

# *fairhall* 24



PATTERNS OF  
COLLECTING



THE JOHNSTON  
COLLECTION

# fairhall

MAGAZINE OF THE FRIENDS,  
VOLUNTEERS OF THE JOHNSTON  
COLLECTION AND IS PRODUCED BY  
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## Thanks

WE GRATEFULLY ACKNOWLEDGE THE SUPPORT OF  
THE FRIENDS OF THE JOHNSTON COLLECTION TOWARDS  
THE PRODUCTION AND DISTRIBUTION OF *FAIRHALL*.

The Johnston Collection acknowledges the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we meet, exhibit and celebrate art and heritage.

Welcome to winter and an impressive series of new events created especially for you at The Johnston Collection.

Our new exhibition *PATTERNS OF COLLECTING* | *FROM THE BOWER* is the continuation of 'house of ideas' series. This touring exhibition presents artwork and items from the unique personal collections of four contemporary Victorian artists, Loris Button, Deborah Klein, Louise Saxton and Carole Wilson. A selection of each artist's studio collection is installed alongside and responds to William Johnston's own astonishing collection.

We reintroduce into our programs a Study Day. This year *PRIVATE COLLECTIONS* | *PUBLIC SPACES The Value of Art & Ephemera* focusses on whether to toss or to keep? Thanks are generously extended to Ambassador, Christine Bell and Ephemera Society of Australia who encouraged the Study Day, and the speakers who will provide a wide range of insights into a variety of fascinating private collections and their fate.

As a tribute to mark the 200<sup>th</sup> anniversary of author Emily Brontë's birth, we will present *EMILY BRONTË – A child of the moors* with Lise Rodgers – the first time we have talked about the Brontës in the history of our extensive lecture program.

Eugene Barilo von Reisberg's lecture 'OTMA: The Four Daughters of Nicholas and Alexandra' centres on Olga, Tatiana, Maria, and Anastasia, and is arranged to correspond with the centenary of their death in July 1918.

We continue our participation in the *OPEN HOUSE MELBOURNE* weekend 2018 encouraging new visitors who have a passion for good design and the built environment to view the Collection.

We encourage you to support this year's *OPENING DOORS* fundraising event to be held at the Melbourne Savage Club, one of Australia's oldest private members' clubs. This is a unique opportunity to visit one of Melbourne's most intriguing clubs and view the astonishing collection of art, artefacts and ephemera that has been amassed over the last 120 years.

The Friends have organised an active program including an afternoon tea at the Ian Potter Museum to view *LIQUID FORM*, an exhibition celebrating the luminous medium of glass. Members can enjoy an ANAM masterclass with French pianist Julien Quentin, as he shares his unique musical style with us. At an exclusive event, Marian Somes will talk to Members about her beautiful new book *AFTERNOON TEA WITH PICARDY*, an uplifting story of creating a French idyll in the Victorian landscape, and how a garden can change lives. There are still many other events to participate in, so please make the most of all The Friends have to offer.

We are thrilled that *fairhall* continues to be an exceptional magazine produced by volunteers for volunteers and all our supporters. Thank you to all of you who are inspired to contribute. Without you we wouldn't have such a wonderful and informative magazine.

We encourage you to continue making The Johnston Collection a part of your creative community.



## NEW TRUSTEE APPOINTMENT: GEOFFREY EDWARDS



The Chairman of The WR Johnston Trust, Peter Watts, is very pleased to announce the appointment of Geoffrey Edwards as Trustee.

Geoffrey will be the National Trust representative on the Trustees replacing Graeme Blackman who previously held that role but is now a Trustee in his own right. The Trustees welcome this appointment and look forward to working with Geoffrey, who brings enormous expertise and networks to the Trust.

Geoffrey Edwards is a freelance curator and also curatorial adviser for the newly launched Point Leo Estate Sculpture Park. He is a long-time member of the Artistic Advisory Panel of the Sydney-based Sculpture by the Sea and of the National Trust's Public Art Committee.

Formerly he was Director of Geelong Art Gallery where he was responsible for major acquisitions and a comprehensive exhibitions program. Prior to this he held many positions including Senior Curator at the National Gallery of Victoria, where he was in charge of the collections of International and Australian sculpture and the collection of glass from antiquity to the present.

His professional affiliations, past and present, include the Glass committee of ICOM, the Visual Arts Board, Craft Australia Board, Visions Australia, Museums Australia (Victoria), the Winston Churchill Trust (he is a former Churchill Fellow), and the National Trust of Australia (Victoria).

## A LOVE STORY WITH FASHION

A big shout out to Anna Plunkett, Luke Sales and Georgina Safe to congratulate them on the recent publication of *ROMANCE WAS BORN | A Love Story with Fashion*.

After curating *THE BRIDE, THE SHIP & THE WARDROBE | Romance Was Born* meets William Johnston for Fairhall in 2012, Luke Sales and Anna Plunkett selected some TJC objects to transform them into printed textiles.

The textile designs, based on Staffordshire figurines and porcelain objects, were translated into the 'Little Lord Fauntleroy' collection for A/W 2013, and their creations are illustrated in the book.



STOP PRESS







# PATTERNS OF COLLECTING

Stepping across popular memory, generations and continents, even our most humble of collected possessions can be imbued with great value. *PATTERNS OF COLLECTING: FROM THE BOWER* reveals the secret life of our collectibles and how we may unknowingly be collecting in collective parallel. Curated by artists Deborah Klein, Louise Saxton, Loris Button and Carole Wilson (the Bower artists), items from each of the artists' personal collections will sit alongside the permanent collection of The Johnston Collection (TJC). We speak to Carole Wilson about the exhibition and the ties between the artists' art practices and each other.

The Bower artists are all connected in various ways – as friends, from exhibition collaborations and as academic colleagues. The exhibition's concept can be traced to Saxton's and Wilson's exhibition *Gardenesque* in 2004 that revealed their shared interest in garden and domestic architecture. In fact, all but one of the artists' studios are located in a garden. Klein and Button joined the conversation and Wilson says after visiting each other's studios it "got us firing – we all had areas of (collecting) commonality. We all kept sewing paraphernalia from our mothers and grandmothers such as sewing boxes, buttons and knitting gear". Uncanny similarities were discovered such as Saxton keeping a cigarette tin of drawing tools from her grandfather, as did Button, passed down from her own father. The artists' residencies from overseas and from travel also formed a strong shared pattern in each of their collections.

## THE EXHIBITION

*PATTERNS OF COLLECTING* range of exhibited objects are vast and eclectic encompassing tea sets and cups and saucers; grandparents' salt and pepper shakers; vintage clothing; embroidered coat hangers; a toy sewing machine circa 1950; maps and atlases; a plate souvenir from the War Memorial in Canberra (Wilson hails from Canberra); a yellow serving ladle from Penang; and even an optometrist set meticulously maintained in its original blackwood box gifted by an ex-boyfriend.

The touring exhibition won the artists popular praise having iterations in the Art Gallery of Ballarat and the Warrnambool Art Gallery. Wilson was approached by visitors telling her they relished seeing everyday collections honoured in the museum.

They told her that after feeling chastised to trim down their collectibles - they now felt they had permission to enjoy their possessions. Wilson notes that in an age where cluttering is admonished and pathologized, both older and younger generations felt vindicated and reinvigorated to collect.

## THE JOHNSTON COLLECTION

The [exhibition-] house museum environment of The Johnston Collection is a departure from the white cube gallery spaces of the previous exhibitions. Wilson muses that all spaces have their rewards and challenges. The Art Gallery of Ballarat offered voluminous wall and exhibition spaces providing great possibilities for display. It also came with ornate heritage skirting boards that had to share the exhibition space. TJC conversely has reduced blank wall spaces yet provides a rich domestic context for the Bower's items. Wilson says the artists aim for their pieces to appear vibrantly against TJC's spaces.

The interplay between TJC and the artists have both resonances and dissonances. Carole points out their collectible items do not have a monetary value or age comparative to TJC's objects. On the other hand, the artists have travelled to India and are drawn to TJC's objects with an Indian provenance. The artists all relate to the travel involved to accumulate TJC's collection.

Most profoundly, TJC and its collection have spurred the creation of new work by the artists. Wilson is drawn to working with old floral carpets, often discarded in contemporary house renovations, and will refashion pieces in response to the urns in TJC's collection. TJC's mirrors, bronze items and silhouettes have also inspired new works by the artists.

## BROADER PATTERNS

The existence of ordinary or found objects in the art gallery has some history such as Claes Oldenburg's Mouse Museum or Marcel Duchamp's ready-mades. The Bower artists venture beyond this countercultural and anti-commercial positioning into the personal and feminine - the bower - honouring family relationships particularly the unsung efforts of mothers and grandmothers.

Artists as collectors are also a known phenomenon and psychiatrists maintain that playing and interacting with objects stimulates creativity. Artists' collections were examined in *Magnificent Obsessions: The Artist as Collector* at the Barbican Art Gallery, London, in 2015. Recognising historical artists' collections such as Rembrandt's compulsive collection of naturalia (such as shells, corals and other natural objects); Degas and Monet's collection of Japanese prints and Picasso's collection of African masks, exhibition visitors could inspect Andy Warhol's cookie jars, Sol LeWitt's shoes and Damien Hearst's taxidermy. The examination offered fascinating insights into the artists' practices yet only two of the fourteen

artists in the exhibition were female. The Barbican explained this was less than they wanted yet they found "the person who is more likely to focus in a very singular manner on a particular type of acquisition often tends to be male." Patterns of Collecting will show that women too are avid collectors and challenge the imperceptibility of their collections.

As a young artist, Wilson created underground activist posters with a feminist message. Decades later it seems the Bower artists' examination of gendered and delineated spaces is still as relevant and contemporary as it ever was.

## COLLECTIVE WORK

Wilson describes working as an artist collective as an interesting experience, enriching and challenging, and one that has triggered ideas between them. She enjoys working in a group and alone but points out artists working together is common within the group exhibition genre. Within the collective, the Bower group's roles are democratic and shared. They are keen to present a mix of their practices throughout



detail from 'THE WHITE ROOM | CHINOISERIE' with a series of new works by Loris Button including *In a Mughal Garden*, 2012, courtesy of the artist ©artist



detail from 'THE STUDY | THE NATURAL HISTORY ROOM' with a site-specific installation by Deborah Klein, *Non-portrait miniatures*, courtesy of the artist ©artist



the house rather than individual silo presentations. They do allocate tasks according to their individual strengths. For example, Button is particularly skilled in spatial drawing so she often draws the exhibition designs and Saxton has developed a greater familiarity with TJC's collection given she previously exhibited at TJC for the Christmas display in 2016.

Musing on the idea of a bower, Wilson tells me that the name was Saxton's idea yet all the women had their own connection to it. Bowers are places to create, collate and are traditionally the preserve of women. For Wilson, bower birds have played a significant and early role in her life. She fondly recalls travelling to the coast of New South Wales as a child and her dad's eagerness to see the satin bower birds there. Wilson recalls appreciating the nests with their assemblages of shiny, colourful ornaments. Stories of childhood, familial and personal connections, shared patterns and corresponding histories, are the Bower's materials at TJC.

#### HOLLY BARBARO CURATORIAL AND COLLECTION

#### SELECTED FURTHER READING

See the essay on previous iterations of Patterns of Collecting at Dr Jennifer Jones-O'Neill, *From the bower: patterns of collecting*, Ballarat, Victoria, Art Gallery of Ballarat, 2017.

For a case study on collecting as furthering creativity and an extension of play see D. S. Macleod, 'Art Collecting As Play: Lady Charlotte Schreiber (1812-1895)', *Visual Resources*, Vol. 27 No. 1, 2011, pp.18-31.

For analysis on presenting everyday objects in the museum see Gabriel Levine, 'The Museum of Everyday Life: Objects and Affects of Glorious Obscurity', *Journal of curatorial studies*, Vol. 4, No. 3, 2015, pp. 365-390.

For the exhibition publication of *Magnificent obsessions: the artist as collector* see Lincoln Dexter, *Magnificent obsessions: the artist as collector*, London: Barbican Art Gallery; Munich: Prestel, 2015.

For a review of *Magnificent obsessions* see Farah Nayeri, 'Magnificent Obsessions' Show at the Barbican Explores Portraits of the Artist as Collector', *The New York Times*, February 21, 2015, p. C1. Accessible at: <https://www.nytimes.com/2015/02/19/arts/international/magnificent-obsessions-show-at-the-barbican-explores-portraits-of-the-artist-as-collector.html> (accessed May 20, 2018).



detail from 'THE UPPER LANDING | IN ITALY' with new works by Carole Wilson, *Urn 1*, 2013 and *Urn 2*, 2013, courtesy of the artist ©artist



detail from 'THE WHITE ROOM | CHINOISERIE' with work by Louise Saxton, *Red Cloud #2*, 2009, courtesy of a private collection, Melbourne ©artist  
all images by Tim Gresham, Melbourne

# HICKS & MEIGH

## THE STAFFORDSHIRE ESTABLISHMENT

Of the many families who contributed to the phenomenal success of ceramics manufactured in Staffordshire during the late 18<sup>th</sup> and early 19<sup>th</sup> Century, few were as well-established as the Meigh family.



Earthenwares made at the historically significant Old Hall Pottery in Hanley by the original Job Meigh, his son Job II and grandson Charles, were notable for their quality and durability. While Charles carried on his grandfather's work and by the 1850s had been honoured in several ways, Job II struck out on his own, in 1803 forming a partnership with Richard Hicks, who had married Job's sister Lydia in 1801. Job also married a potter's daughter – Elizabeth Mellor – in 1805 and each of the attachments could be described as marriages made in heaven.

The Hicks and Meigh partnership began by manufacturing ironstone in a factory known as the Broad Street Works which they rebuilt and modernised in 1815. The enterprise was a successful one and continued to expand, partly because both partners were, by all accounts, good and honourable men who treated their staff reasonably well – in contrast to some other potteries of that time. In 1820 Thomas Johnson, the firm's marketing agent, joined the partnership.

In 1823 Job Meigh, described as being noted "for his philanthropy and liberality [and] justly regarded as one of the worthies of the district" was awarded a Society of Arts medal for producing porcelain which was entirely free from the deleterious effects of lead glaze. Then in 1833 the Royal Commission investigating working conditions in the potteries described the works as "well conducted; great order and regularity are manifest all through the establishment." By that time the Hicks, Meigh and Johnson workforce had grown to over six hundred, producing various types of earthenware, "stone china" similar to Mason's ironstone, and soft-paste porcelain or bone china.

Prominent among the varied production of the factory were porcelain vases with floral designs, hand-painted in enamels, and bone china teawares. The latter ranged from early 19<sup>th</sup> Century simple shapes with oval or round bodies – such as the elegant Bute shape – to the ornately-decorated items that began to appear as the second Rococo took hold in the 1820s. As the potteries took advantage of the trend among

the emerging middle-classes to serve tea in the most stylish way, Hicks and Meigh teapots became more flamboyant and were described as "Empire", "Pembroke" or "Etruscan", with intricately-shaped bodies featuring a pedestal, curves or ribbing, elaborate double-looped handles and even spouts representing a duck's head. Thus, the simple floral or pseudo-Chinese decoration of earlier years gave way to fanciful designs, the elaborate central feature accompanied by intricate borders and much gilding. However, despite what might be described as stylish over-indulgence, the bone china was uniformly of high quality, semi-translucent, white or lightly cream-coloured and serviceable.

In keeping with the creative destruction that was a feature of the Staffordshire potteries as family business expanded, contracted, merged or were absorbed by more successful enterprises, the Hicks, Meigh and Johnson partnership was dissolved in 1835, the Broad Street factory passing into the hands of Ridgway & Co which continued to manufacture ironstone and other wares at the Broad Street works.

Finding a piece of Hicks and Meigh bone china is not for the faint-hearted, as very few items marked with a maker's name ever appear in public. All known marks are listed in Geoffrey Godden's *Encyclopaedia of British Pottery and Porcelain Marks* (Barrie & Jenkins, 1986) and pattern numbers or illustrated pseudo-Chinese marks on some items might be helpful; these can be found by patient prodding of Hicks & Meigh on your search engine. The illustrations to be found online include Bute-shaped cups with a distinctive but discreet "double loop" at the base of the handle and elegant flaring at the lip of some cups. The teapot illustrations may also be helpful but as always beware of similar shapes and decoration by (often better known) competitors. There are few authoritative histories of the pottery, but perhaps the best start is to consult *Jewitt's Ceramic Art of Great Britain 1800-1900* (Barrie & Jenkins, 1972).

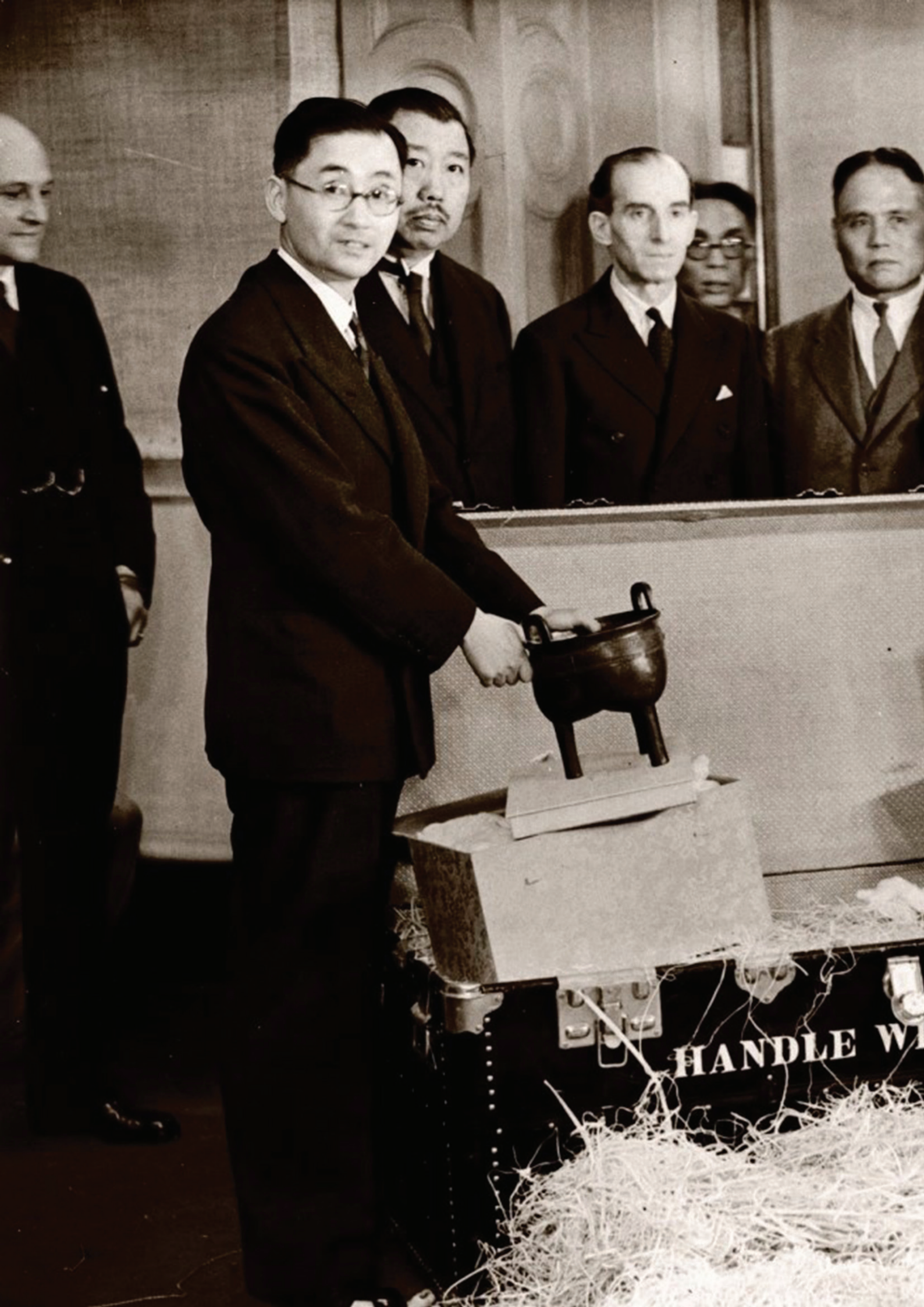
KEN BARNES





Richard Hicks (English, 1765-1844)  
Job Meigh II (English, 1784 - 1862)  
HICKS & MEIGH, (English, est. circa 1804-22,  
Shelton (Staffordshire Potteries)  
*vase (from a pair)*, England, circa 1820  
Bone china painted with enamels and gilded | 120 x 220 mm  
The Johnston Collection (A0662-1989, Foundation Collection)







# A ROMANCE OF COLLECTING

## THE PERCIVAL DAVID CHINESE PORCELAIN COLLECTION

A visit to the British Museum in London is a necessity for the tourist in search of culture in its widest sense.

Should the visitor tire of Egyptian mummies, very large and somewhat threatening stone sculptures, or even the Elgin Marbles, a visit to the third floor of the Museum is highly recommended. In the spaces once occupied by the Museum's music collections – now transferred to the British Library – you will find the splendid Chinese porcelain collection assembled by Sir Percival David (1892-1964).

Despite his very English sounding name, David was a born in and very much of the East. He was born in Bombay into a Baghdad Jewish family, educated at the prestigious Elphinstone College and then the University of Bombay. Branches of the Sassoon family had branches in London, Shanghai and Hong Kong, and David eventually became chairman of the company.

### POSTSCRIPT

The collection of some 17,000 objects is now housed in the Sir Joseph Hotung Centre for Ceramic Studies in what used to be the Music Collection of the British Museum. The Hotung family has been legendary for its philanthropy in Hong Kong since the 19<sup>th</sup> century. The collection includes a pair of Yuan dynasty blue and white vases (13<sup>th</sup> CE), which are the earliest precisely dated examples known.

The joy for visitors is the ability to search four-screen computers, which give images and inscriptions on the base and all sides of the works. The entire stoneware and porcelains from the 3<sup>rd</sup> to the 20<sup>th</sup> century will be visible to the millions of the Museum's visitors.

below | The Sir Percival David Collection in the Sir Joseph Hotung Centre for Ceramic Studies, British Museum London



Unfortunately, David did not write anything about the formation of the collection, the nucleus of which is 70 pieces, 20 of which are inscribed with poems of the Qianlong Emperor (1735-1796) (Emperor Chi'en Lung Wade-Giles transliteration). The end of the Qing dynasty (1644 to 1912) (i.e. Manchu led dynasty) in 1912 led to political unrest across China, controlled in the North by warlords, followed by a split between the Chinese Communist Party (founded 1921) and the Kuomintang. Nankin, Shanghai and then Beijing fell to the Nationalists in 1927, the year that David went to China on business. The forbidden city was opened up, as were its collections, and David just happened to be in the right place at the right time.

He was able to make the authorities make better displays of the collections, and paid for the re-furbishing of one of the pavilions. Civil wars and a buoyant economy are not often found together, and the government was short of foreign cash. With his family fortune located in foreign countries, foreign exchange was available, and Wall Street did not collapse until 1929. David was able to purchase his 70 pieces of Imperial porcelain.

It's important to stress that this was a purchase suitable for both parties, and while it is unfortunate that the remaining collections were taken to Taiwan in 1947, there has been little controversy about the proceedings, except by the vision of hindsight. In 1930 this was the major private collection of Chinese porcelain in Europe. Few people were aware of it, although a catalogue had been drawn up and published in 1934. *The International Exhibition of Chinese Art* at the Royal Academy in 1935-6: brought to the public gaze those objects which the Chinese themselves prized, and David underwrote the exhibition financially. Prior to this, the English taste in the decorative arts for Chinoiserie, of which the most exotic in English eyes was the Brighton Pavilion, that mind-boggling combination of Indo-Chinese beloved by 'Prinny', later George IV.

CHRISTINE BELL

far left | unidentified photographer  
Percival David, Exhibition Director; Zheng Tianxin (Dr F.T. Cheng), Special Commissioner of the Chinese Government and Zhuang Shangyan (Chuang Shang-Yen) and Tang Xifen (Tang Hsi Fen), Secretaries accompanying objects for *The International Exhibition of Chinese Art* at the Royal Academy, London in 1935-6, black and white silver gelatin print | 197 x 251 mm  
Collection of Royal Academy of Arts (05/3014)

# DISPOSE, HOARD, COLLECT: IT'S IN THE BAG

Recent controversies over the problems caused by the proliferation of 'single use' plastic bags has highlighted their increasingly pervasive presence throughout the world. Attempts to limit their use has even led to hoarding supplies. But what of their more attractive relatives, branded bags which are frequently conserved, even collected, rather than hoarded?

Surprisingly little attention has been paid to this class of ephemeral productions. In 1978 the Cooper Hewitt Museum, New York, mounted an exhibition of *Bandboxes and Shopping Bags* from their collection, classifying "11 categories of bag design" in the 125 examples. Richard Oliver, the Curator of Contemporary Architecture and Design summarised key aspects which are reiterated in the slim existing literature; the bag's role as status symbol, portable advertisement and "kinetic sidewalk exhibition of graphic design." A glance at the catalogue demonstrates vividly the dramatic changes in the aesthetic of design from the 1970's to now.

A charming little picture book by Sue Weiner and Fran Michelman, *Shopping Bag Secrets: the most irresistible bags from the world's most unique stores* (US 1999, UK 2003) gives a brief history of the bag. The first true carrier bag was patented in Germany in 1906. Automated production of bags, in formats still current, came in the 1930's, but printing breakthroughs in the 1970's considerably expanded design possibilities.

Packaging choices are, of course, a major part of branding strategies and certain firms have attained a remarkable degree of product identification based on their packaging with the bag as an integral part. Christian Dior early realised the benefits of a consistent corporate image; his use of houndstooth, the pattern of one of his "lucky" fabrics was borrowed by Australia's department store David Jones and 60 years later is still with us. Tiffany and Co, which in fact adopted the particular "robin's egg blue" relatively recently in its overall history, has heavily featured box and bag in its advertising campaigns. Ironically the almost equally well-known orange of Hermes stemmed from a WWII shortage of materials, leaving an orange card as one of the few available options.

The US firm Modern Arts Packaging, founded in 1967, has produced bags for many major luxury goods firms, including Yves Saint Laurent, Chanel, Dior, Gucci, Vuitton and Harry Winston as well as for department stores and museums. What they call "Euro Tote Luxury Shopping Bags" are "the finest shopping bag available" which "add status and will be carried and reused over and over again." Indeed, the widespread acknowledgement of the bag as a signifier of luxury consumption has led to the production of fake bags for those who cannot afford the original contents.

Although they come in a remarkable range of sizes, shapes, surface treatments and handles an examination of the bags used by luxury fashion firms reveals an overwhelming preponderance of heavyweight, usually laminated, gusseted bags, often with relatively discreet logos and "soft rope" handles, the most expensive of which are a multi-stranded 8 cm cord.

In a deliberate attempt to set themselves apart, from 1979 Bloomingdales commissioned architects, artists and designers including Michael Graves, Antonio Lopez and Ettore Sottsass to produce logo-less limited edition designs – 4 or 5 annually. John C Jay, Creative Director from 1979-1993, commented in 2006 "We wanted to build a brand by constant surprise and creative risk – something that's missing from retail today."

John Brunkowski's 2016 *Gift and Shopping Bag Design* enthusiastically claims "The artwork displayed on gift and shopping bags has never been more exciting!" Significantly, while shopping bags have attracted little scholarly attention, many artists including Andy Warhol, Sylvie Fleury, Yuken Teruya, and, in Australia, Jan Murray, have been drawn to their complex meanings in contemporary life.

For institutions, conserving such ephemera provides an archive documenting the histories of commercial entities and changing technologies. In an article for *Smithsonian Magazine* in 2006 Owen Edwards commented "On eBay recently, I came across a green shopping bag stamped with the gold logo of Marshall Field's in Chicago, now a Macy's. The description under the item said simply: 'The store is history.'

For individuals, these perishable packings represent a souvenir, evocative of times and places linked to their sense of self, a fragile but persistent memorial of emotion.

## SOPHIA ERREY

Published in conjunction with *STUDY DAY 2018 PRIVATE COLLECTIONS* | *PUBLIC SPACES The Value of Art & Ephemera* to be held on Saturday 21 July 2018

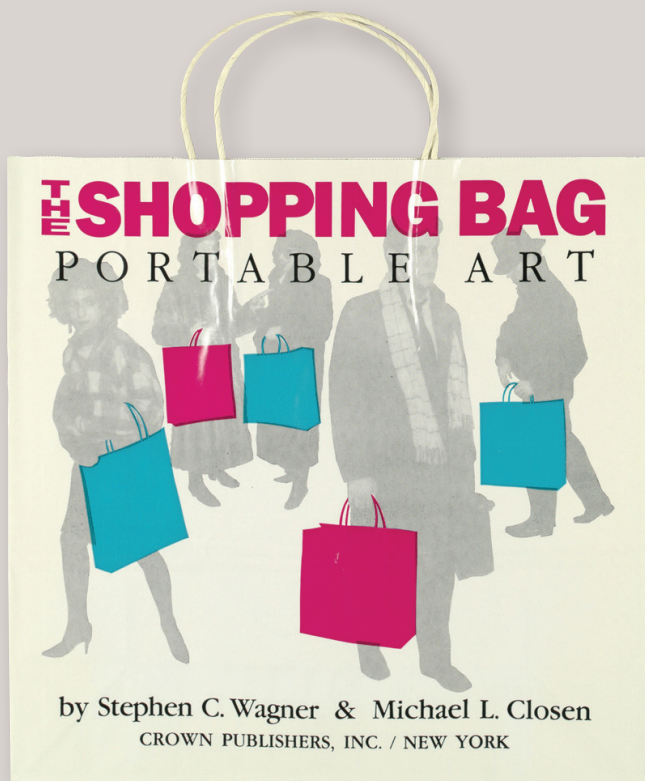
right |

*shopping bag, Newark, date unknown*  
*shopping bag, Gimbels, date unknown*  
collection of The Newark Public Library, ©2018









clockwise from top left |

design by George Corsillo, after Stephen C. Wagner & Michael L. Closen  
*The shopping bag The Portable Art*, Crown Publishers, London, 1986  
*shopping bag, The shopping bag The Portable Art*,  
 circa 1986, paper | 406 x 406 mm (16 x 16 in.)  
 gift of unknown donor, 2000-26-106, collection of the Cooper Hewitt  
 Smithsonian Design Collection, New York

manufactured by S. Posner Sons, Inc., USA  
*shopping bag, Tiffany & Co.*, 1987, print on paper, white cord handles  
 254 x 203 mm (10 x 8 in.), gift of Suzanne Sekey, 1992-77-55  
 collection of the Cooper Hewitt Smithsonian Design Collection, New York

*shopping bag, Yves Saint Laurent*, Paris, date unknown  
 paper, gift of unknown donor, 2000-26-70  
 collection of the Cooper Hewitt Smithsonian Design Collection, New York

*shopping bag, Mitsukoshi*, Japan, date unknown  
 paper, yellow twisted plastic handles, 210 x 238 mm (8 1/4 x 9 3/8 in.)  
 gift of unknown donor, 2000-26-26  
 collection of the Cooper Hewitt Smithsonian Design Collection, New York

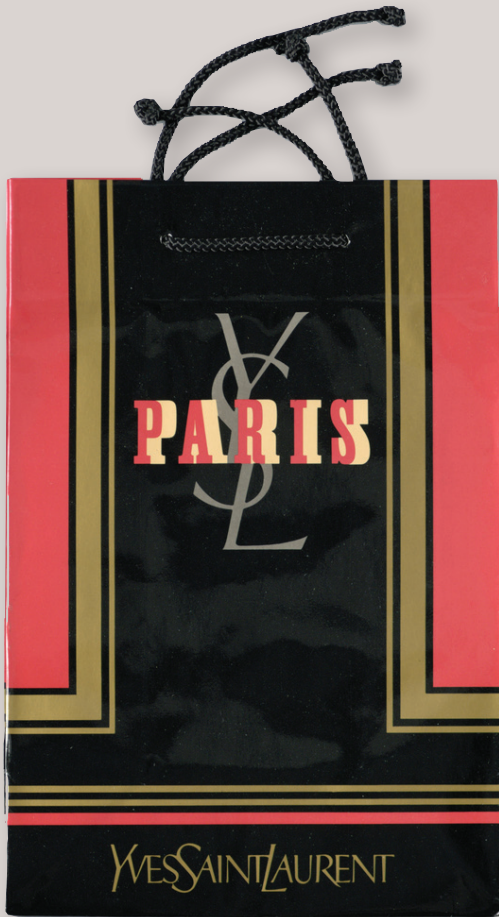
*shopping bag, Lord and Taylor: Holiday*, New York, circa 1993,  
 paper | 397 x 406 mm (15 5/8 x 16 in.), gift of Barbara E. Arnold, 1997-176-2  
 collection of the Cooper Hewitt Smithsonian Design Collection, New York

*shopping bag, Shanghai Tang, Hong Kong*, date unknown  
 paper | 365 x 254 mm (14 3/8 x 10 in.), gift of Judith G. Bergoffen, 2000-53-7  
 collection of the Cooper Hewitt Smithsonian Design Collection, New York

Jeremy Deller (English, born 1966), distributed at first Frieze Art Fair, 2003  
*shopping bag, Speak to the Earth*, Line-block on plastic  
 collection of Victoria and Albert Museum, London,  
 E.3540-2004, ©2018, gift of Gill Saunders











Black Charles, F. Verelst, 1803



# BEING BLACK IN 18<sup>TH</sup> CENTURY LONDON

Most people who have visited The Johnston Collection will be familiar with the Venetian console with its blackamoor figures. First produced in the 17<sup>th</sup> century they became popular again in the 18<sup>th</sup> century becoming souvenirs of the Grand Tour and finding their way into wealthy English homes, though the term “blackamoors” long preceded them.



“Blackamoor” as a general term used for people from Africa, is first found in general use in Elizabethan times as by 1600 there were an increasing number of black people in England, some as a result of the slave trade others in the households of Spanish and Portuguese traders. Sir Francis Drake had a black cabin boy on the *Golden Hind* and black entertainers appeared at the English and Scottish courts. In the burial records of the Church of Christ, London, 1640, is that of a blackamoor maid called Frances “a poor Ethiopian” whilst Samuel Pepys employed a black cook/maid in 1659.

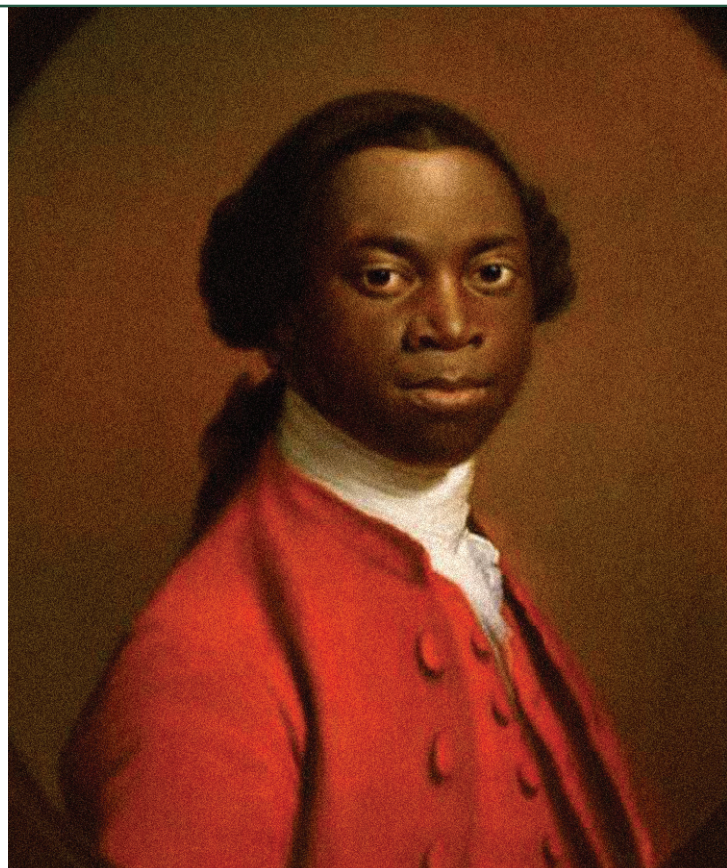
By the 18<sup>th</sup> century the slave trade had reached its zenith, imperial expansion and the plantation economy brought wealth to many as tea, silk, sugar and slaves became the mainstays of the fashionable London world. As planters returned home with their black servants there was an increasing awareness of the number of black people on the streets many of them servants living and working under a legal system which recognised most of them as property and denied them basic legal rights. A 1729 legal decision (Yates and Talbot) stated “that a slave, by coming from the West Indies with or without his master to Great Britain or Ireland, did not become free. They were not entitled to wages or poor relief should they leave their master’ service because the statutes of the time did not relate to them because they had no legal identity. Enough black slaves were in employment for Matthew Dyer to advertise “silver padlocks for blacks or dogs” in the *London Advertiser* in 1756.

Perhaps the most noticeable were the negro slave boys, those with the darkest skins being the most valuable and often with classical names such as Cato or Caesar, who featured increasingly from the late 1600’s in the London and country houses of the aristocracy. “Henry Friday”, a black boy, is recorded at Wentworth Woodhouse, Yorkshire in 1770. These pages, wearing elaborate and expensive clothes, silver padlocked collars and feather turbans, attended their

mistresses out walking or at the tea table. Their mistresses, often whitening their skin to highlight the difference in skin tones, treated them as ornaments or toys valuing them until they lost their youth and charm. Advertisements for the sale of black boys were still common place in the 1760’s, including one for the sale of a black boy by auction with the rest of his master’s belongings.

Servants made up the majority of blacks in London, fulfilling many household roles, from grooms, footmen, maids and cooks up to the master or mistress’s trusted personal servants. Large numbers of black musicians (one was a friend of Mozart’s) were to be found in military bands and domestic orchestras whilst black seamen manned navy and merchant vessels. John Parkins, the son of a slave and possibly a former slave himself, spent his whole career as a Royal Navy officer eventually commanding ships in the West Indies.

Many black people were often isolated, especially those in rural areas and small towns – John Dempsey’s *Folio of Street People* shows two black men “Black Charlie” a shoe seller and “Cotton” a hawker in Norwich. However, by the mid 1700’s small black communities were to be found in London. Some were former slaves who had gained their freedom legally or through charitable masters, remaining in London after the deaths of their owners setting themselves up in small businesses, having gained freedom, money and often white wives. Large numbers were runaways who had fled situations of paternal or abusive control or had committed crimes – domestic service provided rich temptations and opportunities for black servants who had responsibility over household goods. In 1765 Charles Johnson was prosecuted after trying to sell the spoons he had stolen from his master whilst an advert of 1768 reads “Ran away from his Master, a negro boy under five feet high, about 16 years old, named Charles, he is very ill made....”. Runaways faced the danger of recapture and the prospect of enslavement and death in the West Indies. Those



that reached London found shelter in the areas of St Giles, Seven Dials and along the Wapping riverside, living alongside the white poor, prostitutes including black women and beggars. Among the best known of the beggars was Black Bill Waters, a violinist who had a pitch outside the Adelphi Theatre in the Strand, who appeared as himself in a musical and whose likeness one could find as a Staffordshire china figure.

In contrast some black slaves were highly thought of - Charles Pompey, Lady Thomas's negro servant, was buried (age 20) with a tombstone praising his honesty and loyalty - whilst for those who had been given an education, opportunities arose especially in the second half of the century. Ignatius Sancho became the protégé of the Duke and Duchess of Montagu in his teens having been sold to service in London by the age of three. Later in life he married a West Indian woman named Anne and together they opened a grocer's shop in Mayfair which was visited by shoppers of all ranks. Sancho corresponded with many people including the author Laurence Sterne, took fishing holidays in Scotland and enjoyed taking his daughters to Vauxhall Gardens. Julius Soubise was taken in by the Duchess of Queensbury and given all the attention of a son, educated and taught riding and swordsmanship. He led an extravagant, out of control double life until being sent to live in India where he established a riding school. Perhaps the best known is Francis Barber, Samuel Johnson's man servant to whom he left money and much of his property, including

control over his manuscripts, in his will. Barber was given to Johnston who was averse to slavery and after being educated remained with him for 34 years, even bringing his white wife Elizabeth into the household.

Marriage with white women was not uncommon, many blacks believed (falsely) that marriage in England would automatically confer freedom. There were also fewer black women, some were brought to England by their white fathers and not all biracial children were raised as slaves or sold when their fathers died - often living in a position of neither servant or family as in the case of Elizabeth Lindsay, better known as Dido. Dido, the natural daughter of a black woman and Sir John Lindsay, who acknowledged her paternity and provided for her in his will, spent her life as playmate and later companion to her cousin. A loved member of the family nevertheless when there were visitors she dined alone.

Reliable studies put the black population of London in the 1790's between ten and fifteen thousand with a strong sense of solidarity growing as the anti-slavery campaign, supported by men such as Josiah Wedgwood and Joseph Turner (ref. the wine cooler in the Collection), gained strength. Inevitably black people would find themselves portrayed in satirical portraits, books, plays and in paintings, however their stories must wait for the next instalment!

**DENISE FARMERY**





above, left – right |

Johan Zoffany [Johannes Josephus Zauffely] (German, 1733-1810)  
*Portrait of Dido Elizabeth Belle Lindsay (1761-1804) and her cousin Lady Elizabeth Murray (1760-1825)*, circa 1778, Oil on canvas  
 original in Ambassador's Room, Scone Palace, Perthshire, Scotland  
 copy is in Kenwood House, Hampstead, North London  
[Wikimedia Commons](#)

attributed to Allan Ramsay (Scottish, 1713 – 1784)  
 previously attributed to Sir Joshua Reynolds RA FRS FRSA (English, 1723 – 1792)  
*Portrait of an African, probably Ignatius Sancho (1729-80)*, once identified as  
*Olaudah Equiano, England*, circa 1758, oil on canvas  
 collection of Royal Albert Memorial Museum [RAMM], Exeter, England, (14/1943)

Bow porcelain factory (active circa 1747-1764, closed 1776), Bow, London  
*figure group (African man and woman)*, England, circa 1765  
 porcelain (soft-paste), polychrome enamel decoration |  
 collection of National Gallery of Victoria, Melbourne, 437-D4  
 The Colin Templeton Collection. Gift of Mrs Colin Templeton, 1942

previous pages, left – right |

John Dempsey (English, 1801-1877)  
*Black Charley, Norwich*, 1823, England, 1823  
 collection of Tasmanian Museum and Art Gallery, Hobart  
 presented by C Docker, 1956

Staffordshire potteries district  
*figure, (modelled as Man Friday) from a pair*, England, circa 1840  
 earthenware, colour enamel decoration | height 170 mm



## AM I NOT A MAN AND A BROTHER

### JOSIAH WEDGWOOD AND THE ABOLITION OF THE SLAVE TRADE

Josiah Wedgwood I (1730-1795) was a man of many parts.

He was a successful potter, however as well as his pottery business, he supported the improvement of transport systems and perhaps a lesser known activity, amongst others, was his membership of the Society for the Abolition of the Slave Trade.

Evidence of his support for this cause still exists today in the form of an 18<sup>th</sup> century Wedgwood white jasper medallion with a relief in black of a kneeling man in chains. The man is surrounded by a motto in white relief, AM I NOT A MAN AND A BROTHER.

Wedgwood made many of these tokens which were distributed free to supporters to be carried or worn or to be given away for the cause. In 1788 Benjamin Franklin, who was President of the Pennsylvanian Society for the Abolition of Slavery, received a quantity of medallions from Wedgwood for distribution.

The National Gallery of Victoria exhibited an example of this medallion set as a brooch in the exhibition *Toxic Beauty*. Its reference was to the European consumption of sugar during the 18<sup>th</sup> century and the human cost of supplying that commodity.

The 18<sup>th</sup> century Wedgwood Slave Medallion was donated by The Wedgwood Society of Australia to commemorate its 40<sup>th</sup> Anniversary in 2013.

modelled by William Hackwood (English, circa 1757-1839, fl. 1769-1832)  
 Josiah Wedgwood and Sons (Wedgwood potteries)  
 (English, est. 1759 -), Etruria, Staffordshire  
*token (Slave Medallion)*, England, circa 1787  
 white jasper with a black relief in gilt-metal mount | 30 x 27 mm  
 inscribed at the edge 'AM I NOT A MAN AND A BROTHER'  
 collection of National Gallery of Victoria  
 donated by The Wedgwood Society of Australia to  
 commemorate its 40<sup>th</sup> Anniversary in 2013  
 Image used with kind permission of the National Gallery of Victoria







# A TEAR IN THE GLASS:

## NINA STANTON'S LIFE JOURNEY THROUGH THE FINE AND DECORATIVE ARTS



When Nina Stanton took up her position as Director | Curator of The Johnston Collection in January 2000, Helen Raftis, one of the Foundation Guides, likened her arrival to that of a Whirling Dervish. 'Everything in

the house started spinning but not necessarily in the same direction,' she said at the celebration of Nina's life in May 2009.

Nina spun her magic at The Johnston Collection for eight vibrant years during which time, as Helen pointed out, she introduced a range of programmes 'aimed to stimulate, question, evaluate and hopefully lead [visitors] to a greater appreciation of the decorative arts'.

One of Nina's most significant achievements was the setting up of The Copland Foundation in 2006. As the sole executor of Alex Copland's estate, she believed that his desire for Dalmah, his house in Toorak, to be a house museum based on The Johnston Collection, was not viable. Having his Will set aside in the courts was a long, complex and difficult task and only her lawyers and a few close friends were aware that at the same time Nina was coping with cancer. The settlement scheme she proposed was praised by the Judge and the outcome, the setting up of The Copland Foundation, ensures an enduring legacy for philanthropist Alex Copland.

With her customary fierce determination, Nina had refused to allow a diagnosis of breast cancer in 2003 to shadow her working life. She hardly missed a day's work. Another two years passed. In 2007 a routine check-up showed the cancer had returned. This was terminal. When she resigned in 2008, however, Nina told Helen Raftis that she had no regrets and felt she had achieved everything she set out to do.

There was one thing, however, that she left unfinished. On leaving The Johnston Collection she had been showered with tributes from people she had worked with and inspired. But one comment stung. It suggested that, with cancer, there was an underlying emotional cause. This comment was the catalyst that led Nina to embark on a journey of self-discovery. 'I needed a process to explore, acknowledge and give recognition to many life changing moments,' she wrote. She found that process in writing about objects.

Nina chose more than 90 objects in The Johnston Collection (and one of her own) and used them as a means of exploring and documenting her life experiences. The writing flowed. She believed that by describing her relationship to the objects and linking those objects to her life she would find not only answers for herself but encourage others in their own search for self. In addition, by writing about the provenance of the individual objects and their cultural context, she could introduce her readers to the world of the fine and decorative arts.

Before she died Nina, when her sight was failing, asked me to read back to her what she had written. I was deeply moved at how she had overcome traumatic events in her life through sheer determination, extraordinary intelligence and a shining personality. She eventually found her purpose in life in the interpretation of objects and in empowering others. The guides and volunteers she trained attest to her capacity to raise people up, in Helen Raftis' words, 'well beyond the limits of our own expectations'. But without doubt the first person she empowered was herself.

After our sessions of reading aloud ended, Nina gave me all her files and asked me to complete her work. She had set out her plan for a book, had all but finished her personal story but ran out of time with the fine and decorative arts sections. Each object, however, was carefully placed within the structure of the book and her notes indicated their fine and decorative arts context.

Although Nina died in 2009 I was not free to undertake the task of finishing her book until two years ago. I thought it would only take a few months. I misjudged the amount of work involved which has involved considerable research as I had scant knowledge of the fine and decorative arts. I have had the generous assistance of advisors to The Johnston Collection, notably Robyn Ives and Bill Davis, the support of Nina's successor as Director, Louis le Vaillant and his staff. Any mistakes, however, are mine and mine alone.

The publication of *A TEAR IN THE GLASS: Nina Stanton's life journey through the fine and decorative arts* would not have been possible without the generosity and encouragement of The Copland Foundation. For Nina it would be the fulfilment of a dream.

MARY RYLLIS CLARK



*A TEAR IN THE GLASS: Nina Stanton's life journey through the fine and decorative arts* is published by Anchor Books Australia in July 2018. RRP \$45.

left | wine glass, England, circa 1740  
glass | 165 x (dia top) 75 x (dia base) 85 mm  
The Johnston Collection (A1223-2001, purchase)  
image by Robert Colvin, Melbourne

# SHEPHERD & SHEPHERDESS

The Bow glazed soft-paste porcelain figures of the Shepherd and Shepherdess are considered to be one of the earliest representations of this couple in English porcelain.

The Shepherd and Shepherdess porcelain figures represent Liberty and Matrimony. The man is standing and releasing a bird into the air. He has a ram and dog at his feet and is supported by a roughly hewn tree trunk. The tree trunk was designed to strengthen the figure whilst it was being fired in the kiln. The woman has an ewe at her feet and holds an open birdcage as she stands beside a fountain.

The birdcage with the Shepherdess represents the social constraints of marriage whilst the man and his bird represent the freedom of the single state. Conversely some porcelain figures were produced with the gender of the bearers reversed where the man holds the cage and the woman the bird.

Most European porcelain factories copied small-scale porcelain sculptures created by Johann Joachim Kändler (German, 1706–1775), chief modeller at the Meissen porcelain manufactory from 1733 until 1775. Kändler is thought to be the greatest ceramic sculptor in the history of European art. He made some of the most famous figurines. Small-scale porcelain sculptures were produced for table decoration replacing the use of sugar and wax mould statuettes, which had been in use for this purpose since mediaeval times. They mostly included court scenes, shepherds and shepherdesses, animals, allegories, Chinamen and Turkish figures.

Thomas Frye, an Irish engraver and his business partner, Edward Heylyn founded the Bow porcelain factory in 1730. It was the first English purpose-built porcelain factory and was built in the eastern end of London. The factory was modelled on Cantonese warehouses of the East India Company.

Thomas Frye introduced the use of bone ash in Bow porcelain. Bow produced a wide range of porcelain, including many ordinary household items, which varied in quality and appearance. The earliest porcelain mini sculpture pieces were of soft-paste and bone ash. This combination became the source material for a precursor of bone china resulting in pieces that appeared whiter and were more robust.

The best examples produced by Bow would have been work made with a soft smooth white glaze, such as that of the Shepherd and Shepherdess porcelain sculpture.

The Bow porcelain factory experienced its most active period between 1747 and 1764 with the production of porcelain at Bow reaching a peak in 1758. Objects were modelled on Meissen and Chelsea porcelain sculptures. Around 1750 Bow mini sculptures were manufactured using the new technique of transfer printing developed in Battersea, where transfer prints were applied to small enamel objects such as snuff boxes and patch boxes.

The factory closed in 1776 probably because the company did not move with the times and failed to take up the latest Louis XVI style, which had superseded the Rococo style.

Whilst it was in operation, the Bow factory did not receive any royal patronage and relied to a large extent on financial support. The factory was purely a commercial concern dependent on seeking out viable markets for its products. As most of the twenty or so porcelain factories established in England in the eighteenth century were commercial concerns, many were unable to meet the high costs of production and sustain the viable employment of highly skilled sculptors. Not many of these porcelain factories survived into the nineteenth century.

The method that was used to produce soft-paste porcelain figures often resulted in polychrome pieces of inferior quality. These pieces were usually painted to hide the cracks that developed during the firing process. This process meant the soft-paste porcelain sculptures were prone to damage to a larger extent than hard-paste porcelain produced at a later stage. The damage to soft-paste porcelain during firing is a measure of the authenticity of the piece and considered to be inconsequential. White glazed porcelain figures could be worth up to three times more than the value of polychrome pieces because they are near perfect.

SUSAN WILLIAMS

right | after Meissen porcelain manufactory

Bow porcelain factory (active circa 1747–1764, closed 1776), Bow, London  
figures, *Shepherd and Shepherdess* (allegory of Liberty and Matrimony), England, circa 1753–5  
porcelain, clear glazed

.1 male figure | 290 x 140 x 110

.2 female figure | 280 x 140 x 85

A1344-2014. Purchased with funds provided by the Nina Stanton 18<sup>th</sup> Century Porcelain Bequest











# ROYAL DAUGHTERS: IMMORTALISED IN PAINT

When Thomas Lawrence agreed to undertake the prestigious commission to paint a portrait of the Princess of Wales, few could have foreseen that the artist and the sitter would become embroiled in one of the most scandalous conspiracies of the era.

Thomas Lawrence was a child prodigy, whose reputation as the elite portrait specialist was already acknowledged when he was still in his teens. He possessed the remarkable ability to capture the sitter's faithful likeness with seeming effortlessness. By paying careful attention to garments, accessories, and background details, he conveyed accurately the client's status and social aspirations. By injecting into his portraits a sense of movement and energy, he attained what was called 'a speaking likeness'—that is a portrait that seemed to be so life-like as if the sitter was about to come alive and start a conversation.

The royal patronage, which was considered at the time the pinnacle of an artistic career, continued to elude him. Lawrence's loyal patrons, among whom were junior members of the royal family, courtiers, and social elites, procured for him royal commissions on a regular basis. While King George III and Queen Charlotte obligingly posed for the artist, they stopped short of bestowing upon him an official court appointment or requesting further portraits. In 1800, Anne, Marchioness of Townshend, Mistress of the Robes (the chief lady-in-waiting) to Caroline, Princess of Wales, commissioned from the artist a portrait of the Princess with her daughter, Charlotte. In order to enhance his reputation and have another shot at the royal favour, Lawrence accepted without hesitation an opportunity to commemorate the two people who, at the time, were believed to become respectively the next queen consort and the future queen regnant.

In the history of arranged marriages, that of George, Prince of Wales, and Caroline, Princess of Brunswick, was one of the most ill-matched. After the birth of their only child, Princess Charlotte, in 1796, their relationship had deteriorated to such an extent that, by 1800, they remained husband and wife in name only. Therefore, the portrait was painted neither at Carlton House, the then official residence of the Prince and Princess of Wales, nor at Buckingham Palace or Windsor Castle, but at Montague House, in Blackheath, chosen by the Princess of Wales specifically as it was far enough from London

not to see her husband but close enough to enjoy regular visits from her daughter. As was customary at the time, a room and a studio were set aside for Lawrence at Montague House to ensure the artist's uninterrupted access to his models and the speedy progress on the picture.

Lawrence infused the portrait with his customary elegance and panache. Princess Caroline is shown standing in the centre of the composition, wearing a fashionably high-waisted gown of dark-blue muslin with a red corded sash, silhouetted most effectively against the billowing yellow shawl. The Princess's face is captured in near-profile, as she turns sharply towards her daughter, Princess Charlotte, who is shown seated on the right-hand-side of the composition, in a diaphanous white frock with a golden sash, with dark-blue slippers visible beneath her voluminous skirts. The contrast between Charlotte's white dress and her mother's dark gown creates a visual narrative of youthful innocence and knowing maturity; while the touches of blues and yellows and the red of her coral bracelets echo and harmonise with the colours of Princess Caroline's gown.

The sumptuous interior of richly patterned curtains, plush and gilded furniture, and the colonnaded portico with a landscape vista constitute the essential attributes of royal portraiture and establish the social position of the sitters, who otherwise, wear no distinguishing insignia of their elevated status. The bright light on the foreground figures contrasts them most effectively against the background's predominantly muted tonalities and brings them visually forth from within the picture plane to ensure that our attention stays focused on Caroline and Charlotte. In keeping with the tradition that royal portraits have to convey universal and exemplary qualities, Lawrence's composition narrates that the mother and daughter have a shared passion for music, which was an acceptable pastime for the upper-class women of the era. Caroline is shown tuning the intricately-carved and richly-gilded harp, while Charlotte is choosing music sheets from the large, sumptuously-tooled, leather-bound folder at her feet. The sitters are unaware of the viewers; their gazes are interlocked and reserved only for each

left | Sir Thomas Lawrence RA (English, 1769-1830)

*Portrait of Caroline, Princess of Wales, with her daughter, Princess Charlotte*, England, 1800-1801  
oil on canvas | 3022 x 2032 mm, Collection of HM Queen Elizabeth II (RCIN 407292)  
commissioned by Anne, Marchioness of Townshend; purchased by Queen Victoria in 1822



other. At the time when a close interaction between parents and children was still considered a novelty among the upper classes, the portrait places an emphasis on Princess Caroline abjuring her social duties temporarily in order to spend quality time with her daughter. The absence of any barriers in the foreground of the composition invites viewers' participation and encourages parents from all levels of society to take a closer interest in education and upbringing of their children.

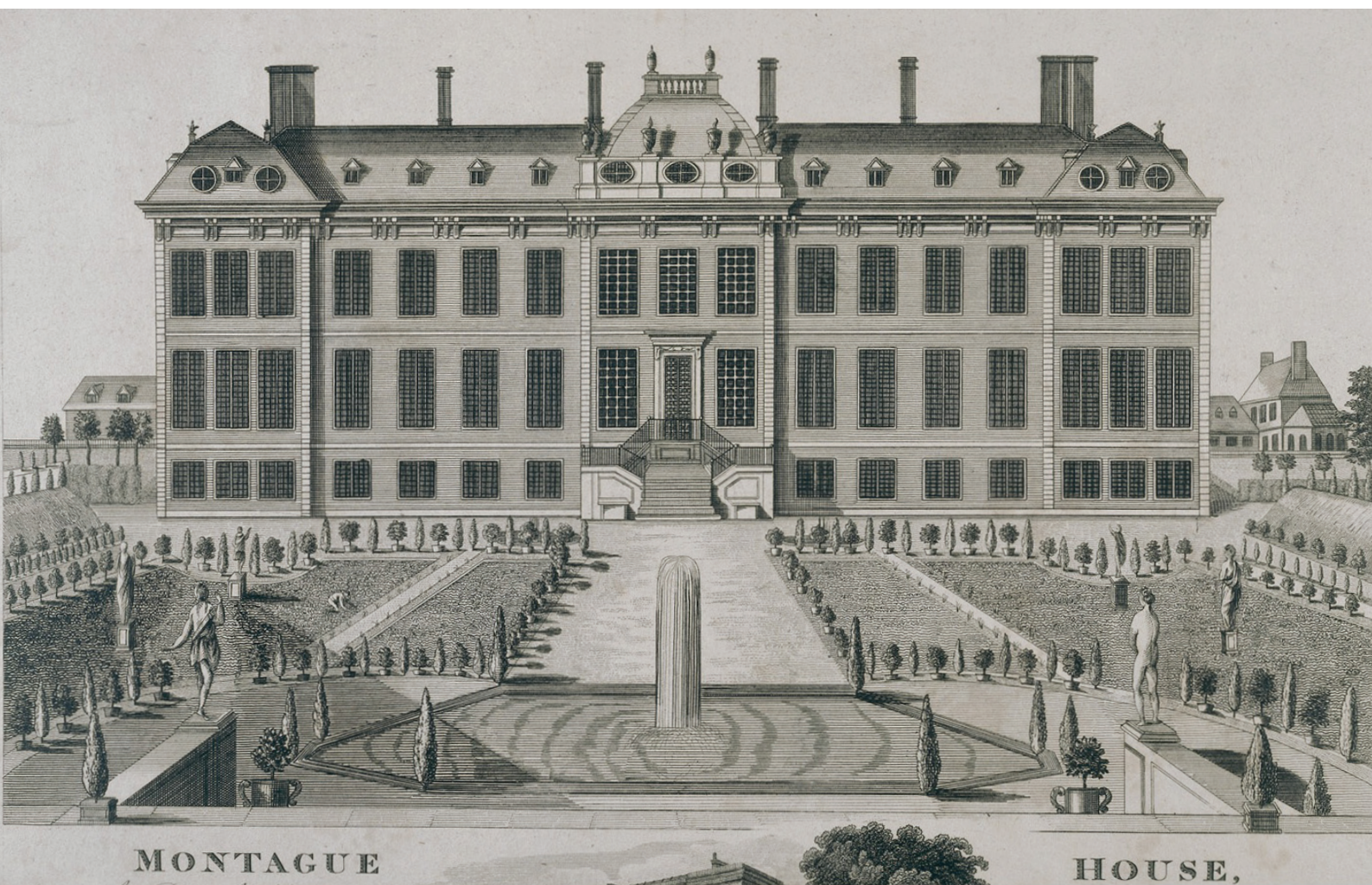
While painting the portrait, neither the artist nor the Princess were aware that their residence, Montague House, was infested with spies who were gathering evidence of Caroline's alleged indiscretions in order to furnish the Prince of Wales with grounds for the formal separation and divorce. No male visitor, neighbour, or employee was safe from the highly speculative and purely circumstantial accusations, which were tabled in 1806 before the committee of the so-called 'Delicate Investigation.' Thomas Lawrence's brief stay at Montague House added fuel to the fire. He appeared before the committee and was forced to submit a written affidavit to attest to his innocence, consummate professionalism, and the purely platonic nature of his interactions with the Princess of Wales. The 'Delicate Investigation' ultimately collapsed, exonerating the artist and the Princess of any improprieties, and making the laughing stock of the hypocritical Prince of Wales, whose own flagrant infidelities were a common knowledge.

In 1814, the Prince of Wales put the past grievances against Lawrence behind as he commissioned from the artist more than thirty portraits of the leaders of the allied armies who attained victory over Napoleon, knighting the artist in 1815, and supporting his candidature for the Presidency of the Royal Academy in 1820. However, with the hindsight, the threatening storm clouds in the background of Lawrence's portrait of Princess Caroline and Princess Charlotte seem to foretell sad tidings for the young women, neither of whom was fated to occupy the British throne. Princess Charlotte died tragically in 1817 at the age of 21 in childbirth, while her mother, Princess Caroline, was famously barred from her own coronation by the express order of her husband (who succeeded to the throne as George IV), dying of cancer a few months later, in 1821, at the age of 53. Lawrence's portrait reminds us of the happiest moments afforded briefly to two of the most ill-fated women in the life of George IV.

#### EUGENE BARILO VON REISBERG

Published in conjunction with the eponymous lecture series presented at The Johnston Collection throughout 2018, Dr Eugene Barilo von Reisberg shares an in-depth consideration of some of his favourite royal images.

below | James Simon, *The north front of Montagu House and Gardens, 1714*, engraving on paper © 2017 Trustees of the British Museum





# THE FRIENDS AUTUMN GARDEN TOUR

SUNDAY 29 APRIL 2018

On a simply perfect autumn morning, a group of The Friends, and their friends, took the opportunity to explore some beautiful gardens in the Mornington Peninsular region. It was a self-drive adventure, but everyone arrived on time for the start of the touring day.

The first stop was in Moorooduc with Sue and Daryl McFall welcoming us their property, The Garden Vineyard, and after a brief introduction from Sue in the walled garden area, The Friends were presented with delicious morning refreshments of tea, freshly brewed coffee and very country traditional passionfruit sponge. The array also included some amazing local cheeses, but the sponge was definitely a winner and thoroughly enjoyed by all. As The Friends sat relaxing on the covered terrace of the house, with the serene view over the Pinot Noir vines, it was difficult to believe that the garden created by Di and Doug Johnston 22 years ago, was then just a paddock with a few trees and virtually no topsoil.

When Sue and Daryl took over the garden in 2010, some of the plants that did not survive in the harsher dry weather conditions had to be changed, but the garden concept of a series of garden rooms, still exists. The relaxing perennial and shrub border room, the wedding garden with the fabulous sculpture and the Australian garden with an incredible sculptured wattle flowing onto the oval lawn leading down to the dam. As Sue toured many of the group, others were just as comfortable wandering around, delighting in the ram sculpture that takes pride and place on the lawn. The Garden Vineyard had a wonderful ambiance and The Friends moved onto the luncheon venue full of enthusiasm for the possibilities of adding to their own gardens.

The pretty coastal town of Flinders and the Flinders Hotel was the next stop for the day. The team at the hotel allocated Zigi's Bar as a private area for us, with settings on a long table overlooking a sunny garden courtyard. With excellent service, plenty of wine and a great food variety, everyone relaxed and enjoyed the meal and the conversation about gardens.

After lunch, it was just a short drive on to Musk Cottage, a Rick Eckersley Garden. Started in 2008 by Rick to challenge people's preconception about garden making he has created what is a quintessential Australian garden. This non-irrigated garden relies on mulch and the toughness of the plants, ensuring that Musk Cottage stands as a testament to low maintenance sustainable gardens. The inundation of rain some years ago led to the creation of a wetland, adding another aspect to the concept. On the sunny autumn afternoon of our visit we were able to explore the gardens around the bocce court, the fire pit, the swimming pool, the single golf green and tees, the inground trampoline and the wetlands. A quiet moment on the deck pontoon, overlooking the dam, was enjoyed by all.

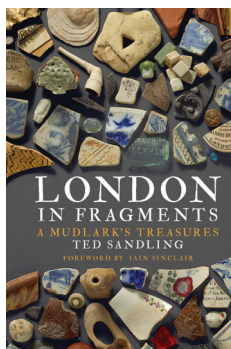
Our Autumn Country Garden Tour ended with a group of young cows from the neighbouring property coming to farewell us with many of The Friends also gathering pine cones fallen from the large pines in the car park area on Milford Road. It was a beautiful day and a fun garden tour.





# BOOK REVIEWS

## LONDON IN FRAGMENTS: A MUDLARK'S TREASURES



For some readers a mudlark is a bird; others will recall the mudlarks, mainly children, in Charles Dickens novel *Our Mutual Friend* who prowled the exposed Thames mudflats looking for anything that could be salvaged and sold – from jewellery to pieces of wood and coal. However, today's mudlark is more likely to be a gentleman in a pin-stripe suit and waders spending his lunch hour looking for items of interest.

Ted Sandling tells the story of London from Roman times to the present through the many fragments he has found wandering the Thames mudflats at low tide. The book reflects his sheer enjoyment and delight as he finds an item and traces its history, finding beauty in fragments such a piece of Minton porcelain decorated with Angouleme sprigs. The finds are arranged thematically, the story beginning with the Thames itself and the journeys it inspires whether they be for war, trade or discovery.

It is also a history of the people who lived and enjoyed life in London such as Samuel Pepys and Samuel Johnson and of the Georgians with their appetite for food and drink reflected in the wine bottle neck seals. Tobacco needed pipes and clay pipes came in many forms including one find in the shape of a horse's hoof whilst a piece of a pottery porringer makes one think of the watery mush it might have once held. Personal items are to be found – a RAF brass button with a hidden compass from World War Two, cut glass jewels, a wooden toothbrush and toothpowder pot lid and many brass pins – Elizabethan women were pinned into their dresses by their maids who were paid 'pin money'.

The Thames also reveals items from its industrial heritage- a copper rivet used in ship building, a piece of crucible used to melt metal and glass ink bottles – and its architectural heritage from Roman tiles through London's Delftware potteries to Victorian Terracotta. A piece of tableware from the Waldorf Hotel draws a link between the Astor family and Cliveden House.

This is a book about everyday objects, created, used and either lost or thrown away which have been brought to life in this truly delightful book, one can spend hours just looking at the coloured plates and imagining the history of these small fragments in the city which formed them.

**DENISE FARMERY**

Sandling, Ted, *LONDON IN FRAGMENTS: A Mudlark's Treasures*, Frances Lincoln, London, 2016

## EMPIRE OF TEA: THE ASIAN LEAF THAT CONQUERED THE WORLD



From delicate green tea served to Chinese emperors in exquisite porcelain bowls to teabags in mugs this detailed, but very readable, history of tea takes the reader on a three-hundred-year journey from the first tea drunk in England to the present day. Although we think of tea as an 18<sup>th</sup> century drink, it first came to England from the Netherlands during the rule of Oliver Cromwell but was only available to a few wealthy

families. Its popularity grew at the court of Charles (Second) but it was not until the mid-18<sup>th</sup> century that increasingly domesticated patterns of preparation and consumption were in evidence across the country. The sale of tea was tightly controlled from its purchase in China to its transport and storage in the tea warehouses of the East India Company. Excise men monitored the delivery of the tea, its removal by tea wholesalers such as Twinings and on to the retailers – grocers, druggists and coffee houses.

For the first half of the 18<sup>th</sup> century green tea was predominant, drunk from fine porcelain bowls at first imported from China but as the century progressed oolong became more popular, as did mixing the two. To disguise the slightly bitter taste sugar and later milk were added and as oolong was served hotter than green tea, cups with handles were needed and provided by the Bow, Limehouse and Chelsea factories established in the mid 1740's.

Tea attracted the attention of medical men many of whom saw it as a panacea for all ills – purifying the blood, easing dizziness and headaches and vanquishing superfluous sleep! Philosophers and poets extolled the civilising effects of tea promoting good manners and polite conversation whilst critics noted that the tea table encouraged gossip and slander. Artists also benefitted as families commissioned portraits as conversation pieces not only to show that they were partaking of the latest fashion but also to display their porcelain tea services, mahogany tea caddies and silver kettles.

Many attempts were made to import and grow the tea plant, *camellia sinensis*, but it was not until 1823 with the discovery of tea bushes growing wild in Assam that an alternative source of tea, supply having been disrupted by the Opium War, could be ensured. British consumers became familiar with retail teas such as Brooke Bond, Liptons and Lyons, a name which became synonymous with their chain of tea shops, as tea became established in the cultural imagination with British Identity.

**DENISE FARMERY**

ELLIS, Markman, Richard Coulton, Matthew Mauger, *EMPIRE OF TEA: The Asian Leaf that Conquered the World*, Reaktion Books Ltd, London, 2015



# PORRIDGE – A STIRRING STORY

Before becoming the national dish of Scotland, porridge had a varied history when around 4000 BC Neolithic farmers began cultivating cereals which were very light on gluten and therefore perfect for cooking as porridges.

Continuing on through the Bronze and Iron ages various grains are found to have been used in cooking porridge; Roman armies were fed on oatmeal, and Water Gruel was a particularly appetising dish found in an 18<sup>th</sup> century recipe book. In the 21<sup>st</sup> century we are now realising the wonderful health benefits of starting the day with a hearty bowl of porridge.

Oats being a low GI grain, it is a good source of complex carbohydrates which release slowly into the bloodstream. Some of the quoted benefits of eating porridge are reducing blood pressure, weight loss and the personally untried ability to reduce a hangover.

All of which puts paid to Dr. Johnson's cheeky remark that oats were "a grain, which in England is generally given to horses, but in Scotland appears to support the people". Porridge was largely regarded as a food for the very poor, living in the crowded tenements of cities like Glasgow, where fuel was hard to come by. So, many Scots households cooked up a big batch once a week and would store porridge in a kitchen drawer where it would set. Slices of it would be served cold or reconstituted by pouring over boiling water.



## TO MAKE A CREAMY PORRIDGE ON THESE FROSTY MORNINGS:

Combine 45 g of hand rolled Oats and 150 mls water with 100 mls milk in a saucepan. Heat on stove top until boiling, stirring regularly with your Spurtle\* over a low heat for several minutes, finally adding a scant pinch of salt to enhance the flavour of the oats. Pour into a bowl once you have achieved your desired consistency. Top with mixed berries, yoghurt or sprinkle with brown sugar, and enjoy.

\*Spurtle being the traditional wooden stirrer for porridge, and yes it does make a difference.

If you chance to be in Edinburgh you can put a visit to the *Stoats Porridge Bar* on your list. With eight variations on the traditional Stoater it could require a few visits. And their porridge bars, for a quick meal on the go, are not that far from the slice of cold porridge from the kitchen drawer!

Recipe adapted from *Seed & Grain Oats* packet  
JOHNSON, Samuel, *Dictionary of the English Language*  
COLQUHOUN, Kate, *Taste, The Story of Britain through its Cooking*



## LETTER TO THE EDITOR

Dear Editor,

It was interesting to read the Focus article [in *fairball 23*] 'The State of Antique Collecting in Australia' where John Rogan's history of involvement with Mr Johnston and the collection is discussed. It is great to have this history recorded. Alison [Ingilis] noted the Sang glass.

It might be of interest to note that unfortunately John Rogan was of the mistaken opinion that the engraving on this glass was not by Jacob Sang and stated so on page 193 of his book. This relegated this important glass to a lesser status for over 30 years.

My research in 2012 confirmed that the engraving is by | Jacob Sang.

Cheers Bill

EDITORS NOTE | Bill Davis is an Ambassador, and glass and silver Advisor, to the Collection.



## THE FRIENDS EVENTS

We look forward to your involvement in the upcoming events conducted by The Friends of The Johnston Collection.

These events have three aims: to develop a convivial social program that brings together individuals with similar interests in the arts; to provide access to events, specialists, locations and homes that normally may not be available to the public; and to assist with support of the Collection.

### WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:



#### THE FRIENDS EXCLUSIVE TOUR PREVIEW: PATTERNS OF COLLECTING – FROM THE BOWER AT THE JOHNSTON COLLECTION | JULY 2018

As part of the ongoing *house of ideas* series, The Friends will preview the arrangement, led by guest curator and artist Carole Wilson. Contemporary Victorian artists Loris Button, Deborah Klein and Louise Saxton have provided artwork and items from their personal collections.



#### LYON HOUSEMUSEUM | JULY 2018

The Lyon Housemuseum is a unique combination of private residence and private museum brought together in a single building. The Lyon Foundation is creating some new gallery space so The Friends will also get a first-hand update on this construction.



#### EXCLUSIVE | VISIT TO A PRIVATE ART COLLECTION

The Friends have organised our mid-year fundraising cocktail reception to preview an exclusive private art collection featuring major Australian art. Work by artists such as Fred Williams, Arthur Streeton, John Russell, Ian Fairweather, Peter Booth and Bill Henson.



#### AFTERNOON TEA AT THE IAN POTTER MUSEUM | JULY 2018

The exhibition, *LIQUID FORM* | Ancient and Contemporary Glass celebrates the luminous medium of glass. Displaying significant artefacts from the Egyptian and Roman periods alongside the work of contemporary makers.



#### ANNUAL GENERAL MEETING | AUGUST 2018

An opportunity for members of The Friends of The Johnston Collection to meet with the Committee to discuss further the programmes and activities supporting The Johnston Collection, William Johnston's legacy to the people of Victoria.



#### ANAM MASTERCLASS WITH JULIEN QUENTIN AUGUST 2018

In this masterclass, presented in partnership with Musica Viva Australia, The Friends are invited to observe a true master at work as French pianist Julien Quentin shares his musical knowledge and unique style with the talented ANAM pianists.



#### AFTERNOON TEA WITH PICARDY | SEPT 2018

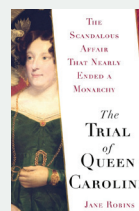
Bryce and Marian Some have created a garden in Neerim South, which includes an olive grove, vineyard, orchard and gardens inspired by Monet's *Giverny*, surrounding a rustic rammed earth farmhouse and barn. Marian Some will present to The Friends on her beautiful book – an uplifting story of creating a French idyll in an Australian landscape and how a garden changed lives.

To avoid disappointment, we remind Friends to book early or register expressions of interest to attend as numbers are often limited. For further information contact The Friends of The Johnston Collection.

## THE FRIENDS FIRST FRIDAY BOOK CLUB



**JULY 2018** | In *The Lady and the Unicorn*, Tracy Chevalier has fixed upon a great work of art - the six tapestries now housed in the Musée de Cluny, in which the maiden progressively seduces the unicorn with the six senses: hearing, sight, touch, smell, taste, and love. On the academic front, here is the old Chevalier, exact and guarded, accurate and self-contained. Paris and Brussels, circa 1500, stir and stretch themselves before our eyes.



**SEPTEMBER 2018** | *The Trial of Queen Caroline* was a turning point in the history of the monarchy. For the first time, the collapse of a royal marriage unfolded in twopenny broadsheets that were accessible to embers of all social backgrounds. The King's attempts to undermine the Queen's reputation to secure a divorce made him deeply unpopular with his subjects. As this well-researched, competently written book by a

London journalist relates, the brouhaha spurred political reforms, and the queen triumphed at court but was still barred from George's coronation a few months later and died shortly thereafter.

## BECOME A MEMBER

Why not become a member of The Friends of The Johnston Collection and play a fundamental role in supporting, maintaining and developing The Johnston Collection for years to come.

IF YOU ARE INTERESTED IN JOINING PLEASE CONTACT:

### THE FRIENDS OF THE JOHNSTON COLLECTION

PO Box 79 | East Melbourne VIC 8002  
(03) 9416 2515  
friends@johnstoncollection.org  
www.johnstoncollection.org

Telephone and online booking administration fees DO NOT APPLY to current members of The Friends.

## WELCOME TO THE FRIENDS NEW MEMBERS

Jahn Buhrman  
Jo Hubbard

Rosemary Noble  
Adriana Lopresti



## EXCLUSIVE | EXHIBITION PREVIEW NIGHT: PATTERNS OF COLLECTING | FROM THE BOWER AT THE JOHNSTON COLLECTION

The Friends joined the artists Loris Button, Deborah Klein and Louise Saxton to celebrate the opening of their exhibition on 4 June 2018.



Barbara Summerbell, James Baxter



Gary Jenkins, John Wakefield



Helen Hunwick, Helen Silvasich



Paul Flanagan, Robert Thomson



Maurie Dean, Tony Peters



Deborah Klein, Louise Saxton

## TOUR & TALK | LYON HOUSEMUSEUM

The Friends enjoyed a visit to the Lyon Housemuseum in Kew on Tuesday 19 June 2018. Lyon Housemuseum was designed by architect and collector Corbett Lyon, and builds on a long lineage of private art collections housed and displayed in residential settings.



James Baxter reviews the collection



James Baxter, Ron Brooks, Sue Flanagan



Liz Anderson, Felicity Cook, Anne Paule



Robbie Brooks



Pamela Furnell, Lester Johnson



Yueji Lyon presents to The Friends

## EXCLUSIVE | A PRIVATE VIEW OF AN EXCEPTIONAL AUSTRALIAN ART COLLECTION

The Friends joined for a night to remember viewing this wonderful private collection, in a very private setting, while enjoying an introduction to the artworks by art consultant Charles Nodrum on Thursday 28 June 2018



Gregor Dougall, Adriana Lopresti



Luciana Kalsalidis



Cathy Trinca, Michael Kirwan, Anna Paule



Roz Wells, Helen Hunwick



Ron Brook, John McCormick



Susan Weigall, William Streeton, Elizabeth Comeadow



# OPENING DOORS:

## SUPPORT THE JOHNSTON COLLECTION FUNDRAISING APPEAL

The Johnston Collection is a vibrant and eclectic part of Melbourne's artistic and cultural landscape.

Since the bequest in 1986 The Johnston Collection has provided transformative exhibition and learning experiences connecting the people of Victoria and Australia.

The Johnston Collection, including *Fairhall* exhibition-house, has grown in stature to become a valued addition to Melbourne's cultural landscape. With over 100,000 people having already visited and participated in our programmes, we want to see it continue to actively evolve and be enjoyed well into the future.

As an award-winning and critically acclaimed museum, The Johnston Collection is promoting an even stronger future that will honour its notable past while seeking new audiences, sharing stories, and inspiring communities, as well as improving access to the collection.

In 2015, The Johnston Collection celebrated 25 years of being open to the public and providing enriching experiences to everyone who walks through our doors and visits us online.

We look forward to achieving this with the support of our friends, enthusiasts, and project partners.

The Johnston Collection is OPENING DOORS to the future.



### WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

The Trustees have therefore launched this first-ever appeal with a target of \$1 million to be raised over the next two years.

### THIS WORK WILL ENABLE US TO:

- revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden
- generate three themed tours for *Fairhall* so that we continue to present an innovative, educational and culturally rich and diverse program
- commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities
- encourage participation in The Johnston Collection's activities to the public at large

We invite you to join us in supporting this important task ahead to ensure that William Johnston's gift is protected for future generations.



## BE PART OF THE JOHNSTON COLLECTION FUTURE

The Fundraising Appeal to open doors enables you to help give The Johnston Collection a long and invigorated future.

Your support can be recognised among the following categories of donors:

## ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

Details of these benefits are available at  
[donate@johnstoncollection.org](mailto:donate@johnstoncollection.org)  
[www.johnstoncollection.org/donate](http://www.johnstoncollection.org/donate)  
 +61 (03) 9416 2515

The Minton and Coalport brands are copyright ©2015 WWRD Group and used with permission.

## THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

- Give a one-off donation
- Give a regular monthly or annual donation
- Leave a bequest

Donations over \$2 are fully tax deductible.

ABN 8719 494 0961 | ACN 075 028 287

Your support will ensure that The Johnston Collection continues to be a creative innovator and leader.

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit  
[www.johnstoncollection.org](http://www.johnstoncollection.org)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

### I / We would like to support The Johnston Collection's Opening Doors Fundraising Appeal:

- ☐ I / We would like to make a single donation: \_\_\_\_\_
- ☐ \$ \_\_\_\_\_ annually over \_\_\_\_\_ years (i.e. 1,2,3,4, or 5 years)
- ☐ I / We would like to make a regular monthly donation of \$ \_\_\_\_\_

☐ I / We would like to pay by Credit card: ☐ Visa ☐ MasterCard

Name on card: \_\_\_\_\_

Card number: \_\_\_\_\_

Expiry date: \_\_\_\_ / \_\_\_\_ ( ) \_\_\_\_ / \_\_\_\_

Signature: \_\_\_\_\_

☐ I / We would like to make a donation by cheque  
**Please make cheques payable to The W R Johnston Trust**

☐ I / We would like to make a bank transfer donation  
**Westpac 360 Collins St, Melbourne**  
**BSB: 033157 Account: 403589**  
**Please use your full name as a reference**

☐ I / We would like to know more about leaving a bequest

Please send this completed form to:

The Johnston Collection | PO Box 79 | East Melbourne VIC 8002

Visit [www.johnstoncollection.org](http://www.johnstoncollection.org) for details on regular, one-off and annual giving options and bequests.

Donations over \$2 are fully tax deductible.  
 ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.



## IN KIND SUPPORT

The Johnston Collection acknowledges with great appreciation the in kind support it has received from the following champions since 2015:



























left | detail from PATTERNS OF COLLECTING | FROM THE BOWER at  
The Johnston Collection, part of our ongoing 'house of ideas' series  
held from Monday 4 June 2018 to Tuesday 18 September 2018  
image by adam luttick | luts photography | melbourne, vic



# THANKS

The Johnston Collection applauds the following individuals and foundations for their generous financial support of our OPENING DOORS campaign launched in May 2015:

## Minton®

50000 +

Marjorie M. Kingston Trust +

Mr CH (Roger) Brookes +

## Chippendale

10000 +

Lisa and Neil Arrowsmith +  
Christine Bell +

Anne and Graham Hodges +  
Sirius Foundation Ltd +

## Chelsea

5000 +

Maggie Cash +  
Andrew Dixon +

Robyn and Bill Ives +  
Lady Potter AC

The Sir Wilfred Brookes Charitable Trust +

## Sheraton

1000 +

anonymous (1)  
ADFAS Melbourne +  
Holly & Joseph Barbaro +  
Dagnija & John D Balmford +  
Graeme Black

Louise Box +  
Carol des Cognets +  
Bernadette Dennis +  
Diana English +  
Anne & Peter Glynn +

Sandy & Stephen Gumley +  
Jenny & John Hamilton  
Jan & Walter Heale +  
Karina & Sholto James +  
Irene Kearsey +

Dorothy Morgan +  
Kate & Stephen Sheldermine  
Rosemary Stipanov +  
Robert Thomson &  
Hugh Ratten +

Cathy & Philip Trinca +  
Peter Walsh +  
Peter Watts AM +

## Coalport®

500 +

anonymous (1)  
James Baxter +  
Jahn Buhrman  
Bronwen Cavallo +  
Jennifer Carty +

John S Chambers +  
Sally Cooper +  
Sharon & Joe Groher +  
Ruth & Frank Hargraves  
Irene Irvine +

Donna Jones +  
Vivien Knowles +  
Zara Kimpton OAM +  
Sue Logie-Smith +

Heather Mallinson +  
Patricia Nilsson +  
Rosemary (Posey) O'Collins +  
Anna & Terry Paule

P Anthony Preston  
Bruce Trethowan  
Virginia Walsh

## Other

anonymous (1)  
Bill Anderson  
Pamela Bailie Palmer +  
Barbara Beard +  
Marguerite Bell  
Patricia Brennan  
John Brookes  
Sheila Butler +  
Ruth and Graeme Caple  
Patricia Case  
Helen Dale  
Bill Davis  
Adrian Dickens +  
Martine Dodd  
Diana Dolan +

Kate Durban  
Denise & John Farmery +  
Ely Finch  
Sai-Wai Foo  
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Maxine Glennan  
Pamela Hartmann +  
Julia Hare  
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Donna Hoyle and Martin Keay  
Helen Hunwick +  
Margaret Isom

Victoria Jennings +  
Patricia Kelsall  
Gillian Lambert +  
Caroline Lannan  
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Andrea and John Maynard +  
Lynette McAlister +  
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Heather Nash  
Julie Nicholson  
Sue O'Flynn +

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Teresa Savage  
Louise Saxton  
Susan Scollay +

William Shephard  
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Richard Stuart-Smith +  
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Judy Watts +  
Bernice Weller  
Susan Williams +  
Leanne Willson  
Kerry Viksne +  
Margaret Ygoa +



# THE FRIENDS DONATIONS

The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives through annual giving through The Friends.

Continued support from individuals is essential to develop our creative excellence and the ongoing programmes of the Collection.

## GENERAL DONATIONS

anonymous (13)  
 The Marjorie M. Kingston Charitable Trust # ^ ~  
 Teresa and William Allen ^ + ~  
 Elizabeth Anderson-Ovenden ^  
 Carmela & Roger Arturi Phillips \*  
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 Bernice Weller +  
 Michelle Williams ^ + ~  
 Elizabeth Wright ~

\* made donation to the Collection in 2012-2013  
 # made donation to the Collection in 2013-2014  
 ^ made donations to the Collection in 2014-2015  
 + made donations to the Collection in 2015-2016  
 ~ made donations to the Collection in 2016-2017

## REFERENCE LIBRARY ACQUISITION FUND

Clive H (Roger) Brookes

Christine Sweeney

## OPENING DOORS CAMPAIGN

Bill Anderson

Pamela Bailie Palmer

Julia Hare

Irene Irvine

Donna Hoyle & Martin Keay

Heather Mallinson

Sue O'Flynn

Geoffrey Richards

Ann Sylvester

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## CONSERVATION PROJECT

(CHANDELIER CONSERVATION PROJECT)

Bill Anderson

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Isobel Cassidy

Bernadette Dennis

Melissa Hebbard

Irene Kearsey

Heather Mallinson

Sue O'Flynn

Maree Silver

Christine Sweeney

Robert Thomson & Hugh Ratten

# BEQUESTS

The Johnston Collection acknowledges with great appreciation ongoing bequests from the following benefactors.

*NINA STANTON*  
 (to acquire 18<sup>th</sup> century porcelain)  
*ALWYNNE JONA OAM*  
*MERELL BROWNE MDIA*

Bequests are invaluable in the achievement of the Collection's objectives as when you leave a bequest to The Johnston Collection, you will be preserving the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The W R Johnston Trust to ensure that his dream of leaving a small house museum for the public's enjoyment could be sustained.

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with European fine and decorative arts from the Georgian and Regency periods.

By making a simple decision to include The Johnston Collection in your Will, you will support the important task of ensuring that William Johnston's gift is protected for future generations.

The W R Johnston Trust (ABN 87 194 940 961) is an endorsed deductible gift recipient in accordance with the *Income Tax Assessment Act 1997*. All donations made of \$2.00 or more are tax deductible. To make a donation, or make a bequest call (03) 9416 2515.



# VOLUNTEERS ANNUAL DAY OUT

This year the Volunteers Annual Day Out, was held on Friday 18 May 2018.

Usually timed to celebrate the birthday of our founder William Johnston on 8 June 1911, this year we once again scheduled the Day Out to coincide as closely as possible with National Volunteer Week 2018.

It was marked with a visit to the recently launched Point Leo Estate Sculpture Park. We were introduced to the Sculpture Park, its history, and future projects by curatorial adviser, Geoffrey Edwards. Following the visit, we lunched at Le Bouchon, in Balnarring.

This event was made possible with the generous support of The Marjorie May Kingston Trust.



# ADFAS LECTURES

The Association of Australian Decorative and Fine Arts Societies (ADFAS) has been associated with The Johnston Collection since 1999, when our first volunteer guides were drawn from the membership of ADFAS Melbourne and ADFAS Yarra.

The Johnston Collection Volunteer Guides are encouraged to attend ADFAS Melbourne and ADFAS Yarra lectures as guests, for a fee. **Booking is essential.**

## ADFAS MELBOURNE

For ADFAS Melbourne contact | Rosa Carter (03) 9817 4647

The Melbourne branch holds its lectures in the Theatrette, The University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn, Wednesdays at 8.00 pm SHARP



### THE VIENNA SUCCESSION: 1918-2018: GUSTAVE KLIMT & EGON SCHIELE

Wednesday 15 August 2018 | Ms Anne Anderson \*



### POTS & FROCKS: THE WORLD OF GRAYSON PERRY

Wednesday 12 September 2018 | Mr Ian Swankie \*



### FRIDA KAHLO & DIEGO RIVERA: THE GOLDEN AGE OF MEXICAN PAINTING

Wednesday 17 October 2018 | Ms Chloe Sayer\*



### CARRICK HILL - A COLLECTION TO 'LIVE IN'

Wednesday 14 November 2018 | Mr Richard Heathcote

\*Denotes NADFAS Lecturer

## ADFAS YARRA

For ADFAS Yarra contact | Helen Hunwick (03) 9836 3290

ADFAS YARRA lectures are held at the Theatrette, Glen Eira Town Hall, Cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162

Morning Lectures: 10.00am | Afternoon Lectures: 1.30pm



### THE GENIUS OF ANTONIO STRADIVARI

Thursday 9 August 2018 | Toby Faber



### 'HUMAN CHARACTER CHANGED': MODERNISM IN THE ARTS

Thursday 30 August 2018 | Neil Sinyard



### THE FRUITS OF SIN: THE ART AND TIMES OF HIERONYMUS BOSCH

Thursday 11 October 2018 | Dr Sophie Oosterwijk



### CARRICK HILL: A COLLECTION TO LIVE IN

Thursday 8 November 2018 | Richard Heathcote (Australian Lecturer)

## ADFAS INTEREST AFTERNOONS AND EXCURSIONS

Separate bookings are required for these events



### THOMAS MANN, GUSTAV MAHLER AND DEATH IN VENICE

Wednesday 29 August 2018 | Neil Sinyard



### CROYDON AND RINGWOOD GARDEN EXCURSION

Thursday 18 October 2018

## THE CUP THAT STARTED A COLLECTION



William Johnston was given a small Minton potteries cup (circa 1815) by his grandmother when he was about 8 years old. He kept it all his life, later recalling that this cup started his passion for collecting.

Minton, Stoke-on-Trent, est. 1793 -, Thomas Minton period, circa 1809 -17, cup, circa 1815, The Johnston Collection (A0660-1989)



## THE JOHNSTON COLLECTION IS SUPPORTED BY A LARGE CORPUS OF VOLUNTEERS

### THE WR JOHNSTON TRUST TRUSTEES

The Johnston Collection was bequeathed by William Johnston (1911-1986) to the people of Victoria and is administered as an independent not-for-profit museum by The W R Johnston Trust.

#### Mr Peter Watts AM (Chair)

Inaugural Director, Historic Houses Trust of NSW 1981-2008

#### Dr Graeme Blackman AO

Chancellor, University of Divinity  
Chairman, Leading Age Services Australia

#### Ms Jane Scott

Consultant and Curator  
Former CEO of Craft 2013-2016

#### Mr Peter Walsh

Lawyer and Trustee of a number of  
Charitable Trusts and Foundations

#### Ms Judy Williams

Head of Foundation and Fundraising  
NGV 2004-2014

#### Mr Geoffrey Edwards

Consultant and Curator  
Former Director of Geelong Art Gallery

## THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE

#### Cathy Trinca (President)

Bernard Crosbie

Heather Mallinson

Barbara Summerbell

#### Robbie Brooks

Bernadette Dennis

Julie Nicholson

#### CONTACT:

The Friends of The Johnston Collection  
PO Box 79 | East Melbourne VIC 8002

E: friends@johnstoncollection.org

P: (03) 9416 2515

W: johnstoncollection.org

## OPENING DOORS FUNDRAISING COMMITTEE

#### Lisa Arrowsmith (Chair)

Holly Barbaro

Anne Hodges

#### Elizabeth Anderson

Bernadette Dennis

## AMBASSADORS

#### Mr Peter Walsh (Trustee Representative)

Mrs Christine Bell

Mr John Brookes

Mr William (Bill) Brown

Mr William (Bill) Davis

Mr Andrew Dixon

Mrs Robyn Ives

Mr Robert Thomson

## VOLUNTEER GUIDES

Elizabeth Anderson

Deirdre Basham

Sandra Bowen

Sue Flanagan

Jan Heale

Robyn Ives

Donna Jones

Suzanne Katz

Paul Mitchell

Peter Nankervis

Anna Paule

Lisa Rosas

Christine Symons

Julie Turner

Sue Williams

Lisa Arrowsmith

Marguerite Bell

Denise Farmery

Charles French

Anne Hodges

Karina James (until June 2018)

Irianna Kanellopoulos

Louise Kinder

Dorothy Morgan

Christine Newcombe

Rosemary Ramage

Teresa Savage

Julie Thompson

Denise Way (until June 2018)

## VOLUNTEERS

Holly Barbaro | Curatorial & Collection

Wendy Babioulakis | *fairhall* copy editor

Michael Barrett | Library Assistant

Robbie Brooks | Administration & Retail

Sharon Groher | Housekeeper (until June 2018)

Jenny Hamilton | Administration & Retail

Lynn McKirdy | Administration

Dorothy Morgan | Curatorial & Collection

Maggie Milsom | Curatorial & Collection

Anne Neri | Curatorial & Collection

Faye Rance | Retail

## CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002

(03) 9416 2515

info@johnstoncollection.org

johnstoncollection.org



**THE JOHNSTON  
COLLECTION**

— INCORPORATING —

*Fairhall* exhibition-house

Lectures & Workshops

Shop | Reference Library

Ambassadors & Friends

## THE JOHNSTON COLLECTION STAFF

Louis Le Vaillant Director | Curator

Fil Natarelli

Manager Marketing & Administration

Felicity Cook

Marketing & Administration

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Leanne Willson Visitor Services

Luke Mann Accountant

## DONATIONS

The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997.

All gifts made of \$2 and more, other than those made via a testamentary gift, are fully tax deductible.

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front and back cover |

detail from an artist-based installation in The Green Drawing Room as part of PATTERNS OF COLLECTING | FROM THE BOWER at The Johnston Collection, part of our ongoing 'house of ideas' series held from Monday 4 June 2018 to Tuesday 18 September 2018  
image by adam luttick | luts photography | melbourne, vic

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