.W. 2025.*

**Subscription:** *\$2 a year. Life membership \$25.*

**President:** *Leo Schofield*

**Vice President:** *Robin Brampton*

**Hon. Secretary:** *Mrs. Ericka van Aalst (32-1198)*

**Committee:** *Miss Rowan Beckett, Mr. George Freedman, Mr. Michael Magnus, Mr. Neville Marsh, Mr. John Newton, Mr. John Spatchurst, Mrs. Patricia Thompson.*

**Queen Street Fair Committee:**

*Mrs. Vivienne Sharpe, Mr. Robin Brampton, Mr. Michael Magnus.*

*Village Voice is published approximately every three months. Letters and other contributions on local topics are invited. The editor is Robin Brampton (357-1488 day, 32-4475 evening and weekends).*

WOOLLAHRA 1974

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**THE QUEEN STREET AND  
WEST WOOLLAHRA ASSOCIATION**

---

*A residents' action association covering the area bounded by Jersey Road, Edgecliff Road and Oxford Street, West Woollahra, N.S.W.*

**Address:** *Box 50, P.O. Woollahra, N.S.W. 2025.*

**Subscription:** *\$3 a year. Life membership \$25.*

**President:** *Leo Schofield*

**Vice President:** *Robin Brampton*

**Treasurer:** *Neville Marsh*

**Committee:** *Robin Howard, Marion Cowper, Douglas Gordon, Michael Magnus, Marcel Piat, Anthony Sernack.*

**Chairman of the Architectural Committee:** *Douglas Gordon*

**Auditor:** *Michael Gilovitz*

WOOLLAHRA 1976

**YOUR COMMITTEE**

Each year in this report I thank the committee that has given so generously of time, expertise and involvement in the association's affairs.

This is not mere ritual. All members of our committee are busy people and undertake considerable organisational responsibility both individually and on ad hoc sub-committees.

On your behalf, many thanks to them all.

Some will not be standing for committee again this year.

Our treasurer, Mr. Neville Marsh, is standing down after four years of non-stop service to the association and its members.

His own contribution to the neighbourhood . . . two superbly restored buildings that have added immeasurably to the beauty of the street . . . are some indication of his intense personal involvement and commitment to both the area and the broader notions of conservation.

This too will be my last letter to you as president. I am standing down as president but will, should you wish to elect me, remain on the committee.

I thank you most sincerely for your support, your continuing loyalty to the association and your understanding of what we have been trying to preserve in Queen Street and West Woollahra . . . a unique environment that gives pleasure to all of us who live here in agreeable surroundings and among good people.

**Leo Schofield,  
President.**

Marsh Freedman moves to Cathedral Street, Woolloomooloo in preparation for the State Bank Project



MARSH FREEDMAN STUDIO ON THE CORNER OF BOURKE STREET AND CATHEDRAL STREET, WOOLLOOMOOLOO, SYDNEY





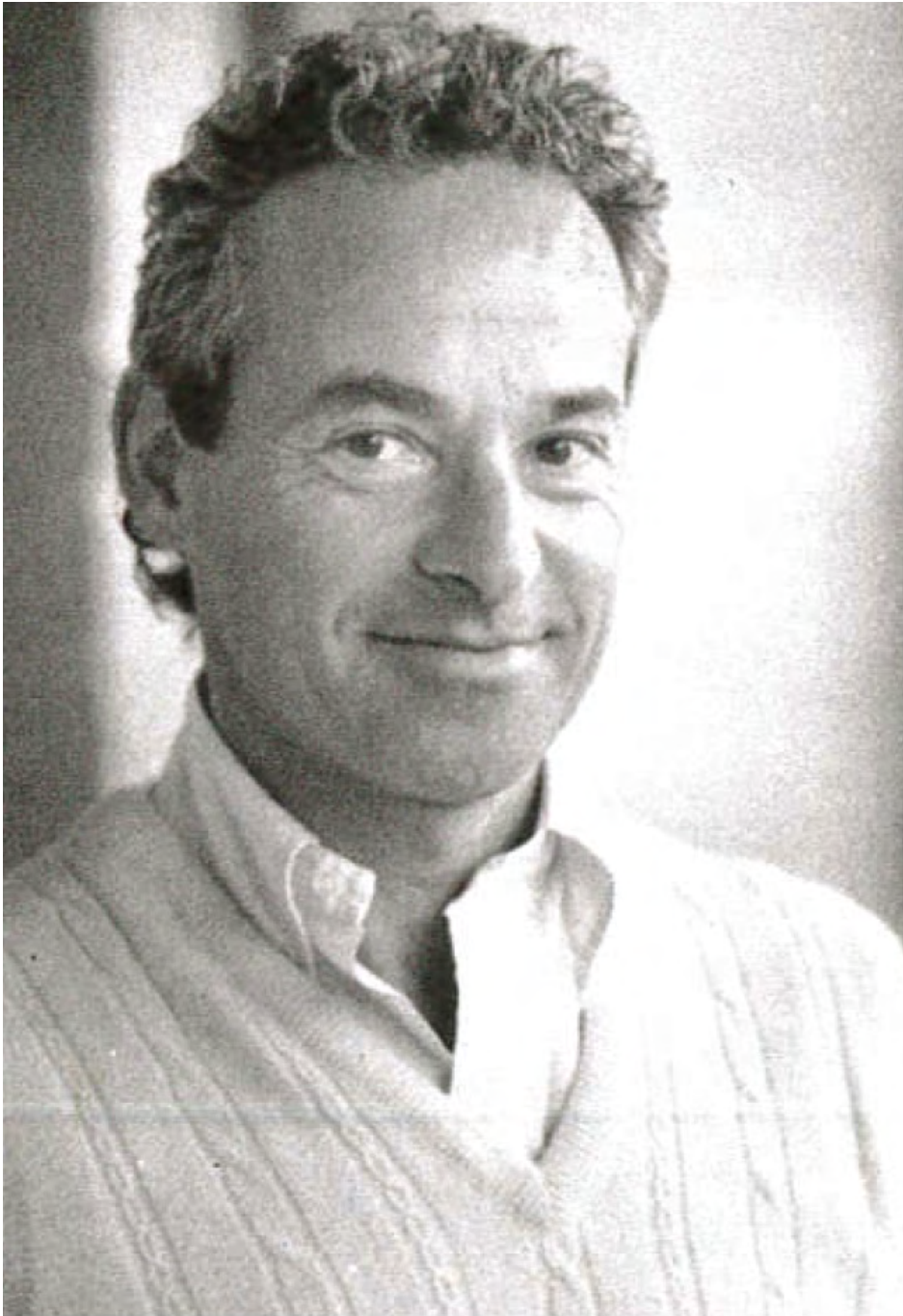


**Price Waterhouse + Co , Sydney – 1981**

Regarded as one of Sydney's most prestigious office towers, the **AMP Centre** boasts unrivalled and spectacular views over Sydney Harbour making its presence recognisable on Sydney's skyline as being one of the city's most admirable superstructure.

George undertook the management office redesign

**George & Friends changed the Sydney Food Scene**



Tony Bilson is credited with changing Australia's food culture. He was revolutionising the way we eat before such a thing as a celebrity chef existed.

Tony Bilson has been called the godfather of modern Australian cuisine; a restaurateur, bon vivant and bohemian as well as a husband, father and patron of young talent in the arts.

In the past 40 years he's been responsible for some of the most iconic restaurants in Australia and has nurtured world famous chefs like Tetsuya Wakuda

Through the ups and downs in Australia's economy, George's close friend Tony Bilson kept opening restaurants

After studying at Melbourne Grammar he was, at the time, more interested in art, and the libertarian movement, than classic cooking.

The Belle Epoque period fascinated him, however, although he didn't visit France for the first time until 1975.

Bilson's celebrated career began in Melbourne at the end of the 1960s when he cooked at La Pomme d'Or in Camberwell, and later at the Albion Hotel in Lygon Street.

He moved to Sydney and along with partner Gay Morris, later Gay Bilson, opened Tony's Bon Gout in the early 1970s. It soon became the de facto canteen of the Labor Party and the Sydney Push.



TONY ( 3 FROM THE RIGHT IN THE BACK ROW ) AT LEN EVANS WINES

ALSO PRESENT WERE CHRISTOPHER HAYES, DOUG CRITTENDEN, PRIMO CAON, JUDY CRITTENDEN, DON MCWILLIAM, IAN MCNEE, MURRAY TYRRELL, PETER FOX, JENNY FOX, JOHN BEESTON, LEN EVANS, JOHN ROURKE, TRISH EVANS, PATRIC JUILLET, RAY KIDD, VICTOR KELLY, JAMES HALLIDAY, BOB ROBERTS (FOLKSINGER), BRIAN CROSER, MAX LAKE, RUDY KOMON AND GRAHAM GREGORY

Berowra Waters, a world-class and hugely influential restaurant that Gay Bilson ran after their split in 1981 followed, and then Kinsela's – a former funeral parlour in Taylor Square that he turned into a theatre, bar and restaurant.

It was a venue ahead of its time.

In the 1980s he opened the first Bilson's at Circular Quay, in the site now occupied by Quay restaurant.



TONY BILSON AT FINE BOUCHE IN 1991

Then came Fine Bouche, the Treasury Restaurant in the Hotel InterContinental, Ampersand at Cockle Bay and Canard in Double Bay.

The second Bilson's opened in 2003 and has earned three hats in the last three editions of The Sydney Morning Herald Good Food Guide.

Tony started Tony's Bon Gout and Berowra Waters during the stagflation in the 1970s, and turned a funeral parlor into bar/restaurant Kinsela's in the recession of the early 1980s



TONY BILSON 1997

George Freedman and Tony Bilson were leaders in Sydney design and hospitality.

Together with Anders Ousbach, Tony Bilson, and restaurateurs Mrs Staley ( melbourne), Mrs Spry (sydney) – George was a key part of the Evolution of dining in Sydney during the 1980's and 1990's

Bilson's Berowra Waters Inn, designed by Glenn Murcutt during the late 1970s, set the mould for the marriage of creative food in carefully designed settings

Lunch in a simple, vine-covered courtyard in Mikonos in 1964 sowed the seeds for Glenn Murcutt's redesign of Berowra Waters Inn, when he realised that 'people make a space and become part of the architecture and the food must be the hero'.

So the reconstruction from the original 1920s tea-house, involved a lot more than a mere architectural definition of a space for the purpose of consuming food.

It required the creation of a room, which was understated, even lacking, a place that needed the addition of food and people to bring it to life.

Accordingly, Murcutt designed a 'Verandah by the Water',



GLENN MURCUTT 1981



berowra waters restaurant

The stunning breakthrough of the design was the use of louvre windows as a wall of mobile glass—at once framing the living Fred Williams vision of the opposite cliff and at the same time capturing the ephemeral reflections from the water that in turn reflected the sky washing the patterned openings of the glass. The arrival into the building took the guests away from the landscape, past a George Baldessin menu stand that I had bought from Rudy Komon, and then re-introduced them to the drama of the opposite cliff as a theatrical event when they turned at the top of the stairs and waited to be seated at table. It was a set of psychological hoops that we later imitated at Bilson's at Circular Quay with the architect George Freedman. George chose the colours for the interiors of Berowra as well, and the wall/sculpture we built as an homage to Mexican architect Luis Barragán.

The completion of the first stage put Berowra on the map internationally. We had been joined by Anders Ousback who had been working at Two Faces with Hermann Schneider in Melbourne after first spending a couple of years with Len Evans in Bulletin Place. A magical day occurred when Anders invited Michael Leunig to lunch on a Tuesday, when the restaurant was normally closed. We picked Leunig up from the wharf late on a sunny spring morning and brought him across to the Inn. As we settled into our chairs to commence eating, a series of waterspouts proceeded east along the river. They were fifty metres high and were like some sort of Aboriginal spirit wandering upstream. We had

FROM THE BOOK "INSATIABLE: MY LIFE IN THE KITCHEN BY TONY BILSON" 2011

#### Kinselas Theatre Restaurant – 1982

Bilson brought his concept to Sydney in 1982 when he commissioned Murcutt and Freedman to turn the Charles Kinsela funeral parlour into a brasserie, bar and cabaret complex.



an opportunity arose that represented his dearest wish, establishing *Kinsela's*. It was a former funeral parlour in Taylor Square and became Sydney's trendiest venue, combining Tony's finest French cuisine, live cabaret, and a meeting place for people who liked to be seen.

'It was an expression of the *Chat Noir*, the famous cafe in Paris where the *demi-monde* gathered in the 1890s, Toulouse-Lautrec's haunt. I was shown this place, *Kinsela's*, which at the time was a front for an SP bookie operation. I asked Graeme Blundell to look at it and tell me whether the top floor was big enough for a theatre which he said it was. Leon Fink, who had been my landlord at *Bon Gout*, financed it and he operated the theatre while I looked after the food. Originally we had the bar and two dining rooms: the brasserie and a fine dining room in the chapel decorated by [New York interior designer] **George Freedman**.'

Stories of the goings-on at *Kinsela's* are legion; it was a place where everyone remembered a favourite experience, often disreputable. Tony laughs at the recollection of a night Leo Schofield (then Sydney's leading restaurant critic) stormed out in high dudgeon, apparently in disgust at the performance by Divine, the notorious fat American drag queen who had been engaged for *Kinsela's* cabaret.

Tony's career was soaring and his new relationship and subsequent marriage to Amanda in 1986 gave his life new meaning. As the 1988 Bicentenary approached, he was appointed by the State Government to work with architect Andrew Andersons to redesign or re-position 35 restaurants including those at Hyde Park, State Library, Sydney Opera House, Mt Annan, Art Gallery of NSW, Centennial Park and Dubbo Zoo.

FROM THE BOOK > "MANY FACES OF INSPIRATION: CONVERSATIONS ON AUSTRALIAN CREATIVITY"  
BY ANTONY JEFFREY "

Originally designed in 1933 by Bruce Dellit, Sydney's leading exponent of Art Deco, the success and spectacle of *Kinselas* inspired numerous similar projects, some designed by Freedman alumni.

In 1983 an apprentice called Tetsuya Wakuda, (recently arrived from Japan) dished up smart French food till after midnight.

A year later, the room was packed every night with odd-looking people, somebody played a piano sometimes and Sydney felt like the most sophisticated place on Earth.

*Kinselas* in that form lasted five years

**Glo Glo's, Melbourne – redecoration – 1984**



Marsh Freedman is responsible for Kinselas' look and that of the Mayur restaurant in the MLC building, and another unidentified Sydney restaurant will be overhauled later this year, but restaurant interiors are not big business.

Unlike the practice elsewhere in the gourmet world, here restaurant decor tends to be done by the chef or the owner and is reflected in that "rather domestic look", Marsh said. He described the interior of one well-known restaurant as like a "boring little sitting room in suburban France".

Restaurateurs like Anne Taylor of Taylor's and Gay Bilson of Berowra Waters Inn had done well in creating atmosphere, but all too often restaurants are "totally dreary with no sense of occasion", according to Marsh.

"The most important things after the food are the acoustics and the lighting. The standard of the food is generally great, but part of the comfort is not having to scream at your dinner companions and all too often the comfort of the patron is often totally overlooked."

□ □ □

NEVILLE MARSH of the interior designers, Marsh Freedman Associates, hates the word trends. "We don't follow them, we make them," he replied to our inquiry as to what was new for restaurants right now.

This query arose with the news that Marsh Freedman has been employed to redecorate Glo Glo's, that special occasion place in Melbourne's Toorak.

And, if what is promised there is anything to go by, may there be more.

Marsh Freedman is creating the atmosphere of "an ocean liner of the 1930s, all burl veneer and mirrors, rather voluptuous, but neat and certainly not domestic, complete with warm lighting in amber and red. It will be quite 1984, but sort of soft and very slick, remaining conservative and rather grand". It will be finished in July.

SMH FEB 21 1984

## DESIGNER DINERS

Senso Unico – 1986



It's in the presentation that the difference really exists, and in the surroundings. Here at Senso Unico you dine either in a bar-like front area at street level or in one of the two upstairs rooms, all decorated in high contemporary style. The walls are painted in what has come to be commonly known as Chez Oz blue, the floors tiled in soft grey and the bar in a pink the colour of lightly cooked chicken livers.

This stark modernity is relieved by the odd vase of scarlet glads and a mighty espresso machine. It looks terrific and the food is very pleasing. Opened barely a month, it will clearly improve on the already impressive standards.

Out front are Tony Percuoco whose brother Armando runs Pulcinella and Sam Zagami whose modern appearance and elegant Italian threads suggest that they've learned the Manhattan lesson well.

SMH JUN 17 1986

**Freedman Associates, has been involved with many of our more stylish eateries. His more recent work includes Chez Oz, Kinselas and Senso Unico, all in the trendy top 10.**

**“As food becomes more sophisticated, restaurateurs are gaining more design awareness,” says George. He believes that a restaurant design has to be compatible with the food style, so the menu is always discussed in detail before pen is put to paper. This compatibility is evident in Senso Unico, in Surry Hills, where its ultra modern colour scheme matches the modern translation of traditional Italian cuisine. The co-owner, Sam Zagami, comes from a nightclub background and it shows. Senso Unico is bright and bold, right down to colour-coordinated matches. As George Freedman says, “It’s a fun place” and unashamedly so. Many in the business agree that restaurants should stop taking themselves so seriously.**

**Senso Unico was transformed for about \$60,000, a modest budget by**

**today’s standards. It also represents the modern trend to boldness and individuality, where the look of a place is as much a trademark as the food on the table.**

**‘CONSCIOUS consumption’** – even the words will off the tongue as smoothly as a blob of Belgica, everyone would love to possess, but few can actually afford.

Of course, it's not enough merely to have money; it's all in the way one dispenses it. One fair view, such as concerning the market on matters of American cinema, or spray painting “the father” indelibly, must somewhat diminish the effect of all that hard-earned cash.

With this in mind, *Style* has prepared a guide to how the confident rich spend their money. If, perhaps, you have several million dollars burning a hole in your back wash, then read on.

As the noted English author Samuel Johnson once put it: “Life is the journey that a man begins to enjoy his health the better.”

# SPEND, SPEND, SPEND!

There's more to life than making money. There's also the art of spending it, writes ROS REINES.

## THE HOME

First find your mansion: a waterfront residence in the eastern suburbs with a drive circle view of the harbour will certainly make a sizeable impact on your next bank statement. According to the top percent's real estate agent, Neil Collins, of Richardson and Wrench, the going rate is \$10 million.

Now to put your own stamp on the place: after all, you can hardly have it the way it is and let all your friends think you have no imagination. Perhaps a new bathroom and a much larger kitchen? Call in architect Ego Dieck, who covers the millionaire real-estate agent John Laws among his many glibby clients. The cost: \$500,000 to \$1,000,000.

You'll need an interior designer and one of the best in town is Greville Green, of Marsh Freeman. In no time at all your house will be filled with rich-looking European furnishings. Expect to pay around \$60,000 per room. Carpets and lighting are extra.

Kevin Conner at \$10,000. Total cost, about \$42,500.

Updating the garden is, of course, a necessity. Call in Andrew Pfeiffer, Australia's answer to Britain's Roddy Llewellyn. The only snag is that Pfeiffer is also heavily in demand in Europe and the US, so a few-choice years earlier, about \$1,500, must be included in the cost.

Pfeiffer charges about \$150 per hour and might be expected to spend a month on each garden. Expect to pay a total of \$15,000 to \$30,000.

Floral decoration: no home is complete without copious quantities of fresh flowers, the more exotic the better. Bookings will keep you supplied with tasteful arrangements in nearly every room for \$300 per week. Don't forget to send flowers to friends and associates on every occasion from birthdays to successful takeovers – \$700 per month.

## FIRST NIGHTS

Support the Australian Opera by becoming a *Concorde Patron*. Your name will be printed on the top of the list of patrons on all opera programs and appearing on these programs costs \$1,000 to \$10,000. Fashionable Perth Point jeweller Tony White can supply these. (While there, pick out a pair of Australian South Sea pearl and diamond earrings, created by Troy for strictly upper echelon couples – a bargain at \$20,000.)

## CREATURE COMFORTS

When dining in some things are essential: A *Bookendler* Imperial Concorde grand piano from Palings – \$115,000. Concorde piano extra.

Walters from Dial an Angel, at \$12 to \$15 per person, per hour.

An English linen tablecloth from Hampden and London – \$420.

Royal Worcester dinner service for 12 – \$2,500.

Christie silver service – \$3,900.

Luxury champagne from and wine glasses – \$4 to \$200 – \$4,800.

A bottle of King Clos de Mareil champagne – \$165.

A bottle of one of Australia's most expensive reds – *Luxwin Estate Pinot Noir* – \$150.

All wines from the cellar you had built with correct temperature controls – \$10,000.

And when dining out, a large all-in-one menu from Paul's – about \$12,000.

A dinner for 20 at Lindisay, the historic neo-gothic home, including Tasting champagne and catering by a celebrity chef – size of premises \$3,000, all up \$11,000.

## TRAVEL AND RECREATION

Share in smart ski lodge in Thredbo – \$23,000.

Own one of the president's villas for three months of the year at the new Hyatt Concorde Lion resort, Noosa, due to open in December 1998 – \$64,000.

A villa on Orpheus Island, Queensland, fully furnished with all items, bedding and extras, available from Andrew Gibbons real estate – \$240,000.

A Louis Vuitton large suitcase – \$2,831 and a medium – \$2,021 with matching overnight bag with shoulder strap – \$699.

Footwear are definitely not: take your own stationery.

White hand-stored watermarked paper made for David Jones in London (50 sheets) – \$45. Engraved with your address – \$22.50. Matching at-home cards – 20 for \$30.

Most: *Blaise* Montepulciano, fountain pen with 14 carat gold nib – \$338. Lila ink – \$245.

## DALLIANCES

Conducting an affair: two nights at the Sydney Hotel Inter Continental's royal suite with a suite, dining room, 3 bathrooms – \$3,700.

Zip on a Napoleon 1811 cognac at \$200 per nip or sip on a bottle of Chateau Laithes Scotchwhisky, Puntis for \$3,800.

For \$10,000 you can have a weekend in Paris in a suite at the Hotel de Crillon which includes champagne, meals and hire cars.

China: first class air fare to France – \$3,500.

Finally, *Style* recommends you pour a glass from your favourite designer of Barry Martin Louis XIV cognac – \$1,000, while going through the bills.

Other notable Sydney restaurants in the early 1980's were the Wharf restaurant (1986) designed by Vivian Fraser, Rockpool (1989) and the Burdekin Dug Out bar (1988) by Stephen Roberts and Bill MacMahon, *Darley Street Thai* (1991) and *Sailors Thai* (1995) by *Burley Katon Halliday*.

Most of these designers were mentored by George at Marsh Freedman Associates

Alexandra Units, Darlinghurst – 1982



Alexandra Units, Darlinghurst – 1982

Wharf restaurant, Sydney – 1986

Rockpool restaurant, Sydney – 1989

Burdekin Dug Out bar, Sydney – 1988

Darley Street Thai restaurant, Sydney – 1991

Sailors Thai restaurant, Sydney – 1995



# Warm coral and pale blue? School was never like this, sir!

**LIFE** will never be the same for the former Marist Brothers school in Liverpool Street, Darlinghurst.

With its Federation exterior softened by palm trees and other natives and its formerly stark halls painted warm coral and pale blue, it has been transformed into 12 light and spacious modern apartments, contributing to what is proving to be a major change for the inner city suburb.

The 1910 building, one of 15 classified by the National Trust in the immediate vicinity, ended its days as a high school for about 400 in 1967, when pressures for new facilities forced its closure. It has since passed through various owners, been part of East Sydney Technical College and occupied by squatters until bought by the de-

ways, and Pirelli rubber kitchen floors.

Its original wooden staircases remain in the hallways, however, and there is a fine wrought-iron spiral fire escape at the back of the building.

The units are arranged according to the different heights on different levels and the side of the building they are on. All have generous balconies for some outdoor living. Those facing north have views to North Sydney and the Harbour Bridge.

There is a galley kitchen off each main living area, internal laundries and bedrooms, generally on either side of the living space. A number of the units have two bathrooms.

Prices range from \$150,000 to \$175,000 for those with two bedrooms to \$220,000 to \$230,000 for those with three.

Another section of the former

Developer Peter Winton in association with Heathley Ltd, merchant bankers.

Now called Alexandra for the developer's five-year-old daughter, it has become four three-bedroom and eight two-bedroom apartments in a \$1 million redevelopment. The architect was John Bradley and the interior designer **Marsh Freedman**.

One of the outstanding features, the ceiling height, has been used to full advantage in the units for extra loft living and work spaces, the whole made modern with the use of "high tech" materials such as expanded steel staircases and walk-

school has been redeveloped as Robin Gibson's art gallery, formerly of Paddington.

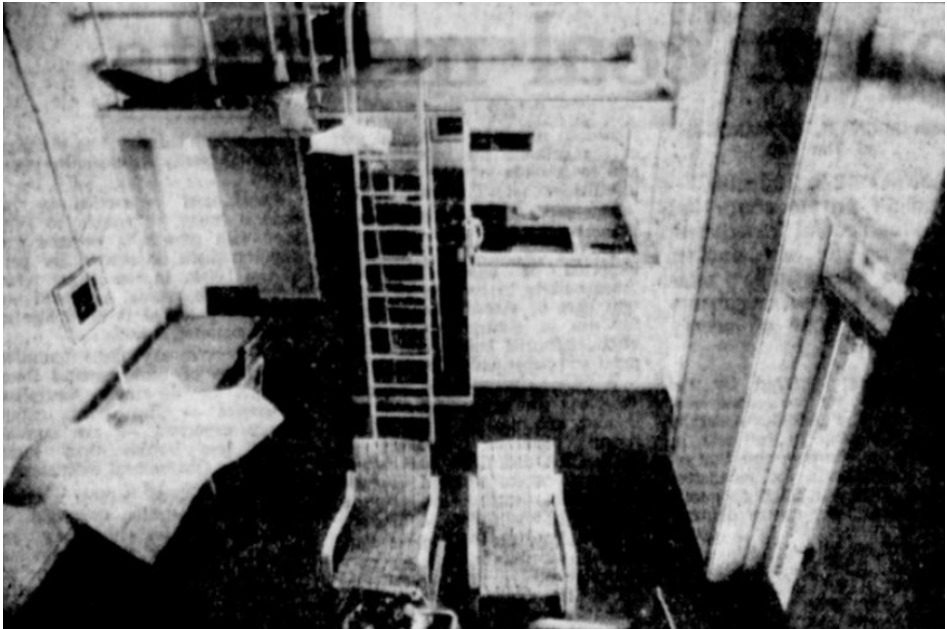
In Darley Street behind, another National Trust building which was also used by the school, is being restored.

Darley Street itself will be improved with trees and wider footpaths.

The Alexandra units will be open for inspection this weekend from 1 pm to 4 pm and on Wednesday from noon to 2 pm. The agents are Andrew Gibbons, Laing and Simons and Richard Stanton and Sons.

SMH JUN 4 1982

Stylishly renovated with attention to detail, these two storey apartments feature flexible floorplan soaring ceilings, timber floors, generous indoor and outdoor living areas, privately positioned amongst the lush tropical gardens of 'Alexandra' a boutique Federation building, just a stones throw from all the wonderful cafes and restaurants of the local area



Kempsey Museum with Glenn Murcutt, 1982



NSW28 Kempsey Local History Museum and Tourist Information Centre

### Kempsey

Kempsey is a major service town on the mid-north coast of New South Wales. It is located 430 km north-east of Sydney on the Macleay River.

### NSW28 Kempsey Local History Museum and Tourist Information Centre

Pacific Highway, Kempsey  
1982. Glenn Murcutt  
Public access available

Set back off the main highway by a short, grass verge and sitting close to a stand of eucalyptus trees, this museum is a modest collection of small buildings.

Low-lying and utilitarian, the triple bays of the Kempsey Local History Museum are the most shed-like of all architect Glenn Murcutt's buildings. Sitting close to the ground on a slab with a broad arched, corrugated iron roof and lovely, low-slung, corrugated iron aprons to either side, the buildings have a superb breakdown in their scale. The use of gridded, «duck-board» timbering as sunshades, to mark out the end

elevation of the long huts, gives a fine scale to the front of the building.

The primary structure of the buildings are 75 mm diameter circular, hollow section, steel pipes which wrap up and under beneath the curvature of the roof. Triangular gusset plates provide stiffening at the welded joints between horizontal and vertical members. The long, box gutters extend out beyond the face of the buildings in a manner akin to that of the Arthur and Yvonne Boyd Education Centre (NSW4).

Within the spaces, light enters through small, end windows punched in the face of the building, through the glass front doors and through louvers secured to the lower, apron section of the roof form. The original colour scheme for the buildings was carried out by the Sydney interior designer [George Freedman](#).





GLENN MURCUTT 1983

#### **Magnus Nankervis and Curl – 1982**

Magnus Nankervis & Curl were the most stylish ad agency in Sydney during the eighties, creating the most stylish ads, led by three stylish gentlemen: John Nankervis, who was CD, Ted Curl, who was head of art, and Michael Magnus, who was CEO.



MICHAEL MAGNUS



## City project shows what can be done

THE sparkling new home of the Macquarie Galleries and the advertising agency Magnus, Nankervis and Curl must be one of the City's best advertisements for what can be done with its older buildings.

Two years ago No 204 Clarence Street was just another deteriorating warehouse building, its lifts, floors, plumbing and wiring in poor condition.

Its appeal was its position, down behind the Queen Victoria Building and only minutes from Market Street, and its facade.

Admittedly you would have had to be looking up, as Michael Magnus, the agency's managing director, was when he decided it was just what the agency needed for expansion.

There was no interest expressed in the building at auction, and it changed hands at \$350,000.

It is now likely to be worth about \$2.5 million.

No 204 was built as a substantial two-storey Freemason's hall possibly as far back as 1839.

It was added to extensively in 1908-09 when bought as a warehouse by Messrs Smith, Cope-

land and Co, the only recognisable portion of the Masonic Hall remaining being the ground floor, street front and ground floor walls, which were built of stone from Observatory Hill.

According to an issue of Art and Architecture in 1909, the facade was designed in harmony with the early Renaissance feeling of the old work, the added storeys treated with superimposed Ionic and Corinthian pilasters and the top finished off with a Mansard roof front. The architect was Mr Byera Hadley.

Magnus, Nankervis and Curl, who previously occupied offices overlooking Luna Park at Milsons Point, appointed Allen, Jack and Cottier as architects and Marsh Freedman as interior decorators.

They wanted to avoid the tricksiness of an all-chrome, all-white agency and create a tranquil environment, with economical individual offices allowing more space for common meeting rooms.

The design was based on the layout of the Chiat Day agency in a converted hotel in Los Angeles.

Some 11 to 14 colours have been used on the exterior, but the overall effect is blue.

The agency now occupies three floors, with internal staircases, small multi-coloured walled meeting rooms and an abundance of comfortable sofas scattered throughout.

The Macquarie Galleries, whose former home was 40 King Street, now occupies the ground floor and a mezzanine upper and lower level.

Another floor has been leased to the L'Oreal cosmetic firm.

Two floors, expected to fetch \$150 a square metre, remain.

The agents are Jones Lang Wootton.

TOP LEFT: The building



SMH JUL 1ST 1982

The building was completely refurbished in 1981 by architects Allen, Jack & Cottier in collaboration with interior designers Marsh Freedman.

The ground floor tenant was the Macquarie Galleries.

In 1995 an application was approved for conversion to residential use and the addition of further floor to the building.

# Gallery beats the Aussie office blues

## ARCHITECTURE

By HOWARD TANNER

ENTER the typical Sydney executive's office and what does one find? Usually a box-like room containing a few dull, but serviceable items of furniture.

The central focus is a large imitation-wood desk with a standard high-backed vinyl-clad chair. Across the Berber carpet, a lavish sofa is in front of a wall covered in fake suede. Just to one side is a Kents palm set in a brass spittoon. On the walls will be one or two small paintings by safe, known artists, secured in glazed frames.

This constantly repeated formula is in contrast to Sydney's image as the lively business capital of Australia. One would like to picture our captains of industry as cosmopolitan, highly educated and widely travelled, with tastes to match. Most of their offices have been the subject of considerable expenditure, and yet rarely is the result anything but bland and sanitised.

One exception to this pattern belongs to Eileen Channin, the director of the Macquarie Galleries. Her gallery and offices occupy a building at 204 Clarence Street, which once housed Sydney's first Masonic Lodge. The colonial

masonry would doubtless be stunned if they could see it today. The classical elements of the facade have been accented by **Marsha Freedman** in muted shades of blue, green, mauve and black, while the gallery offers a variety of neutral spaces lined in Tasmanian oak, white plaster and chrome, designed to show different kinds of art works to advantage.

Eileen Channin's office is the culmination of a sequence of spaces — the inner sanctum of the enterprise. It was designed by architect Keith Cottier as a serene and comfortable environment that would allow an intimate display of artworks and furniture.

The low ceiling is broken by a central plaster vault which gives scale and a sense of occasion to the room. Softened daylight enters through a wall of glass bricks, which, being recessed from the main facade, muffles the sound of traffic in Clarence Street. In this interior, there is a sense of remoteness and tranquility rare in central Sydney. There is a play of architectural tricks — vault, glass bricks, and the miniature grand stair leading to the library — all pay part pun, part homage to the work of the famous French architect, Le Corbusier.

While the backgrounds are neutral — grey carpet, white walls, and a grey-blue vault, they allow the contents to perform. The grey-green of Blue Mountains eucalypt colour rugs by Jenny Kee, and silhouetted under the vault is a satirical machine-age sculpture by Geoffrey Bartlett.



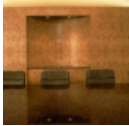
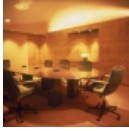
Eileen Channin and her Macquarie Galleries office . . . culmination of a sequence of spaces.

A golden Lloyd Rees view of Sydney Harbour vies with the terracotta roofs and olive groves of Brian Dunlop's Tuscan series.

Thus the office reflects the gallery in miniature. However, its essential business role is well catered for.

## Leightons House, North Sydney, 1983





According to consultants Marsh Freedman Associates, the interior design of Leighton House has the following rationale. Readers of the Leighton Newsletter may care to keep Marsh Freedman's design concepts in mind when they make their first inspection of the new headquarters.

*"As the brief was cellular in approach we made reference to a well established hierarchy.*

*"This established the concept of successive graduation and became a key to the scheme's multi-faceted identity.*

*"Graduation occurs in all areas from planning to colouration.*

*"Walls breakdown in stages of transparency from solid to glass block to framed obscure to framed clear glazing."*

Marsh Freedman said also:

*"The interior's specific references may be traced directly to Sir John Soane, the 18th century English architect, whose designs display ingenious hidden lighting techniques and romantic spatial devices as well as reference to the Viennese Biedermeier and the French Art Decoratif movements."*

**Berger Paints has picked up a nice slice of the commercial wall finishes market with a product it launched worldwide only last year – a rugged, spray-on acrylic paint called Colorvoge, which creates a fine mist of speckles across a base-colour.**

**The Sydney designer George Freedman, of Marsh Freedman Associates in Redfern, was “the first in the universe” to use the product, after local Berger representatives asked his opinions of samples from the firm’s early tests in Britain about four years ago.**

**“I went bonkers. I told Berger the product was fab,” says Freedman. “They said it wasn’t available; I said I wanted to specify it. So they got on to their people in Britain and flew out what I needed of the paint in two colours – which I had sprayed on walls of executive offices I was doing for Leighton Holdings at Artarmon.”**

**After that project was completed, Berger asked Freedman to select some colours suitable for the Australian market, and these were released for general sale last year.**

SMH JAN 8 1987

# How Sydney is being coloured up

SYDNEY is gradually being coloured up. Like some formerly blank page of a child's drawing book, the bland fifties schemes are being rendered over by powerful broken colours.

Up at Taylor Square, Kinselas is newly decked out in shades of cerise and olive. At Pier One, red and blue and supergraphics enliven the edge of the Harbour and query the Bridge in battleship grey. Mid-City Centre's graded gelato colour scheme became briefly an architectural cause celebre as leading architects disputed what was correct contemporary taste.

Sydney's first experience of zesty external colour occurred when Sabemo built the famous red-clad tower in North Sydney in the early seventies. This Italian flourish did not directly influence those with a historical bent, who have popularised nineteenth century facades by the application of elaborately graded colour schemes. The use of ox-blood walls with cream and deep Brunswick green trim at Willandra on Ryde Hill well demonstrates this trend.

Abroad, the Post Modern movement (notably Michael Graves in the United States) has provided contemporary architecture with a pastel palette, derived in part from a love affair with Lakeland pencils. Thus, the starkness of the Modern Movement has been questioned by this new interest in colour and ornament.

## ARCHITECTURE

By HOWARD TANNER

Designers Neville Marsh and George Freedman are at the forefront of this challenge to established taste. Both trained within the tenets of the Modern Movement, but realised that the rectilinear black-and-white expression of modern architecture had little to do with its highly coloured and dynamic Bauhaus origins in the thirties. Their appreciation of Bauhaus influences includes the work of Josef Albers, whose paintings reflect a consuming interest in colour grading.

Their early design work is in the spatial tradition of pure planes of floors, walls and ceiling defining space, and is exemplified by Freedman's executive suites for Westpac, filled with superlative American Knoll furniture, or the modern garden they designed in Woollahra set with fountains and pavements between tall face-brick walls.

A commission to up-date a number of Hoyts Art Deco City cinemas led to their use of multiple colours (to accent the bands of plaster) and gave them a wider appreciation of thirties style. They put this to good use when they reworked the interior of the Kinsela funeral chapel as a dining room — they lifted the funeral gloom with a rainbow of colours

which heightened the impact of this extraordinary room.

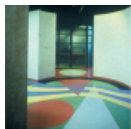
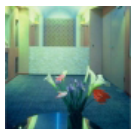
Over time, their use of colour has become more subtle. A series of spaces will receive a sequence of colours, while a single room might be accented in nine shades of grey ranging through to white. A tropical garden is divided by planes or panels of walling in different colours. The dulled yet garish pinks and ochre of India have provided a further interest in colour dynamics.

Beyond the colour lies fine detailing. Floors and tables are edged in narrow margins of brass or ebony. Furniture is introduced as pieces of free-standing sculpture. Ingenious partitions divide the spaces, set below vaults of plywood or plaster which provide a delicate canopy and float free of the walls. Light comes from subtle sources, muted through glass bricks, or concealed in recesses between vault and wall.

Recent work by Marsh, Freedman Associates has included a shop, Five Way Fusion, at Double Bay; the Mayur Restaurant in the MLC Centre; and their own offices at the corner of Bourke and Cathedral Streets, Woolloomooloo. These feature a traditional exterior in soft yellow, with pale apple green shutters, which belies the glass roofed entry hall and the neat metal, terrazzo and plaster interiors. And merchant banks and professional offices have sought interior design advice to help establish a corporate identity.

SMH SEPT 12 1983

Order Imports – Textiles Showroom – 1983





Businesswoman Christine Spindler with pet poodles Chloe, left, and Rosie.

## A life of fabric made to Order

### OFF THE CUFF

THE one thing Christine Spindler is passionate about is fabric. "Seeing I sell the best silks for chairs, I

might as well wear it on my back," says the 63-year-old grandmother who has no pretensions about disguising her age. "What's the point when I have one granddaughter who is 21 and another who is 18?" The owner of Order Imports admits to being a failed decorator – "Darling, I was lousy at it" – but Christine Spindler

has, nonetheless, built a reputation as one of the leading suppliers of imported fabrics and braids in the country. "They were the only things I was ever interested in. Apart from clothes, you could say they are my obsession." The impressive Order Imports showroom occupies a prime position overlooking the Darling harbour project in

downtown Pyrmont and is very much an extension of the Spindler style. A vast warehouse space designed by March Freedman Associates to accommodate textiles from the leading manufacturing houses of Europe, this showroom is no ordinary haberdashery. Stock books from the 19th Century and Napoleonic wallpapers are part of a

personal collection of rare items featured in the entrance foyer. The showroom itself is a maze of striking stage-like sets displaying the latest look in fabrics as well as made-to-order textiles which have seen little change in both design and execution since the 17th Century. — PETER ROACH

Mayur Indian restaurant, MLC Centre , Sydney – 1983



## Dazzling decor

**THE Mayur** – and that means peacock – restaurant has opened beside the MLC Tower. It was Le Provencal and Neville Marsh and George Friedman hosted a dinner there for 70 friends to celebrate the completion of their dazzling decoration for what is intended to be Sydney's ultimate Indian restaurant. Great variations of curry and 24 beers on the menu. The decor is gently twinkling, the mood a modernised memory of Indian Palaces – silver, blue and ochre. Even the champagne was the colour of curry, but that's a questionable idea!

SMH NOV 21 1982

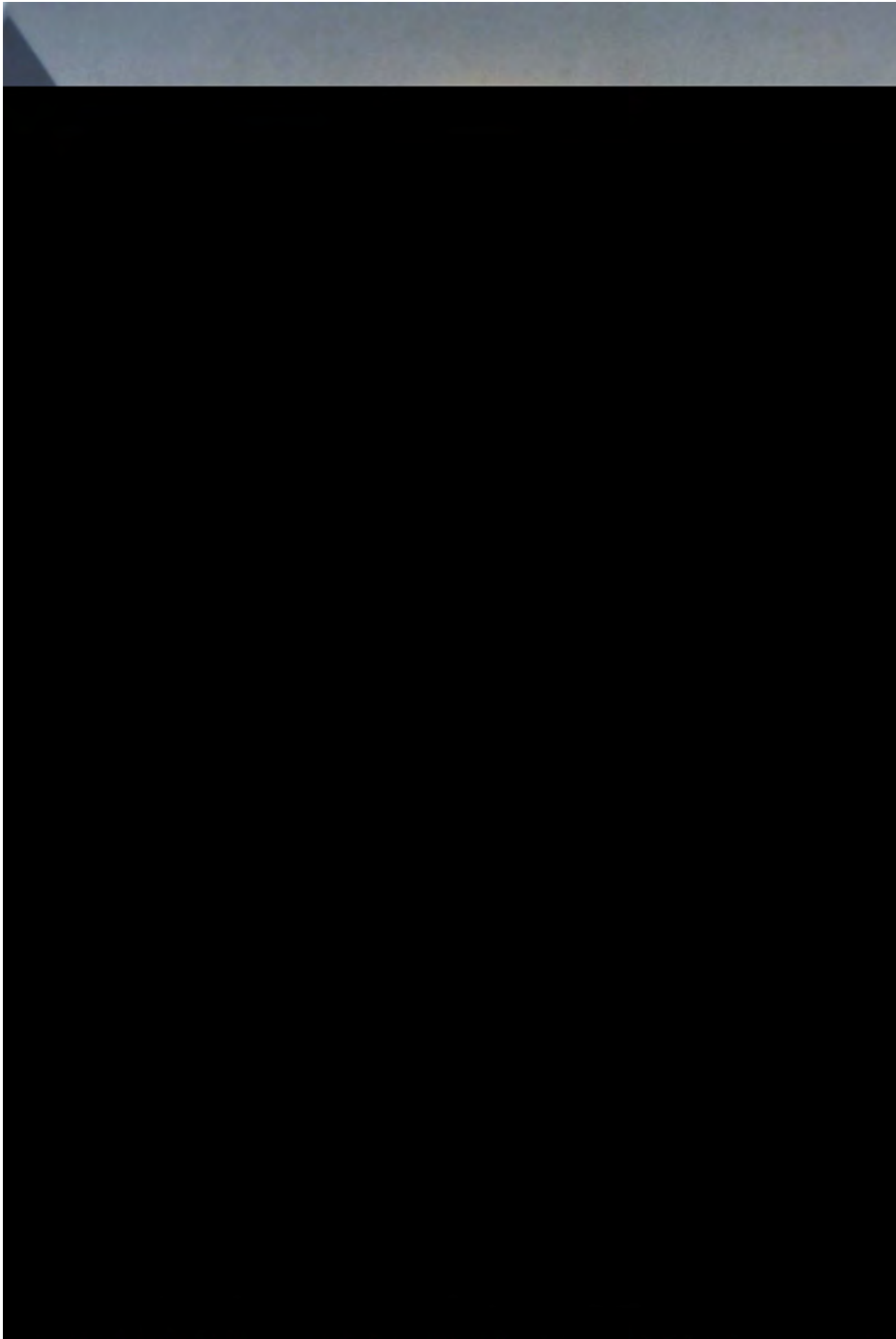
At the Mayur however, the naan is a dream. The Mayur, as all lovers of Indian food will know, is the expensively fitted-out restaurant in the MLC Centre.

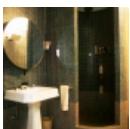
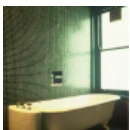
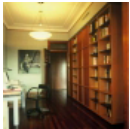
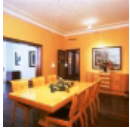
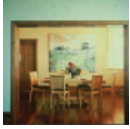
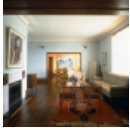
Our leading interior designers, Neville Marsh and George Freedman, did the decoration so it is understandably very glamorous. Marsh and Freedman are mad about Indian food so this was a job dear to their hearts and they have created an ambience that by day is very plush indeed and at night just bristles with chic, as far away from the traditional flocked wallpaper curry house decor as possible.

SMH DEC 12 1983

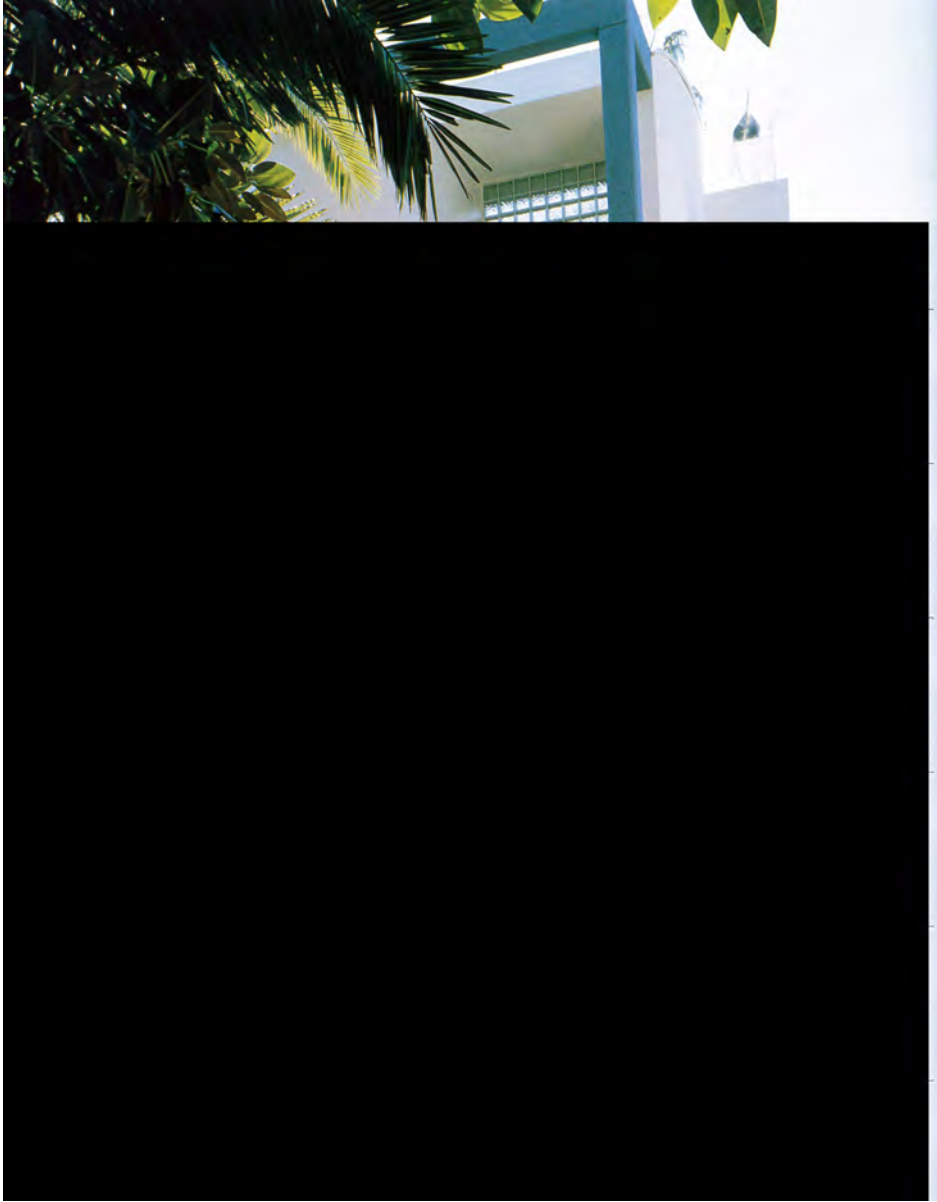
Take New Yorker George Freedman. He's one of Sydney's most wanted and admired interior designers. His firm, Marsh Freedman, has just completed work on Tony Bilson's new restaurant at Circular Quay (expected to open next month) and also did much of the building interiors at the Powerhouse museum. Earlier, he did the dramatic interiors (including the lobby with the gold-leaf plaster ceiling) for the State Bank's executive floors. The work was commissioned by Nick Whitlam.

Kessel Residence – 1983

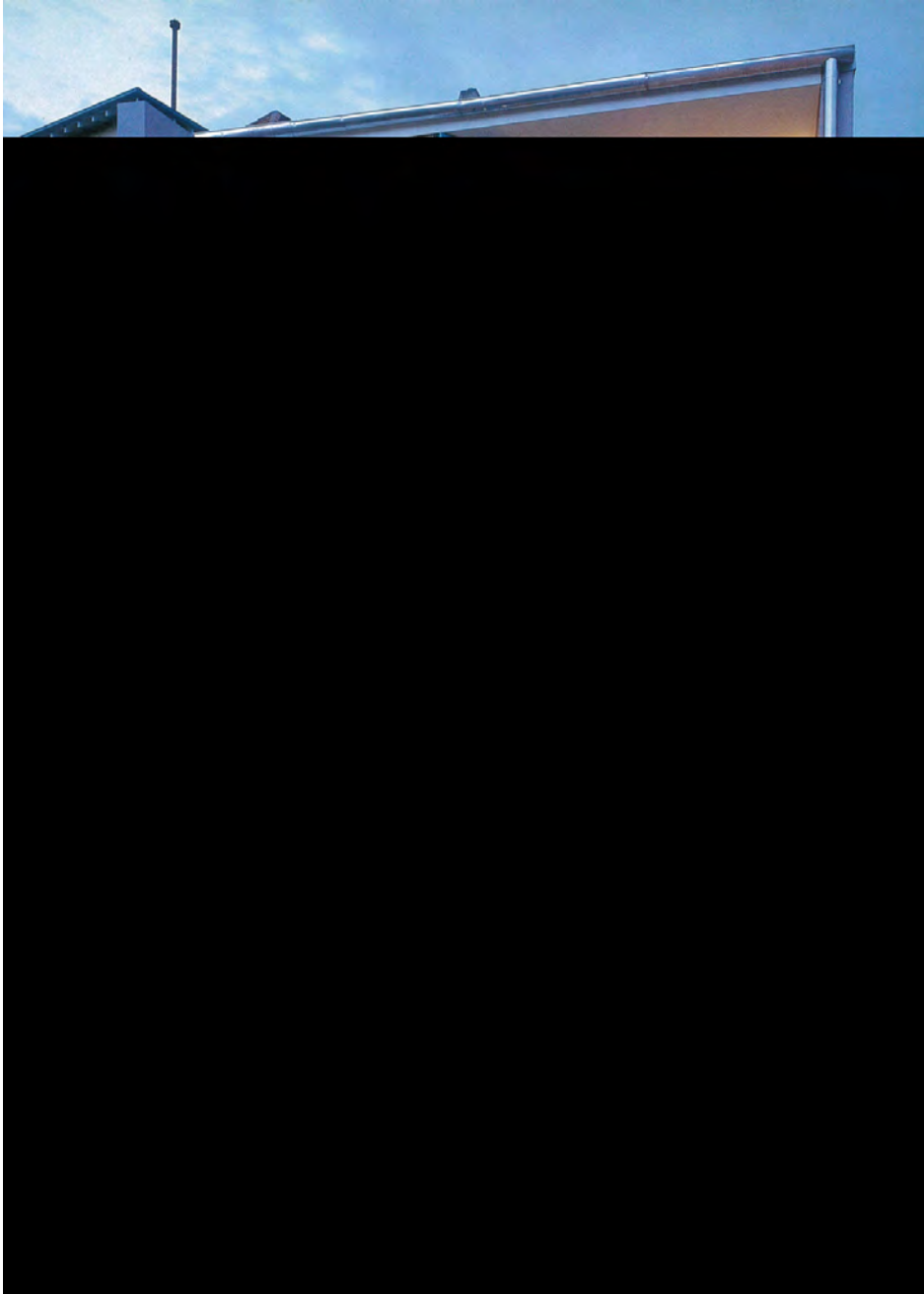


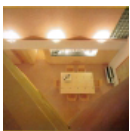


Nankervis House - 1983



In collaboration with Allen Jack + Cottier







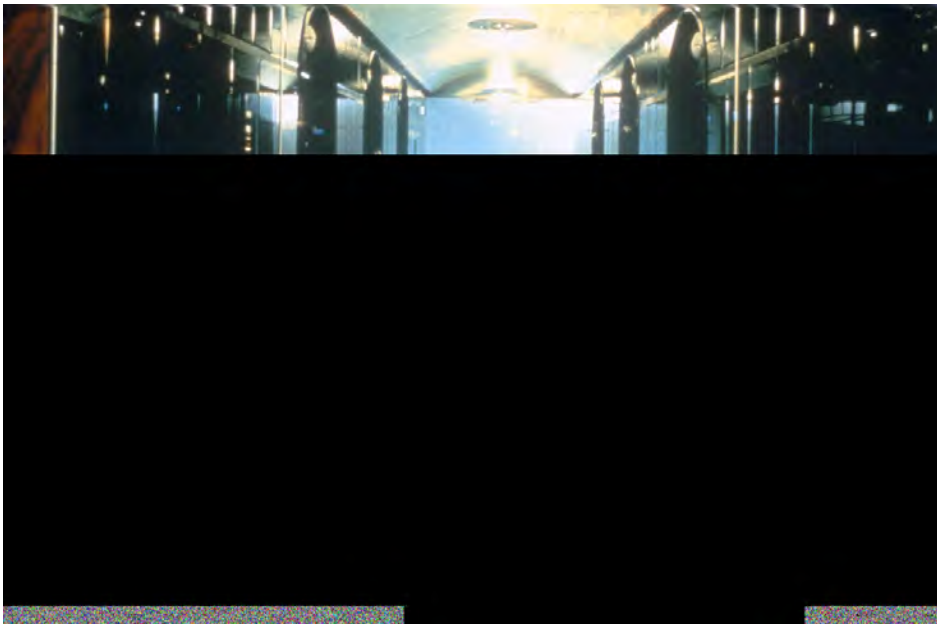
State Bank of NSW – Executive Offices Project – 1985



George Freedman's work on the State Bank project is classified in Australian design folklore as one of the seminal moments in corporate design in this country.

It is a masterpiece in complexity and ingenuity of corporate interior design

The State Bank interiors are still regarded as Sydney's most extravagant interior fit-out – and the industry was very disappointed when they are replaced by subsequent tenants.



*photos by Willem Riethmeier*

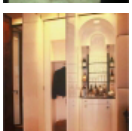
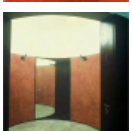
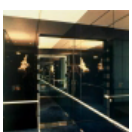
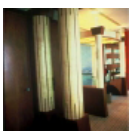
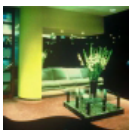
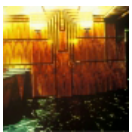
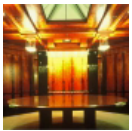
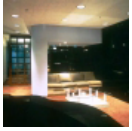
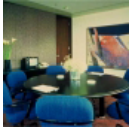
The State bank project by George Freedman was provocative in its delivery, involving luxurious corporate interiors and a hidden garden caught in the drafty slot between the office tower and its neighbors.

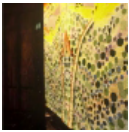
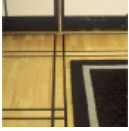
The scale of such a project involved many different interior resolutions required within the multiplicity of requirements of the staff structure of the bank.

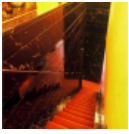
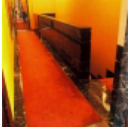
The executive lobby is a dazzling depository of reflections in glass, metal and stone reinforcing the customary conservatism of banking's upper echelons but couched in the innovative guise of the Marsh Freedman persona.





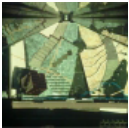






The private roof garden is a clever architectural allegory inventing a yin/yang duality of elements and materials within the architectural landscape of paving, trees and garden, axially divided by a rippling cascade which mysteriously springs forth.

A grided mirror cube tilted precariously onto a concrete plinth, which houses window cleaning equipment, completes this surreal stage set.



SMH SEPT 30 1985

SMH OCT 30 1985

SMH JAN 3 1987 STATE BANK GOOD WEEKEND

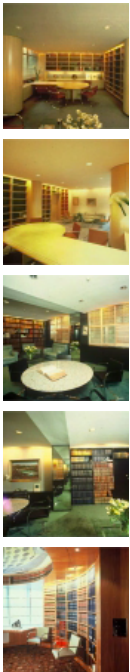
### Freedman Marsh Apartment, Potts Point – 1985

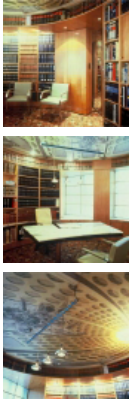
In collaboration with Peter Stronach – Allen Jack + Cottier Architects



GEORGE IN 1986 - AGED 50

**Barristers Chambers, Philip Street Sydney - 1980 to 1986**





SMH JUL 31 1986

### **Chez Oz, Darlinghurst – 1986**

In an article headed “Twenty defining moments that shaped Sydney’s way of eating” in 2002, the Herald described Chez Oz as a mecca for moneyed “business boys and fashion girls”.

Sitting at the Power Table in Chez Oz – in the corner furthest from the door, with a view out the window and across the entire room.

Back in the greed-is-good decade, Chez Oz was the place to be seen if you considered yourself a top person in fashion, business or advertising – the equivalent of today’s Otto or Machiavelli.

The front room was Paradise, the back room was Siberia. And a table by the window in Paradise meant one could look down on the hacks who had been grudgingly given a table by the door so they could write about the celebrities they’d spotted.

SMH JAN 16 1986

SMH NOV 10 1987

SMH DEC 26 1989

### **Apple Headquarters, Frenchs Forrest, Sydney – 1986**





Done in collaboration with [Allen Jack + Cottier Architects](#)

PETER STRONACH - ALLEN JACK + COTTIER ARCHITECTS

Allen Jack + Cottier were asked to design a new national headquarters for Apple Computer in Sydney which would align its image with a growing reputation amongst clients and staff as 'innovative, creative, accessible, egalitarian and Australian'.

Besides requiring a much larger office, there was also need for a training centre and a warehouse.

The training centre was designed as a freestanding building of its own, placed distinctively at the main entry steps, within a uniquely emblematic cubic form capped by a conical slate roof.





In the main building, an atrium runs east-west across its length, with meeting rooms, reception and an open-plan general office area, cafeteria and recreation area on one side and on the other, more offices, demonstration rooms, and a dining room.

The warehouse and distribution centre were situated on lower levels along with security parking for up to 190 cars.

Aluminium louvres have been placed all along the eastern, northern and western facing facades and over the staff terrace to provide extensive sun control.

Bold coats of dark green, blue and red, then Apple's corporate colours, were applied throughout the building.

New York's Metropolis magazine declared the project the "world's best commercial building" in 1989.

SMH OCT 31 1985

#### PowerHouse Museum – 1986





Sydney's **Powerhouse Museum**, occupies the site of Ultimo's old power station and has done since 1986.

The Powerhouse Museum is run by the State Government of NSW as a division of the Applied Arts and Sciences and its unique and diverse collection spans history, science, technology, design, industry, decorative arts, music, transport and space exploration.

With its statement of purpose being to *'discover and be inspired by human ingenuity'*, the permanent collection does just that, with exhibits ranging from planes, trains and steam engines to fashion, furniture, design and technological and scientific innovations.

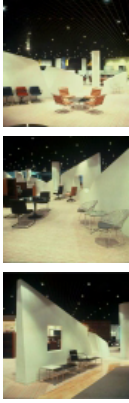
The collection includes the giant – a 200 tonne Locomotive 3830 and the tiny – delicate pieces of lace and precious ceramics. There are estimated to be over 500,000 items in the museum collection – a treasure trove of Australian history.

THE AGE JAN 31 1986

#### **Knoll Showroom at Arredorama – 1989**

in the design for Arredorama's Knoll Collection showroom, George deftly manipulated form with striking results.

The sculpted iceberg plinths create dynamic backdrops to Knoll's ascetic pieces, distinguishing the collection from the other furniture in the showroom



SMH NOV 5 1987

### Cleveland Street, Redfern – 1987

George moves the Marsh Freedman Associates Studio and personal residence to Cleveland Street, Redfern

Privately and peacefully set well back from the street on an impressively spacious 820sqm parcel, this exceptional property presented a truly rare opportunity.

Consisting of an immaculately restored c1845 sandstone cottage at the front, there is also an adjoining Edwardian wing that was designed by renowned architect Glenn Murcutt and interior designer George Freedman for use as a commercial studio.

For all the opulence in many of Marsh Freedman's design, it is always balanced with tempered restraint guided by Modernist principles. This is evident in their 1985 Redfern Studio and residence, fashioned around a nineteenth century inner city residence.

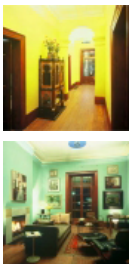
The traditional structure is paired with a glazed pavilion forming a courtyard where both architectures interact respectfully.

Strong planes of color also unite disjunctive eras.





Cleveland Street, Studio residence – 1987





**Jarrett House, Watsons Bay – 1987**



**Spry House – 1987**

**Bilsons Restaurant, Sydney – 1988**

In 1988 Tony Bilson opened an a la carte restaurant in the newly renovated Passenger Terminal at Circular Quay West.

Aimed at a more affluent and touristic market than Bilson's previous projects, the new restaurant was designed by George Freedman.

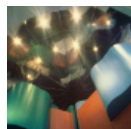
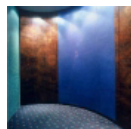
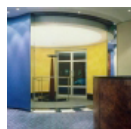
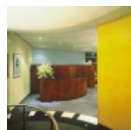
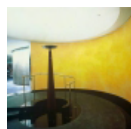
What used to be Australia's immigration/customs checkpoint (comparable to New York's Ellis Island) was, in the 1950s, converted into a "gateway-to-Sydney" port for passenger liners.

The delightful panorama of Bilson's Restaurant, materials compliment the spatial hierarchy developed from the cylindrical foyer through a sensuous passage which leads to the crescendo of the split level dining area, with its brightly audacious cabinetry mirrored in the ceiling, presenting stunning views of Circular Quay.

Each phase of the design program was tendered on a competition basis, with creation of "image and atmosphere, i.e., the feel of the interior" awarded to Marsh Freedman Associates.

By now Neville Marsh having retired and moved to Italy, so George Freedman was the principal designer in charge.

The restaurant was conceived with a primary intention to .... "capitalize and harness exposure to multi-directional views. Sydney Harbour Bridge, the famed Opera House and the skyline of the city itself..."



Why was a woman in the men's wash room?

To view the phallic symbolism of the two round washbasins set either side of a vertical towel rack. The phallic design in the men's at Bilson's was a tongue-in-cheek approach to gender-specific toilets, says George Freedman, of Marsh Freedman and Associates, who plotted every detail of Bilson's, including the toilets.

In the men's there are mirrors either side of the urinals – for showing off, says Freedman.

The women's room has basins of white ceramic in an oval shape, suggesting eggs.

Apart from Freedman's gender joke, the toilets at Bilson's are seriously elegant.

Walls are clad full-length in glass-mosaic tiles, turquoise for women, azure for men. White marble divides the men's cubicles and is used for the bench top in the women's; doors are walnut veneer.

Highly polished stainless-steel ceiling squares set with halogen lights match the ceiling over the bar.

"Going to a restaurant of the class of Bilson's is a pleasure experience," Freedman says. "Toilets should be part of that experience; you should feel as wonderful in that space as you do at the table. The finishes are luxurious to restate the glamour of the restaurant." He would not say how much the toilets cost.

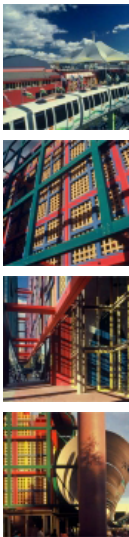
The Bilson's design followed that of the Four Seasons restaurant in New York, he says, where the men's lavatory is "impeccable – beautiful materials exquisitely handled, the design appropriate to the grandeur and space of the restaurant". "The toilet partitions are marble panels, the doors walnut veneer, the taps by Mies van der Rohe.

For me it's the pinnacle in terms of elegance, restraint and symbolism, making the user feel they are extending their experience and being totally cared for."

THE GEORGE FREEDMAN DESIGNED TROLLEY IS NOW AN ARTIFACT OF THE 'DESIGNER' RESTAURANT BOOM OF THE 1980S AND IS PART OF THE POWERHOUSE MUSEUM'S COLLECTION

### Australia Pavilion , Brisbane – 1988

In collaboration with architects Anchor Mortlock and Woolley



The host nation's pavilion at Expo 88 was designed to be unique, exciting and memorable to express the expo theme of "Leisure in the Age of Technology".

As well as being an enclosure for entertainment, information and exhibitions, the building itself reflected images of Australia, coastal beaches, mountains and forests.

It contained a theatre of illusion, depicting the aboriginal dreamtime story of the rainbow serpent, a general exhibition hall, large VIP entertainment areas and outdoor terraces, with a total floor space of 4,750 sqm.

The building "shed" was decorated with a collage of architectural devices drawn from aspects of the Australian landscape.

The north elevation is made from multiple layers of lattice and rows of columns, producing shadow effects reminiscent of eucalyptus forests

On the west, the rolled corrugated iron, with its connotations of bush architecture, is formed into cylinders like breaking waves, while the rooftop is surmounted by a series of profiled blades which relate to the blue mountains range backdrop to Brisbane.

As a painted building, the design was elaborated with a profusion of brilliant colours, prepared by George Freedman.

The large sign sculptures announcing Australia were created by **Ken Done**, who also designed the staff uniforms and souvenirs.

### **Luna Park Redevelopment – 1988**

Luna Park is to be redeveloped as a venue for adults with only limited amusements for children.

The \$30 million plan reflects the thinking of amusement park planners that fun parks, originally designed for adults, have gone rapidly downhill since being taken over by children.

Although the redeveloped Luna Park will have some children's amusements, it will not be marketed as a children's venue.

Historic parts of the park including the dilapidated entrance were restored in what was a major effort to bring the unprofitable 52-year-old amusement park up to date.

Many of the rides, several of which are out of service, were sold or repositioned.

Badly placed buildings and motorised fun park rides which block harbour views are expected to be cleared or renovated to reveal wide water views from the two hectare harbour-front site.

A cinema-theatre centre, museums, gardens, a brasserie, and new rides are included in the plans by the architects Marsh Freedman Associates.

Consultants included the actress Ruth Cracknell, choreographer Graeme Murphy, Leo Schofield and the restaurateur Peter Doyle.

After its re-launch, Luna Park will open seven days a week for about 18 hours a day.

North Sydney Council has yet to give any building approval for the development and the Government has yet to consent formally to the transfer of the remaining 28-year lease from Harbourside Amusement Park Pty Ltd to Prome Investment Pty Ltd.

The Government, which receives 5 per cent of Luna Park's gross turnover, has agreed in principle to awarding the lease to the consortium.

Sam Marshall, a partner in Marsh Freedman Associates, said the downfall of amusement parks had coincided with cinemas and television.

"In those first days between 1900 and 1930 they didn't have cinema or television and amusement parks were fantasy things ... now amusement parks are competing against Spielberg," he said.

He said the most popular rides were sedate by modern standards and had names like Trip to the Moon, which was a journey to the planets and an imagined look at the lunar landscape.

### **Sturkey Apartment, Sydney – 1988**



George is recognizable for his relentless attention to detail, inventive use of materials and commitment to creating spatial interventions rather than merely applying surface decoration.

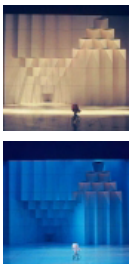
The interplay of element and material is worked to enhance the qualities of the spaces beyond merely satisfying the brief: and joinery is crafted with elegant exactitude within specific guidelines of proportion and tactility.

This methodology can be found in the Sturkey Apartment where built in furniture and curved metal screens grandly elaborate the rooms.

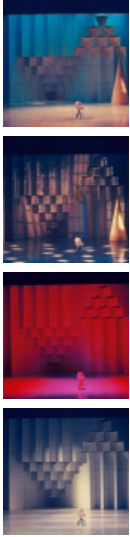
### **Kraanerg Sydney Dance Company Set Design – 1988**

SMH NOV 25 1988

The Kraanerg stage set featured a triangular geometry carved from a solid background that allows the dance stage alternating depth of field in the stunning interplay of different effects, as lighting is splashed onto the angular surfaces.







SMH MAR 26 1989

SMH MAR 26 1989

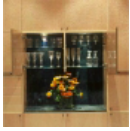
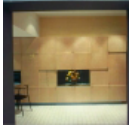
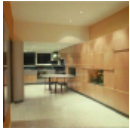
SMH MON AUG 21ST 1989 BY CATHERINE LUMBY

SMH JUNE 11 1990 BY DAVINA JACKSON

**Fairfax Apartment, Darling Pt – 1990**



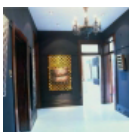
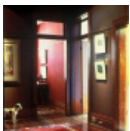
**Vaucluse House, 1990**

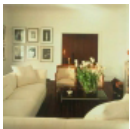
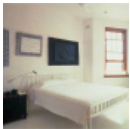
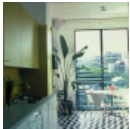
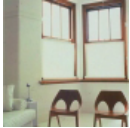
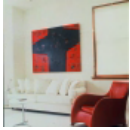


**Staley Apartment, Melbourne – 1990**

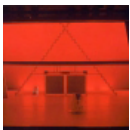
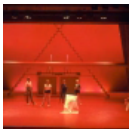


**Dani Marti Apartment – 1990**





#### Soft Bruising – 1991

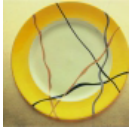
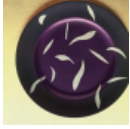
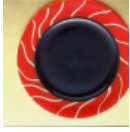


#### Treasury Restaurant, Intercontinental Hotel Sydney – 1992

In the pure treatment of color, George's reputation is decidedly well earned, no better exemplified than in the interior of the Treasury Restaurant.

The painting of the free standing columns in white causes them to diminish in prominence while the rich crimson and gold leaf of the perimeter walls holds the space in an intimacy appropriate to the experience of dining.

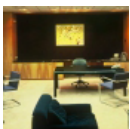
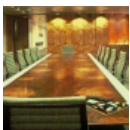
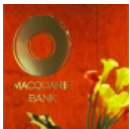
Paint is used to enhance the spatial definition giving the generously proportioned colonial space a wholly contemporary character



FROM THE BOOK > INSATIABLE: MY LIFE IN THE KITCHEN BY TONY BILSON

### Macquarie Bank – executive offices – 1993

In collaboration with Allen Jack + Cottier Architects





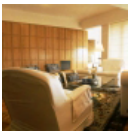
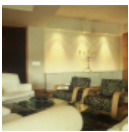
### **Penrith Panthers Leagues Club, Sydney – 1993**

In collaboration with Gazzard Sheldon Architects

Penrith Rugby League Club, originally a 'pokey single storey building with eight poker machines, one pool table, one bar and a small dedicated membership' when it was founded in 1956.

By 1995, 52,000 members, 900 staff 800 gaming machines, six bars, five restaurants, a nightclub, a cinema, tennis courts, a golf driving range, cable skiing, waterslides, a miniature railway and more than 200 four-star motel rooms set on its 81 hectares

### **Shanahan Apartment – 1994**

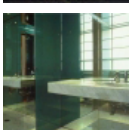
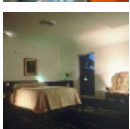
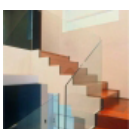
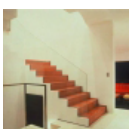
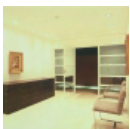
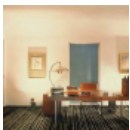
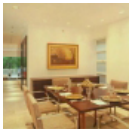
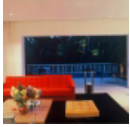
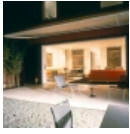


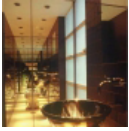
### **James Fairfax Residence – 1995**

George Freedman and Ralph Rembel, describes the house as "a simple structure – basically two rooms up and two down, with a corridor connecting the front and back rooms on both levels and the service rooms off the corridor"

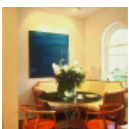
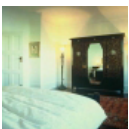
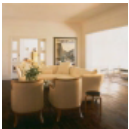
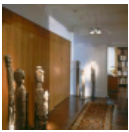
“In keeping with the minimalism of the concept, there is a concentration on four materials: white painted plaster walls throughout, limestone floors downstairs, carpet upstairs and timber on the staircase, which has been designed as a solid block that you walk up.”

In collaboration with Espie Dodds





**Elizabeth Bay Apartment – 1995**



**Interview with George Freedman by Graham Foreman in Monument No 7, 1995**

**Mirabelle Restaurant, Circular Quay – 1996**

Mirabelle is an elegant looking space – the restaurant sits within the foyer of the AMP Building and has fabulous lighting and plush seating.

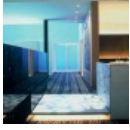
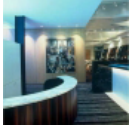
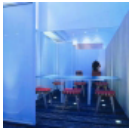
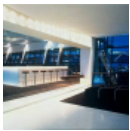
The well-appointed interior is dotted with elegantly comfortable Eames chairs and lined with vibrantly red banquettes.

The restaurant affords glimpses of Circular Quay and the Harbour Bridge, and one end is open to people picking up takeaways.

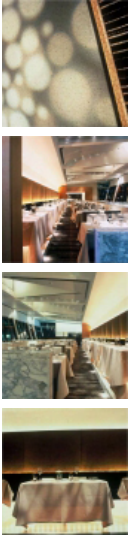
A marble forecourt adds a tinge of glamour, although any resultant noise is absorbed by a deep carpet.

**Martin Road residence – 1997**

**Ampersand, Darling Harbour, 1998**







Tony Bilson burst back on to the Sydney scene in a blaze of glory with this smart George Freedman-designed room and the most modern kitchen in town.

This restaurant was one of “le palais de haute cuisine” in town, at the forefront of a movement veering towards France.

Launching a new restaurant with loud fanfare is a high-risk strategy that sets exceptionally high expectations, especially when the venue is positioned as an icon site.

Such was the ploy of Sydney restaurateur chef Tony Bilson & ex-hotelier Ted Wright at Ampersand, a slick chic “diner” atop the aggressively promoted Cockle Bay Darling Harbour development.

With shipwright nautical design overtones and an understated livery of cappuccino and beige, it feels like a liner berthed.

Clever lighting, seating on two tiers, chocolate truffle and white stripey carpet all contribute to a sense of elegance and calm attention.

Not so pampered are those in the back stalls whose snug side-by-side tables-for-two are aligned to face the room and the view.

Ampersand offers a flawless experience at an international level in a luxurious and sophisticated environment.

### **Sydney Dance Company , Mythologia set design – 2000**

Since 1976, acclaimed artistic director Graeme Murphy and the Sydney Dance Company were renowned for their innovative and contemporary style.

In 2000, the Sydney 2000 Olympic Arts Festival and the Brisbane Festival commissioned Sydney Dance Company to create a work to celebrate the Olympics.

Inspired by the heroes of Greek mythology, Murphy fittingly created a latter-day Olympic Ode, honouring the heroes of ancient mythology in the manner of Pindar.

*Mythologia* premiered on 19 August, 2000 at the Capitol Theatre in Sydney.



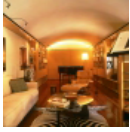
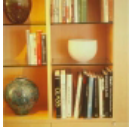


George Freedman created the stark minimalist set which provided a counterpoint to Richard de Chazal's opulent costume designs

Mythologia made full use of the large stage at Sydney's Capitol Theatre, with its clever but minimalist stage design by George Freedman and Ralph Rembel, who presented stage lighting designer Damien Cooper with a spectacular white curved set dominated by 4 x 3m-high pillars on casters with 3 x 3m flame cannons sprouting from their tops.

### Noosa house – 2000



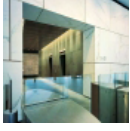
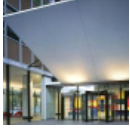


### AMP HQ, Sydney - Executive Offices and Lobby - 2001

The AMP Sydney Cove building was completed in 1962 ( [PTW Architects](#) ) and is a landmark in Australian architecture.

It was the first building to break Sydney's height limit of 150 feet (45.7 metres) and was at the time Australia's tallest building.

Features such as the sweeping curves of its form, finishes including marble and mosaic tiles, and the interpretative sculpture by [Tom Bass](#) on the Young Street facade, all exemplify design of the period.



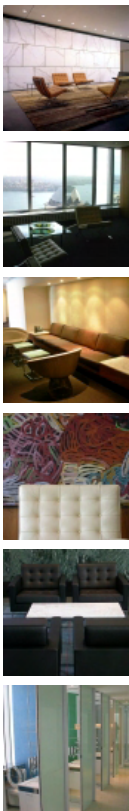


Arising out of new street arrangements along Circular Quay, a new forecourt stretching to Alfred Street was made possible and has given the building greater presence at entry level.

Spatial continuity between outside and inside was created through the use of a clear glass facade extending from floor to ceiling and a internal floor finish that matches the colour of the external forecourt.

In addition, a new canopy has been added facing Young Street and an array of service doors were transformed into an art wall signalling an appropriate sense of welcome.

The materials selected for the lobby utilise the palette of the original building.



As part of an overall refurbishment of the building, interior designers Freedman Rembel collaborated with architects PTW Architects on the design of the ground floor lobby and with AMP directly for the Executive Office floors.

Throughout they have attempted to enhance and amplify the special qualities of the original building rather than merely update it with a contemporary sensibility.

Despite its market leadership, AMP is facing a rapidly changing business environment that could well challenge its position as market leader. Accordingly it turned its attentions to global growth and commensurate with this has refurbished its Australian Headquarters to meet international expectations as to stability, professionalism, knowledge and function.

George Freedman delivered a serene and strong sense of value and quality to this project.

**George Freedman Associates which was renamed Freedman Rembel in 2002.**

GEORGE FREEDMAN AND RALPH REMBEL

**About Ralph Rembel**

Ralph Rembel was born in Krefeld, Germany in 1960

He lived in Switzerland until his family moved to Sydney, Australia in 1965.

Having decided to become an Architect at an early age he worked with his Father on construction sites since the age of 12 until completing University. Studied Classical Guitar throughout his School years, then Architecture at University of New South Wales between 1978-84.

He completed a Bachelor of Architecture with honours UNSW.

Participated in final year design studio under the guidance of Glenn Murcutt.

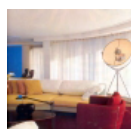
An invitation to join Marsh Freedman Associates in late 1984 came as a result of his final year design work being exhibited.

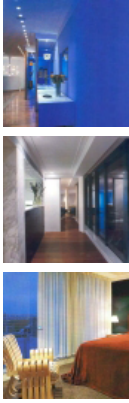
Worked as an employee and later Associate from 1984 to 1996.

In 1996, he became a Partner of George Freedman Associates which was renamed Freedman Rembel in 2002.

Ralph now lives in the Sydney suburb of Dural with wife Diane and daughter Michaela.

**Sydney Apartment – 2001**





“We felt amazement that an apartment in this category could be so indifferent – it was bland and vulgar at the same time.”

Beige carpets and cream walls throughout, flimsy-looking internal doors, a white marble staircase with chrome balustrade and timber handrail, a nasty jagged arrangement of walls and doors on the back wall of the living room with doors directly opening to the powder room, electrical cupboards and other service areas. “There was no sense of calm, the room was not at rest,” says Freedman.

“The clients brief was to, make it warm,” says Freedman. “We made it welcoming and colourful and immediately accessible.”

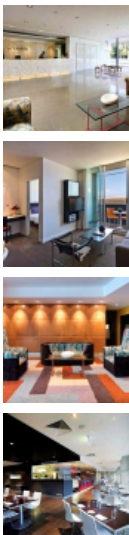
And so what was initially planned as a library just inside the front door is now a sitting room with a pair of burnt orange Luna sofa beds covered in pink satin and blue and purple corduroy cushions; two wardrobes contained in a wall unit; spotted Akari floor lamp in one corner and a wall completely covered in colourful decorative masks from around the world.

It also gives an idea of the tone of the rest of the two-storey apartment – it’s practical, colourful and flexible, it mixes classics with new and not necessarily known pieces, it’s not precious.

“You’ve got to have fun,” says Freedman. “Serious design can be painful.”

And so apart from getting rid of the boring colour scheme, replacing doors throughout with multi-paned, bevelled-mirrored doors (inspired by a scene from *Dangerous Liaisons*) and installing a kerring timber floor (chosen for its stability), a priority was to give the living room “a back”, a slightly stepped wall of American white oak, which from one angle appears to be flat, while from the far corner of the room, that volume breaks into fragments and you can see that the wall incorporates shelving.

#### Medina Grand, Perth – 2004





Situated in the heart of the CBD, Medina Grand Perth is conveniently located on site at the new Perth Convention Centre and a stones throw from the Swan River

Medina Grand Perth opened its doors in June 2004. With interiors designed by Sydney designer George Freedman, Medina Grand Perth features 138 one and two bedroom apartments and studio rooms, and it combines the convenience of apartment space with hotel facilities. Since its opening, Medina Grand quickly established itself as the benchmark for deluxe accommodation in Perth.

#### **Elizabeth Bay House Trust – 2005**

This initiative is intended to stimulate interest in contemporary design and showcase the potential of new uses for historic buildings. It will also throw light on the history of Elizabeth Bay House itself, which when it opened as a museum in 1977 set a new standard in restoration practice, and was instrumental in changing public perceptions of our built heritage.

The exhibition reveals that the house museum is but one phase of the place's history and investigates what we can learn from its earlier uses when it was divided into flats or used as an artists' squat.

For the first part of the exhibition, two of the state's most renowned cutting-edge design teams, Freedman Rembel and Durbach Block, were commissioned to design contemporary installations in the magnificently proportioned historic dining and drawing rooms.

Each team has been presented with an almost empty room, cleared of all furnishings except for some key items such as fitted carpet, mirrors and argand lamp.

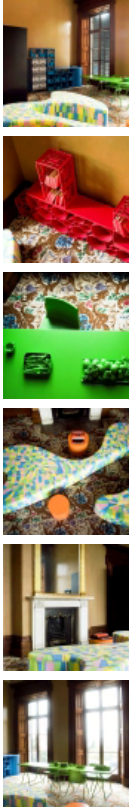
They have been briefed to design an installation that will allow the room to operate as a self-contained apartment for one or more people.

George and Ralph examined the relationship between the Georgian discipline and proportions of the existing rooms and modern ideas of space, light, lifestyle and relationship to the outside world.

George Freedman and Ralph Rembel have developed a design for a 'syndicate community' shared by two couples, in the drawing room.

Twin 'privacy modules' in the corners of the room provide for sleeping, storage and bathing, while the centre is occupied by two large amorphous blobs, upholstered with multi coloured household sponges, echoing the hues of the existing fitted carpet.

Cooking, dining and sideboard functions are fashioned from a seemingly ad hoc arrangement of simple building materials and found objects including trestles, crates, pipes, hessian and hollow core doors.



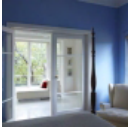
The design speculates on new forms of urban living and examines ideas of privacy and community in contemporary society.

The design proposed a new way of understanding heritage and conservation, and explore innovative forms of urban dwelling.

**Double Bay house – 2005**





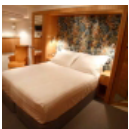
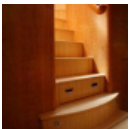


### Adagio Boat – 2005

When a design brief is submitted with examples of architecture and style from the owner's home, a new level of challenge and quality is raised for the proposed yacht.

Adagio is a large-volume vessel of 67 tonnes, but in that volume there is only 95 square meters of living space.

This challenging brief executed with the skill of a world class interior designer and a highly experienced naval architect produced stunning results



Adagio interiors provide a gentle and tranquil environment reflecting and reacting to the natural light of the changing days and seasons.

With subtle reference to maritime tradition and form, the interiors are elegantly understated, beautifully crafted and compliment the superb technical conception of Adagio.

A mid-toned Beech veneer with a water grain and subtly sumptuous appearance is used on general joinery throughout.

A paler toned bamboo board for the interior flooring, along with silvery grey carpet in the saloon, stateroom and two cabins, is used as an accent to the white head-lining and interior expression of the hull carefully articulating the expression of the structural elements and the furnished elements.

The fitted upholstery in the saloon, pilothouse, and fly bridge is within the grey/silver/warm grey palette using gentle yellows as accents on two chairs and cushions.

The joinery in the master cabin is Tasmanian Fiddle Back Oak veneer, used as a reference to the owner's birthplace, and a sumptuous leafy French tapestry has been installed as a bed-head panel to balance the pattern of the timber veneer.

Seating on the rear deck is upholstered in traditional stripes of off-white and pale blue in keeping with the softened palette throughout the boat.

#### Quay Restaurant, Sydney – 2004



Situated in the dress circle of the harbour, Quay has some of Sydney's most spectacular views, sweeping from the Opera House to the Harbour Bridge.

The food created by chef Peter Gilmore is equally awe-inspiring. Peter's use of texture and his exploration of nature's diversity are key elements to his continually evolving original style.

In 2013 Quay was voted Number 48 on the coveted S.Pellegrino World's 50 Best Restaurants list maintaining its position on the list for the fifth year in a row.

The 2013 return of **Freedman Rembel** to Bilson's earlier restaurant's design role provided an opportunity to recapture the intent of the interior finishes which, although partly modified and slightly muted, remain largely intact.

The colour palette was returned to its full strength and vigour with a fresh arrangement.

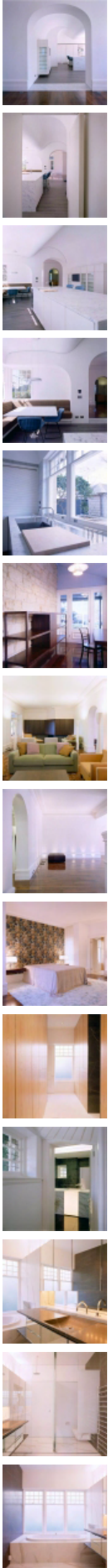
The unique stainless steel fabric wall, an innovation in 1988, was replaced by a modern equivalent in the form of a glass bead surface, resulting in an increased sparkle compared with the 1988 surface.

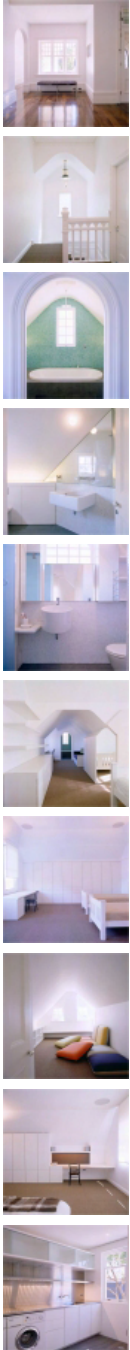
The original carpet design was an abstraction celebrating the harbour surface and the fractured reflections of the city and its multiple colours.

The new carpet design departs from the original in form but actively follows the original premise to interact with the unique harbour position and the now even more vibrant environment that encircles it.

#### Mosman House – 2006

*photos by sharrin rees*





### Freedman Apartment – 2006

HIS TWO SCOTTISH TERRIERS, PEE JAY AND DUFFY MCFALA, WERE USUALLY AT HIS FEET.

George saw a display suite in Surry Hills for a development called the Common by Melbourne architect [Bruce Henderson](#). “The plan reminded me of a New York brownstone [apartment building]” he says. “And I liked the idea that there were only two apartments per floor.”

Freedman and his partner, psychologist Peter O’Brien, moved into the apartment last October, having paid extra to have the developer modify the design.

Instead of the standard carpet throughout, they opted for terracotta tiles – supplied and laid in a herringbone fashion on a soundproof bed and honed and polished on site.

“I saw a similar floor in the Carlo Scarpa [Castelvecchio] museum in Verona,” Freedman says.

He had a bathtub installed in the main ensuite and replaced the wall tiles with glass mosaics in puce. The second bathroom was reconfigured to include a laundry (hidden behind a mirrored door), which was to have been in the kitchen.

“I did not want socks in my soup,” Freedman laughs.

From the balcony, a corridor of buildings frames a shell of the Opera House. Tall buildings surround the apartment, but Freedman doesn't mind. He loves city life and enjoys sitting on the balcony watching urban vignettes.

Inside, there is a glass-and-chrome Barcelona coffee table by Mies van der Rohe and pony-skin LC1 Basculant chairs by Le Corbusier.

When Freedman and O'Brien entertain, they and their guests sit at a white marble dining table designed by Florence Knoll, seated in black leather MR chairs designed by Van der Rohe in 1927.

Like most of his furniture, they are classics he has owned for more than 30 years.

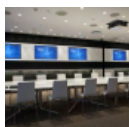
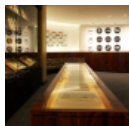
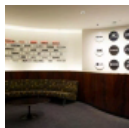
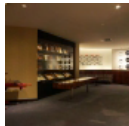
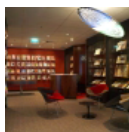
The modernist panache continues throughout. From the 2005 Minotti sofa and Saarinen tulip tables (used beside the bed), to the TS502 Brionvega radio and paper-skinned Noguchi lamp.

The eclectic art collection features works by Dick Watkins, Peter Kingston and Freedman himself.

“I wanted to make a comfortable home for Peter and the dogs,” he says. “A home of absolute simplicity, pared down to the design basics. I think I've achieved that.”

*smh text by Stephen Lacy*

#### **PBL Levels 2 & 14 – 2007**



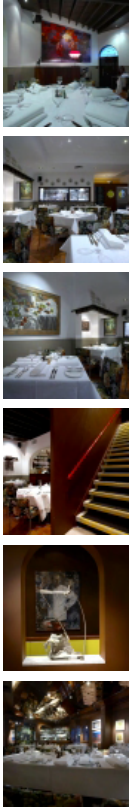
#### **Buon Ricardo – 2007**

In 1987 Buon Ricardo (owner/chef Armando Percuoco) opened its doors and is widely acknowledged by critics and diners as

one of Australia's finest Italian restaurants.

Throughout the restaurant you will find many works of art, styles ranging from classic to modern with a number of mediums represented.

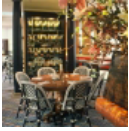
The art collection has been built up over 25 years, often from artists with a personal relationship to the restaurant



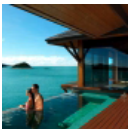
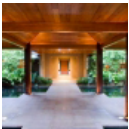
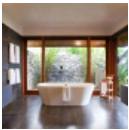
Described as “something straight out of the Bellagio in Las Vegas”, Freedman has used a \$40,000 painting called Pozzo’s Ceiling by James McGrath, from the Woollahra art dealer Michael Carr, as his inspiration.

#### **Tiger lane, Double Bay – 2007**





**Qualia Resort, Hamilton Island – 2007**





Qualia features 60 elegant private one bedroom pavilions (some incorporating private plunge pool) accessible only to the resort's guests.

Attention to detail in the design and construction and the scale and quality of the tropical gardens, pools and public areas is unsurpassed at Qualia.

Qualia's design is the work of Australian architect Chris Beckingham.

His philosophy was to "create a luxurious Australian retreat that stimulates the senses and draws the outside in. The resulting design combines a unique sense of space, openness and harmony. Set amongst native Eucalypts, each pavilion has been handcrafted from the finest imported and local timber and stone.

To complement the natural surrounds, Dennis Nona's artworks adorn the walls and Freedman Rembel has furnished the interiors with fabrics and patterns inspired by nature.

#### **The Onslow Apartments, Elizabeth Bay – 2007**

In collaboration with PTW architects







The Onslow is a unique development of nine elegant apartments of grand proportions over 6 levels.

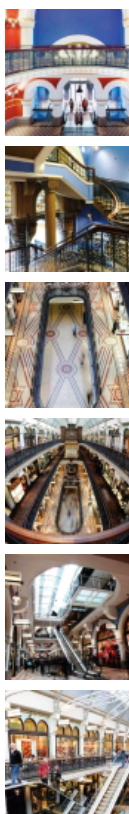
Located on the exclusive western side of Elizabeth Bay, it occupies a tranquil sanctuary between the waterfront and the cosmopolitan hub of Macleay Street.

A classic building that draws on the legacy of the area's rich architectural heritage, Onslow features a colonnade of granite columns, sitting sensitively within the streetscape, and referencing Elizabeth Bay House in its classic symmetry and proportion.

The interiors by Freedman Rembel, reflect the timeless sophistication found in apartments of 19th century Paris or post-war New York.

### Queen Victoria's Makeover – 2009

Master Plan collaboration with architects [Anchor Mortlock & Woolley](#)



The QVB fills an entire city block bound by George, Market, York and DrUITt Streets, with the dominant feature the mighty centre dome, consisting of an inner glass dome and an exterior copper-sheathed dome.

Glorious stained glass windows and splendid architecture endure throughout the building and an original 19th century staircase sits alongside the dome.

The Queen Victoria Building (QVB) has been restored to her former glory, with a refurbishment that has seen six years of careful planning and implementation.

The \$48 million project cultivates an upgrade that reflects the building's original design, whilst maintaining commercial and shopper realities of the 21st century.

Every detail has been faithfully restored, including arches, pillars, balustrades and the intricate tiled floors thus maintaining the integrity of the building.

Award winning architects, Sydney based Anchor, Mortlock and Woolley were responsible for resurrecting the QVB's heritage values and architectural design, which included highlighting the QVB's magnificent columns by installing frameless glass shop fronts.

Heritage consultant Graham Brooks worked closely with the team which included the highly respected Ken Woolley, in order to revive historical elements of the building that had been lost over the years.

This included devising a Victorian inspired colour palette to complement the unique cultural elements of the building.

Internationally renowned colourist, George Freedman, devised a spectacular new colour scheme that will highlight the beautiful architecture of the building whilst providing a backdrop for a world-class shopping experience.

George Freedman (of Freedman Rembel), used clear positive colours, which adhere to the Arts and Crafts ideal of integrity, suitability of form to function, and exuberance, with clear white archways separating and defining the palette.

Such aesthetics symbolise the heart of the building and hark back to the Victorian colour ways, contemporary with the construction of the Queen Victoria markets building in the late 1800s.

The design is minimalist, modern, and reversible, using an engineered structure that does not overpower the ornate building elements.

The use of red, turquoise and eggshell blue is a more vibrant and honest interpretation of how the Victorian sensibility embraced vibrant colours in courageous combinations.

As part of the design process, colour test patches were applied throughout the building and he says that it is important to review these colours insitu and under different lighting conditions to ensure their suitability.

Over the coming months, further colour tests were undertaken and refinements were made to the colour scheme in consultation with key stakeholders.

Working together the City of Sydney, Heritage Council and Ipoh have achieved a delicate balance between historical preservation and commercial necessity.

### **The Elizabeth, Sydney – 2009**

In collaboration with Architect: Andrew Andersons, PTW Architects.

The Elizabeth is located alongside some of the best examples of historic Sydney architecture on Elizabeth Street in Sydney's CBD on prestigious Hyde Park.

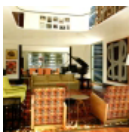
The building design combines fluid digital profiles with classic and elegant materials to create a building which is at once progressive and stately.

With only 19 apartments, this exclusive 17 storey development will create a new standard in luxury and contemporary design for Australia.

For design inspiration George Freedman looked to the classics of 20th century classic design to create a world class building for a truly unique site.

Snuggled next to the Sheraton On The Park, The Elizabeth has obvious exclusivity and Fifth Avenue appeal, a design point pushed by Freedman Rembel.

The three-level penthouse, The Archibald (more than 500sqm), recently created a record for Australia's most expensive apartment sale (more than \$20 million.)



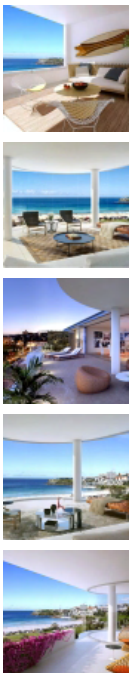


### End of Freedman Rembel – 2010

Freedman Rembel was the 21 year design partnership between George Freedman and Ralph Rembel, resulting in a widely published portfolio of Residential, Commercial, Hospitality and Theatre designs.

### Pacific Bondi apartments, Sydney – 2012

Designed by architect Andrew Andersons from PTW, Pacific Bondi Beach, Australia.





The premium residential, hotel, and retail development at the heart of Campbell Parade, is a re-development of Bondi's Swiss Grand Hotel.

The residential and commercial beachfront establishment boasts unrivalled views, exceptional services and a front row seat in the ultimate Australian lifestyle – Bondi Beach.

The \$440 million dollar project – consists of 95 apartments, hotel, health club and a luxury retail precinct and will be completed in late 2015.

Purchasers have a choice of three extraordinary finishes schemes created by a trio of Australia's leading interior designers including George Freedman of PTW Architects

The 'Easy Elegance' of George Freedman's designs offer "cool, relaxed spaces where the sea and the air take precedence", with an emphasis on polished luxury and elegant sanctuary.

#### **Dedece Knoll 75th anniversary showroom**

#### **About Knoll**

Since Knoll's founding in 1938, design integrity has been our guiding principle as we offer insight into the way business is changing and into what's possible—now and for the future.

We believe good design is good business. Our commitment to modern design has yielded a comprehensive portfolio of furniture products and textiles designed to provide enduring value and help clients shape their workspaces with imagination and vision.

We have been recognized as a design leader worldwide.

Our products are exhibited in major art museums, with more than 40 pieces in the permanent Design Collection of The Museum of Modern Art in New York.

JOHN ENGELEN

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### 3 COMMENTS



Michael White - February 14, 2014

George Freedman trained with Knoll and came to Australia from New York. He quickly became the architect's choice for interiors as well as working on standalone projects bringing a global design palette to some of the best interiors of their time. After Allen Jack + Cottier, I worked with George and Neville in the early 1980s on the Leighton building interiors and other projects. He taught me many of the lessons that continue through my life. An awareness of detail in millimetres, colour and modernism infused with style and panache. Never accept the banal or the tricky latest fads, but create timeless and energetic spaces that have sophistication and maturity. Good clients also gave George the freedom and trust to do it his way. With George's influence I moved to New York and now many years later to Prague but I carried his eye with me everywhere I went. Thank you George and Neville. Michael White



joyce and bob friedman - February 5, 2014

dear cousin.....we've heard ....from sydney...of your many feats, but could never imagine how much you have done.....we did learn many years ago (when we lived in albuquerque and worked in a tourist store.....) how well known you were.....when speaking with a group of australians who were in town for a convention i asked them if your name was familiar..... oh! yes....he's quite famous!..... went on to mention work you had been involved in that they knew of!  
... keep well and doing what you do great! love joyce and bob



Peter JO'Brien - January 29, 2014

What a feat

What a contribution to design

WOW

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**GEORGE NAKASHIMA & KNOLL – THE MAKING OF AN OBJECT PT II**

An exhibition that tells the story of the Nakashima Straight Chair: first as a hand-made piece crafted exclusively at Nakashima's workshop; next as part of the Knoll product line in the 1940s and 50s; and finally, as a modern production piece reintroduced to the Knoll catalogue in 2008.

MARCH 18, 2010 0 COMMENTS 0

## Q & A WITH GEORGE FREEDMAN @ KNOLL 75TH ANNIVERSARY DINNER

As part of Knoll's 75th anniversary celebrations, dedece together with Woven Image invited special guests to an exclusive dinner and Q & A with George Freedman.

📅 JANUARY 29, 2014    💬 0 COMMENTS    16



## KNOLL 75TH ANNIVERSARY PARTY @ DEDECE

Since 1938, Knoll has been recognized internationally for creating workplace and residential furnishings that inspire, evolve and endure.

To mark this 75th anniversary achievement, Dedece asked George Freedman (renowned Sydney interior designer) to curate a new showroom presentation, featuring Knoll's iconic and new residential and workplace designs, reflecting its rich design heritage of furniture, textiles and accessories whilst being grounded in clarity of form and honesty in materials.

📅 JANUARY 29, 2014    💬 0 COMMENTS    15

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### TOM DIXON ( PT 2 / 2 ) REVISED @ SALONE MILAN 2014

Tom Dixon is still on a mission to design, illuminate and furnish the future with innovative lighting, furniture and accessories of longevity, simplicity and a materiality inspired by Britain's unique heritage.

For 2014 his theme was based upon the archetypal British members' club which he reworked into a contemporary version – a modern day home-away-from-home, a plush and cultured haven where pleasure and work collide..

📅 APRIL 30, 2014    💬 0 COMMENTS    17

### ADDICTED TO EVERY POSSIBILITY @ SALONE MILAN 2014

Belgian furniture maker Maarten Van Severen devoted himself to the rigorous exploration of basic furniture typologies and in the process developed a formal language of uncompromising simplicity and beauty.

Maarten who died from cancer in 2005, aged 48, left behind an extraordinary collection of furniture and several important architectural projects.

📅 MAY 1, 2014    💬 0 COMMENTS    11

### GEORGE NAKASHIMA AND KNOLL: THE MAKING OF AN OBJECT

George Nakashima and Knoll: The Making of an Object, at the Design Center at Philadelphia University 2009 – explored the history of a single chair designed by George Nakashima.

📅 MARCH 2, 2010    💬 0 COMMENTS    0

### PAOLA LENTI "IN THE KEY OF COLOUR" @ SALONE MILAN 2012

"In the Key of Colour" is an innovative Paola Lenti project in the international furnishings...

📅 APRIL 24, 2012    💬 0 COMMENTS    1

### BIENNALE OF SYDNEY 2010 – 156 PAINTINGS, 156 SIGNS

For over 30 years, Australian artist Robert MacPherson has amassed a prodigious output that ranges from his abstract works of the mid-1970s, made in black and white with a common housepainter's brush, to his text-based paintings of the 1980s and 1990s that consecrate the roadside vernacular of shop signs, placards and slang expressions.

📅 MAY 17, 2010    💬 0 COMMENTS    0

### TRANSFORM – AMAZING IN MOTION @ SALONE MILAN 2014

Transform fuses technology and design to celebrate its transformation from a piece of still furniture to a dynamic machine driven by the stream of data and energy.

Created by Professor Hiroshi Ishii and the Tangible Media Group from the MIT Media Lab, Transform aims to inspire viewers with unexpected transformations, as well as the



aesthetics of the complex machine in motion.

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### BEING BORN AGAIN COUTURE @ CELL BLOCK THEATRE

Being Born Again Couture initiates partnerships between leading designers and artists to develop one-off couture...

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📅 OCTOBER 1, 2010    💬 0 COMMENTS    0

### AREAWARE @ NYIGF 2012

Click on the cover above or here - to view the - 2012  
Areaware novelties catalogue

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📅 FEBRUARY 3, 2012    💬 0 COMMENTS    0

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