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HOME
MADE
GOOD



THE JOHNSTON
COLLECTION

fairhall

MAGAZINE OF THE FRIENDS,
VOLUNTEERS OF THE JOHNSTON
COLLECTION AND IS PRODUCED BY
VOLUNTEERS FOR OUR SUPPORTERS

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Welcome	2
Hot Topic Punt Road Wines	3
Exhibition-house Tour Gingerbread House	5
The Johnston Collection <i>Fairhall</i> Opening	6
Collections Royal Daughters	8
Chats on China The Daniel Family	11
Insight The Black Figure in 18 th Century Art II	12
Insight All That Glitters	17
Design File Mintaro	18
Places A Glimpse of Yorkshire	22
Recommended Reading Book Reviews	24
Recipe Twelfth Night Cake	25
The Friends of The Johnston Collection	26
The Friends Events	27
Opening Doors Fundraising Event 2018	28
Opening Doors Fundraising Appeal	32
Donation Form	33
Foundation Supporters	35
Bequests and Donations	36
Letter to the Editor	38
Who we are in 2018 The WR Johnston Trust	39

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

We continued our participation in the *OPEN HOUSE
MELBOURNE* weekend 2018 with an encouraging volume
of new visitors with a passion for good design and the built
environment to viewing the Collection.

We had encouraging and robust support for this year's
OPENING DOORS fundraising event which was 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
A Day in the Country visiting a tranquil rose lover's garden
followed by a relaxing lunch and rounding off with another
garden visit and a delectable afternoon tea. The Friends'
garden tours are always very popular and 'a not to be
missed' event in the year.

The Annual Christmas Party will be a highlight in December
and always eagerly anticipated by members. 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.

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)

PUNT ROAD WINES

ANNOUNCED AS OFFICIAL WINE PARTNER FOR TJC

We are thrilled to announce our new Event Partner, *Punt Road*, who will be the exclusive supplier of wines to all The Johnston Collection events.

We were introduced to *Punt Road* wines through wholesale wine distributors, CellarHand, and their founders and directors, Patrick and Virginia Walsh. Patrick and Virginia have supported our *OPENING DOORS* annual fundraising events since 2015 and wanted to show their continued support of TJC events by establishing a partnership between *Punt Road* and TJC.

Director, Patrick Walsh, said that “the partnership provides a great opportunity to celebrate some of Australia’s best wines with one of Melbourne’s best museums.”

Punt Road will provide a selection of wines for all functions held by The Johnston Collection, including exhibition openings, as well as events hosted by The Friends and *OPENING DOORS* fundraising events.

Punt Road wines have played an incredible part in Melbourne and Victoria’s history starting with the vineyard owned and developed in the 1840s by David Ogilvy (1804–1871), who named it *Airlie Bank* after their family estate back in Scotland. The Ogilvy family property was on-the-hill, that is now Punt Hill, South Yarra. Punt Hill was covered in one of Victoria’s first commercial vineyards.

In 1860 and, on a large property in Coldstream, Yarra Valley a young Swiss immigrant, Hubert De Castella and his brother Paul, planted and established 200 acres of vines at St Huberts. These vines were, at least, partly grown from cuttings sourced

from the *Airlie Bank* vineyard in Melbourne. *Punt Road* owners the Napoleone family re-established vineyards here in the 1980s. The names *Punt Road* and *Airlie Bank* celebrate links back to the local wine industry’s pioneering days in Victoria.

Head winemaker Tim Shand says, “Our philosophy at *Punt Road* is to ... produce wines from our vineyard in Coldstream, a deliberate, and to us, significant decision. It gives us the opportunity to put all our focus on our one patch of dirt and provides us with a greater understanding of our site along with 13 vintages of cellar memory to draw on.”

Louis Le Vaillant, Director | Curator of The Johnston Collection says that the museum is excited to have *Punt Road* as an event partner. “It is a marvellous partnership between a fine wine company and a fine arts museum, who have both played a significant role in Melbourne and Victoria’s cultural history and will continue to do so together as partners into the future. We look forward to the many occasions and celebrations between our two great Melbourne cultural institutions” he says.

We encourage you to support our supporters. *Punt Road*’s generous partnership will enable us to continue our pursuit of creative excellence and develop the engaging and vibrant ongoing programs of The Johnston Collection.

PUNT
ROAD
YARRA VALLEY





A SHORT, CRISP HISTORY OF THE GINGERBREAD HOUSE

As the making of gingerbread houses at Christmas becomes increasingly popular it is fascinating to look back on their history.

A gingerbread house is made of ginger flavoured biscuit dough, cut and baked into appropriate pieces such as walls and roofing which are then assembled to form a cottage-like building.

They are then decorated with white royal icing and different coloured lollies. Ginger has been used in the making of drinks and seasoning food for thousands of years and gingerbread was eaten by both the Greeks and Egyptians, though in its earliest forms it was baked to be firm so that it could be used for religious or ceremonial purposes.

The gingerbread recipe was possibly brought to Western Europe by an Armenian monk around 992 CE, later a form of ginger bread was brought from the Eastern Mediterranean during the Crusades. It was adopted by the Germans into their baking traditions, particularly the lebkuchen biscuits intrinsic to Nuremberg which were baked by the local monks.

Nuremberg was the centre of the spice trade in Germany being at the meeting point of the great European trade routes. Ginger, which helped preserve the bread, came from the Middle East. Pepper, cloves, cinnamon and saffron were also available for the biscuits which were made originally with breadcrumbs, honey and ginger to form a paste out of which religious figures could be carved and then decorated with gold. (Today they are made with flour, butter, spices and molasses.)

The primary use of gingerbread continued to be for religious purposes through to the 17th century. Gingerbread making was quite sophisticated and specially made wooden moulds with elaborate designs were used to create images of saints and other important religious characters. As the creation of religious icons was seen as a sacred, prestigious practice gingerbread could only be prepared by specially trained guild members except at Christmas and Easter, when anyone was allowed to bake them. As a result, most people only enjoyed the sweet dessert biscuits at these special times, buying them from market stalls and kiosks outside churches.

In England the first recorded account of figure-shaped gingerbread biscuits is from the court of Elizabeth I who had gingerbread figures made in the likeness of important

guests. Gingerbread however, was known in England from medieval times when it was made with breadcrumbs or almond paste with the biscuits being dried in front of the fire. By the 17th century small gingerbreads were to be found baked and flavoured with large amounts of ginger and other spices, to aid digestion and ward off colds. They were also coloured with red sanders -the wood of the red sandalwood tree which was ground to a fine dust. By the 18th century flour and treacle were replacing breadcrumbs to produce a soft gingerbread. Coronations or royal weddings were celebrated with gingerbreads in the form of the king and queen as moulds produced in many forms, even a grazing cow!

Gingerbread patterns and designs continued to be increasingly detailed and intricate especially in Germany; biscuits were baked and painted as Christmas window decorations and gingerbread houses became a long-standing tradition associated with Christmas in some regions. However, the house concept didn't become widely popular until the 1800's following the publication of the story of Hansel and Gretel by the Brothers Grimm. A tale that was probably based on traditional stories dating back to the 14th century when during a famine parents turned their children out to fend for themselves – though they were unlikely to have found a cottage made entirely of decorated sweet bread! The witch's cottage was quickly adapted to a festive role being decorated to fit the winter cottage theme. These houses needed the German-style gingerbread with its harder consistency providing enough support to be able to build taller and more fanciful structures.

In Sweden where gingerbread has been popular since the 13th century, gingerbread houses are associated with the St. Lucia Day celebration, in Norway the people of Bergen build a gingerbread village each year before Christmas.

DENISE FARMERY

This year The Johnston Collection celebrates the history of the gingerbread house with the recreation of *Fairhall* in gingerbread and icing for *HOME MADE GOOD | Christmas at The Johnston Collection 18|19*, by Barbara Porter in The Green Drawing Room, along with gingerbread decorations by Adrian Trevillian in The Green Drawing Room and Anita Mertzlin in The Study.

EDITORS NOTE | English gingerbread moulds can be viewed article;
Lady Barbara Fleming's Gingerbreads, 1673
<https://tinyurl.com/tjcingerbread>

EXHIBITION
SPONSORS



The Johnston Collection welcomed guests to the opening of *PATTERNS OF COLLECTING | FROM THE BOWER* at The Johnston Collection on the Tuesday 12 June 2018.

The annual 'house of ideas' series exhibition-house tour was opened by Alison Inglis.



Elle Groch, Stephanie Sacco, Hyunju Kim, Damon Kowarksy



Lizzie Anya-Petrivna, Richard Nylon



Carole Wilson, Deborah Klein, Louise Saxton, Loris Button



Caroline Jordan, Dianna Wells



Luke Ingram, Jenny Ingram, Shane Jones



Catherine Bell, Louise Saxton



Deborah Klein, Inga Walton, Guest



Amanda Maher & Thelma Lang



Paul Compton, Samantha Comte



Carole Wilson, Jason Lehane, Guest, Penelope Bartlau



Sijing Liu, Dominic Belvedere, Suzana Kiarin



Heather Barker, Ewan Barker, Inga Walton, Shane Jones

Chris Cochius & Guest



Guest & Stephen Williams



Guest & Elena Ingram



Loris Button and the Oswin family and Thelma Lang



Dorothy Morgan, Anne Hodges, Peter Nankervis



Lynn Buchanan, Ruth Buckstein

Guest, Joy Smith, Fergus Forsyth



Henry Gaugher, Leigh Hobbs, Rob Hoskins



Guest & Cheryl Thornton



Guest, Jill Orr, Sue Sweetland



Rory Alexander, Merryn Roe

ROYAL DAUGHTERS: IMMORTALISED IN PAINT II

The concluding essay in the *Royal Daughters* series focuses on portraits of two remarkable women, Maria, Empress of Russia (1847–1928), and her sister, Alexandra, Queen of Great Britain (1844–1925), by François Flameng (1856–1923).

While François Flameng is no longer a household name, in the last quarter of the 19th century, he was considered among the most popular genre painters and sought-after elite portrait specialists in Europe. Among his most illustrious patrons was Alexander III, Emperor of Russia (1845–1894), who acquired a number of Flameng's works for the Russian imperial collection. In the early 1890s, the Emperor invited the artist to St Petersburg with the offer of lucrative portrait commissions from the Russian Imperial family and the aristocratic elites.

The portrait of the Emperor's wife, Empress Maria Feodorovna (1894), was undoubtedly among the most important commissions undertaken by the artist during his trip to Russia. He painted the Empress standing, full-length, in a slight turn to the left and facing the viewer with a kind and benevolent gaze. Her regal status is emphasised by such traditional trappings of royal portraiture as the gilded chair, patterned flooring, imposing column, and a floating curtain. The iconographical lineage of these objects can be traced back to early Christian and Greco-Roman representations of saints and deities. They imbue the sitter with a semi-divine status and emphasise the monarchs' divine dispensation to rule. It was traditional to place monarchs on a raised platform to illustrate their symbolic elevation above their subjects. In this portrait, however, no barrier separates the Empress from the viewers. Such departure from tradition may have been intentional and may illustrate that among the most important functions of the Empress was the leadership of the Empire's charitable and philanthropic endeavours. The portrait implies the accessibility and close connection between the Empress and her subjects and her role as the willing intercessor on behalf of the masses with her powerful and formidable husband.

The focal point of the portrait is the Empress's evening gown of garnet-coloured velvet with sable trimmings. The striking silhouette of the tightly corseted waist and cascading train illustrates the Empress's reputation as the acknowledged trend-setter and leader of fashionable society. The design of the dress is unmistakably French and refers to the fact that France was considered among the Russian elites as the epitome of taste and style. The choice of the garnet-coloured garment with sable accents may have been chosen by the artist intentionally to link the portrait visually with the acknowledged champions of fashion and elegance from the preceding eras, Queen Marie-Antoinette and Empress Eugénie, who appear in gowns of similar colour and design in their celebrated portraits respectively by Elisabeth Louise Vigée-Lebrun (1755–1842; 1787, oil on canvas, Versailles: Musée National du Château) and Franz Xaver Winterhalter (1805–1873; 1857, oil on canvas, Compiègne: Musée National du Château).

Flameng's portrait can be read as a fitting apotheosis to the woman, who, strictly speaking, was not born in the purple, but who, due to circumstances beyond her control, was raised to the very apex of the social pyramid and performed her role with confidence, elegance, and aplomb. Born Princess Dagmar of Schleswig-Holstein-Sonderburg-Glücksburg, she was plucked (together with her parents and siblings) from a relatively impoverished German princely family and elevated to royalty as members of the Danish ruling dynasty. By the early 20th century, her eldest brother succeeded as King Frederick VIII of Denmark (1843–1912); her younger brother was elected to the throne of Greece as King George I (1845–1913); her younger sister Thyra became - *de-jure* Queen of Hanover (1853–1933); and, most famously, her eldest sister, Alexandra, in 1901, became Queen of Great Britain (as consort of King Edward VII (1841–1910)).

Of all the siblings, Alexandra and Maria were the closest. Whether living in modest grace-and-favour residences in Denmark, or, after their respective marriages, occupying the most glittering of the palaces on the opposite sides of Europe, the two sisters kept up voluminous correspondence, did their utmost to catch up annually in their native Denmark, and most, famously, imitated each other's styles, dressing at times in identical gowns to confuse family and strangers alike.

It is therefore not surprising that François Flameng was eventually beckoned to London with the commission to paint the Empress's sister, Queen Alexandra (1908). For this particular representation, Flameng opted for an outdoor setting, where the regal status of the sitter is conveyed through the landscape vista and the looming silhouette of Windsor Castle in the background. The Queen reposes upon a marble terrace, which elevates her emphatically a step above her viewing public. The small diamond coronet with the stylised rose, shamrock and thistle, emblematic of England, Scotland, and Ireland, and the prominent brooch with the fabled Koh-i-Noor diamond from India symbolise collectively the authority of the British Crown over the British Isles and its dominions 'beyond the seas'.

Alexandra's regal status is further underscored by the unmistakable insignia of the Order of the Garter—including the blue ribbon across her bodice, the badge on the upper right and the star just above the hip (the actual Order, consisting of diamonds on a band of blue velvet, is visible under the shawl on the upper left arm). Alexandra became not only the first female consort, but also the first (non-regnant) woman to receive the Garter. It appears to have been truly admirable of Edward VII to change the rules of the Order to make his wife its first female recipient.

Another prominent piece of jewellery is the elaborate, multi-strand, tightly fitting necklace, chiefly of diamonds, which

encircles the Queen's throat; Alexandra sustained some scarring on her neck following a childhood illness. Initially, she contrived to hide the scars under tightly-curved ringlets of hair which cascaded down her shoulders. With the change in fashion, Alexandra hid the scars under tightly-fitting velvet ribbons, strings of pearls, and diamond necklets. Given her acknowledged trend-setting reputation, these elaborate necklaces were soon adopted by the fashionable set and had remained an indispensable item of high-society jewellery well into the first half of the 20th century.

As one of the Queen's traditional roles was to act as the foremost ambassador for British fabric makers and lace weavers, it can be also assumed that the cascading satins and floating gauzes are of British manufacture. However, the elongated silhouette of the tightly-corseted evening gown echoes the French gowns of her sister, Empress Maria of Russia. Flameng may have unwittingly alluded to the rumour that the Queen ordered her dresses from the leading Parisian couturiers, and had them brought to England in secret, where they were unpicked and recreated meticulously in British fabrics.

François Flameng appears to have carried out the portrait of Queen Alexandra with a greater artistic freedom. The effervescent brushwork, looser pigment application, and realistic atmospheric effects illustrate clearly the artist's awareness of contemporary art movements and his willingness to introduce them within the realm of official royal portraiture. The comparison between Flameng's portraits of Empress Maria and Queen Alexandra demonstrates the continuous stylistic evolution of the genre. By hiring the most popular and accomplished portrait specialists of the era, royal families not only provided their publics with the sophisticated and officially-sanctioned image but also demonstrated their enduring relevance to - and acute awareness of - contemporary society. This trend has been reflected amply by the embrace of photography and moving image from the middle of the 20th century onwards by the members of the present-day royal families.

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.

right, above | François Flameng (French, 1856–1923)
Portrait of Empress Maria Fedorovna, Empress of Russia (1847-1928), Russia, 1894
 oil on canvas | 2655x1595 mm
 St Petersburg: The State Hermitage, .II-685

right, below | François Flameng (French, 1856–1923)
Alexandra, Queen of Great Britain (1844)-oil on canvas | 2540 x 1321 mm
 collection of HM Queen Elizabeth II, London (RCIN 405360)





in the style of H & R Daniel, (est. Stoke-on-Trent, 1826-1845)
basket, England, circa 1840
Bone china, porcelain | 151 x 278 x 237 mm
The Johnston Collection (A0489-1989, Foundation Collection)

THE DANIEL FAMILY: A CERAMIC DYNASTY

The long history of the English Daniel family and its association with the Staffordshire potteries is well established and may stretch as far back to the late 16th century.

Although the details are somewhat fuzzy in the literature, researchers Tony Shaw and David Shaw of the [H & R] Daniel Ceramic Circle have listed no less than 24 family members as having worked in the potteries. Those mentioned by various other sources include Walter, who operated as a potter in the late 18th - early 19th century; John Daniel Snr, who was a painter and decorator and one of the group who formed the New Hall works; and Richard Daniel Snr, who was father-in-law to the famous Jacob Warburton (1740/1-1826).

Despite the sometimes confusing, early history it is clear that Thomas Daniel Snr was in demand as a "colour maker" in 1808. His son Henry inherited his recipes, married his boss's daughter - usually a good career move - and then worked as a successful senior potter, decorator and gilder for notable firms including those of Enoch Wood and Josiah Spode in the early 19th century.

Henry Daniel (1765-1841) and his wife Elizabeth had four children: Thomas Jnr (1798 - ?), Richard (1800-1884), John (1802-?) and Ann (1805 - ?).

In 1822 or 1823 he decided to terminate his connection with Spode and opened his own factory in Stoke, adding another works at Shelton a few years later. Then in 1826 he received a very large order for dinnerware and other items from the Earl of Shrewsbury which helped greatly to establish his reputation. In 1827 he took Richard into partnership, forming the celebrated H & R Daniel's business which went on to produce a vast number of earthenware and bone china items for the table and for decorative purposes.

Henry's son Thomas Jnr was also a part-time factory manager but neither he nor the other son, John, was taken into partnership. According to the Daniel Ceramic Circle, Richard became increasingly impatient with his father who continued to influence the firm despite the onset of dementia. However, when Henry died in 1841 the business began to decline and ceased trading in 1846. After a period in debtors' prison, Richard returned to the industry as a manager of other potteries; he died in 1884.

During the H & R Daniel period the firm amassed literally thousands of patterns and at least 1200 of these were actually produced and marketed. Its success was due partly to the creative abilities of its designers who were able to tap into a rapidly growing demand from the emerging British middle class for stylish decorative tableware. This was the neo-Rococo and Victorian period when ceramic design became fashionably flamboyant. H & R Daniel's tableware ranged from the relatively



austere "London" and "Cottage" or "Old English" shapes to extreme examples described as "Savoy", "Sunderland", "Mayflower", "Stanhope" and so on. The bone china or ironstone teapots often featured moulded feet, ribbed or faceted bodies, ducks-head spouts, gadrooned edges. Decoration included under-glaze blue but was more likely to be in painted enamels with gilding, featuring flowers, butterflies, birds and country scenes.

The Johnston Collection contains two important items attributed to H & R Daniel. One is a lidded vase (A1173-1996) in ironstone with enamel decoration featuring flowers, ducks and butterflies and with gilded bands, the shoulders terminating in dragon heads. The other is a delicate and exquisitely-decorated basket (A0489-1989) in quatrefoil form on four scrolled feet and with looped handles and a gilded, gadrooned rim. The central motif is an applied rose and other decoration includes flowers, foliage and seashells. This item is part of the foundation collection and was made for the French market because the base is marked with the name of a Paris retailer.

Identifying a piece of H & R Daniel bone china or earthenware is not easy because most are unmarked except for pattern numbers and even these are often rubbed off because they were applied over the glaze. One could start with an online visit to the Daniel Ceramic Circle danielcc.org [and handrdaniel.com], or with Michael Berthoud's *H & R Daniel 1822-1846* (Micawber Publications, Kent, 1980) and Geoffrey Godden's *Victorian Porcelain*, (Herbert Jenkins, London, 1961). Many of H & R Daniel's teapots are illustrated in *A Directory of British Teapots* by Michael Berthoud and Richard Maskell (Micawber Publications, Bridgnorth, 2006).

Although the level of interest by students and collectors in H & R Daniel items may well depend on their view of the Rococo style, there is no denying that the firm produced wares of a very high quality and that the extended Daniel family was one of the most influential in Staffordshire.

KEN BARNES

above | Henry and Richard Daniel, [est. 1822 -1846],
Bedford Row, Shelton, Staffordshire
lidded vase, England, circa 1826-1835
Ironstone, enamel, glaze | 370 x 220 mm
The Johnston Collection (A1173-1996, purchase)

THE BLACK FIGURE IN 18TH CENTURY ART II

Portraits have always been an important means of conveying information about the sitter – through the clothes they wear, the settings in which they are depicted and the items and people surrounding them.

In the early to mid-18th century an increasing number of portraits feature black domestic servants, usually a boy or young man wearing livery and exotic headwear – often fusing African, Indian and Arab cultures – pictured in the margins of an affluent domestic environment. He is often depicted against a background highlighting new commodities such as coffee, chocolate or tea drunk with sugar from West Indies plantations, all available through transatlantic trade. Inclusion of black servants was aspirational, showing the desired status of the sitter in owning an exotic servant, reflecting the sitter's connection to imperial wealth and colonial enterprises.

William Hogarth's *Marriage a la Mode*, 1745, depicts a group of aristocrats being entertained by an opera singer whilst a black man serves sugared chocolate, symbolising the colonial wealth which financed the lavish lifestyle of the aristocracy and the fact that slavery was an elite practice often tied to high fashion. The black boy kneeling between the basket of baubles and an auction catalogue represents the connection between art and slavery as many 18th century art dealers were also dealers in black slaves, both being auctioned off in coffee houses. Buying blacks was as much an investment as buying art, whilst the term 'patron' had the dual meaning of 'owner of slaves' and 'supporter of the arts'. Hogarth also painted the portraits of a number of rich and cultured men with colonial connections such as Richard Child, an East India business man, and Woodes Rogers, Governor of the Bahama Islands.

Portraits were important in reflecting how the British viewed their concept of slavery – that English slaves, unlike those of the French and Spanish, reflected their masters' benevolence, cultural superiority and religious virtue. Many of the white portrait subjects chose to be portrayed alongside black servants emphasising 18th century British values of freedom, whiteness and refinement in contrast to the bondage and blackness of those who arrived in Britain as slaves – both black and white subjects being 'figures of empire'.

Artists were fascinated with the relationship between blackness and ideas of beauty. Sir Joshua Reynolds FRSA (English, 1723-1792) wrote "custom alone determines our preference of the colour of Europeans to the Aethiopians, and they, for the same reason, prefer their own colour". Reynold's painting *Study of a Black Man*, 1770, depicts a noble figure

against a dramatic sky and is most likely to be of Francis Barber, Samuel Johnston's servant and friend. This portrait contrasts sharply with Reynold's earlier portraits of Lady Elizabeth Keppel, in which a black, female servant is looking up at her mistress, and that of Charles Stanhope, 3rd Earl of Harrington in which the ignored, black male servant gazes up at his master – reflecting typical poses for 18th century portraits. Black servants were shown as secondary figures not to be focused on and often with the same status as the family dog. Occasionally their presence is documented – the servant in George Knapp's (English, 1698–1778), *Painting of the black servant, Caesar Shaw, with Spencer Family at Althorp*, 1745, was a negro boy of about 10-years who belonged to the Earl of Sunderland when he was baptised on 6 August 1732. (Great Brington Parish Register)

Black figures are rarely recognised as sitters in their own right but Thomas Gainsborough's FRSA (English, 1727-1788) *Portrait of Ignatius Sancho*, 1768, reflects Sancho's elevated status in British society. Painted as a self-assured figure, and though at the time in service to the Montagu family, he is not painted in livery – rather the hand in waistcoat pose shows him as a man of social standing. Johan Joseph Zoffany's RA (German, 1733-1810) *Portrait of Dido Belle and her cousin Lady Elizabeth Murray*, 1799, is one of the earliest to show a black and a white sitter on almost equal terms, both with a direct gaze looking out at the viewer. However, the romanticising of Dido with turban and basket of exotic fruit along with her less ornate gown reflect her not-quite-equal status.

English art of this time shows the fascination with black people at both ends of society. portraits depicting their situation among the upper classes – loneliness as well as humiliation in the alien environment of an aristocratic household. Print revealed their active participation in the sub-culture of the lower classes where they found pleasure in companionship and a degree of protection. They were painted in street scenes as in Sir David Wilkie RA (Scottish, 1785-1841) painting *Chelsea Pensioners Reading News of Battle of Waterloo*, 1819, with the presence of a black servant in livery. Drawings and newsprint show street sellers and sweepers, musicians, sailors, beggars and prostitutes. Though treated with disdain, black people were objects of curiosity and fascination with African

right | in the manner of Sir Joshua Reynolds FRSA (English, 1723-1792))
A Young Black [Francis (Frank) Barber], oil paint on canvas | 756 x 879 mm
 collection of the Tate, London, T01892, Bequeathed by Alan Evans, 1974
 image released under Creative Commons



adults and children being one of the commonest motifs on signboards, advertising everything from clothes, cheese and oil to public houses - *The Blackamoor's Head, Black Boy and Horse*. Their images were also to be found on trade cards such as Marshall's Tobacco, on maps and in coats of arms.

William Hogarth FRSA (English, 1697-1764) was the most prolific engraver of black figures with at least one black figure in each of his major satirical series from *The Harlot's Progress* of 1732, which in *plate 11* includes a black child-servant wearing a feathered turban and a silver slave collar, to *The Election* prints of the 1750's. They reflect Hogarth's contempt for changing consumption patterns, turning objects of wealth, including black slaves, into symbols of corruption. The presence of the pregnant black woman, also in *The Harlot's Progress*, serves to remind the viewer that the condition of female inmates in English gaols was not far different from that of black female slaves in the colonies. A black servant and a seated black child feature in *Taste in High Life* making a visual connection between the child as an object of display and the miniature teacup and saucer being admired.

As the popularity of tea-making grew so did the production of porcelain tea services, table ware and ornaments with the exploitation of slave labour presenting a darker side to the story of 18th century dining. The Chelsea porcelain factory (1743-47) produced an early figurine of a black African child with a lion, followed later by the allegorical figures of *The Four Continents* with Africa represented as a black child wearing Turkish inspired clothes seated on a lion. The figurine 'Aesop Black, as Fabled?' being a black man with large belly and bright pink clothes was produced in 1755 and the African man and woman figure group in 1765. Derby pieces included sweetmeat dishes with black male and female figures, a figurine of a black boy holding a large white shell.

Later in the century the new technique of transfer printing enabled high quality images to be printed onto tea caddies, cups, plates and sugar bowls, thus making porcelain more widely available even to homes that could not afford a black servant. One of the most popular was a design by Robert

Hancock (English, 1730-1817) from the Worcester porcelain factory (estab. circa 1751, closed 1862) known as 'The Tea Party' which includes a black child servant pouring tea from a kettle into a teapot, interestingly his features are not as well defined as those of the pet dog! Similarly, black servants portrayed in mid-18th century Staffordshire figure groups typically display unflattering characteristics – protruding lower jaw, low and massive brow and very long arms. Though later ones such as 'Man Friday' and the black pugilist have more defined features. Coincidentally, as these images of black people became more widely available in homes throughout Britain in the late 18th century, debate about the use of slave labour intensified and a variety of wares became available to arouse sympathy for the slave. Large jugs and drinking vessels depicted family separation and cruel treatment or rhyming couplets, a popular one being

*Health to the Sick, Honour to the Brave
Success attend True Love, And Freedom to The Slave.*

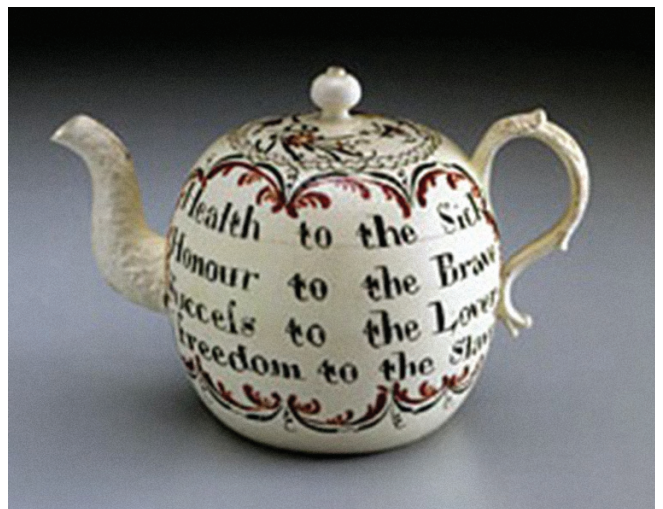
The inscription from Josiah Wedgwood's medallion (token) of around 1787 with the words "AM NOT I A MAN and a BROTHER", (see also *fairhall 24*, page 19) helped galvanise support for the abolition of slavery. The white and black cameo being transposed to jugs and teapots as well as snuff boxes, whilst a sugar bowl decorated with a kneeling female figure, adapted from the cameo, showed that women too were enslaved. A Liverpool *teapot* of 1775 has a short poem calling for 'Freedom for the Slave' and a Turner stoneware *jug* of 1800 (V&A) has Britannia offering comfort to a slave, instancing a traditional patriotic symbol with the new movement for the abolition of slavery.

The figure of the black servant in 18th century art was a product of its time formed under the conditions of slavery and though slavery was soon to be abolished the colonial attitude towards the black inhabitants of its empire took much longer to change.

DENISE FARMERY



William Hogarth FRSA (English, 1697-1764)
A Taste in High Life, England, after 1798
engraving on paper | 205 x 263 mm
The Johnston Collection (A1271-2010), gift of Christine Bell, Melbourne



Liverpool, possibly Leeds, *teapot*, England, circa 1775
Creamware painted in overglaze enamel colours
With inscription from William Cowper's (1731-1800), poem,
The Negro's Complaint: A Subject for Conversation and Reflection at the Tea Table



Staffordshire potteries
figure, England, circa 1833
moulded lead-glazed earthenware, painted in enamels
collection of the V&A Museum, London, (C.129-2003)
purchased through the Julie and Robert Breckman Staffordshire Fund
The open book reads 'BLESS GOD / THANK BRITON / ME NO SLAVE'



ALL THAT GLITTERS...

F & C OSLER

For centuries the chandelier has been the most iconic lighting form, associated with wealth and power and a burning symbol of success and social standing.

The green chandelier in The Yellow Room at The Johnston Collection is attributed to the firm of F & C Osler of Birmingham and London.

The company of F & C Osler were recognised as the leading makers of chandeliers and lighting during the 19th century. Their pieces were frequently stamped with the maker's mark, making their high standard of workmanship in both metal and glass recognizable. The glassworks were founded by Thomas Osler in 1807 in Birmingham. The firm originally worked in the 'Glass Toy Trade', making trinkets and glass ornaments. An order for icicle drops turned into crystal drops and then chandeliers.

During the early 19th century a heavy duty was levied on glass manufacturing and an Exciseman was present on a daily basis to ensure all duty was paid. So, illegal trade put manufacturers at a disadvantage. Thomas Osler (1783–?) was a scholar rather than a businessman but when his sons Follett Abraham Osler (1808–1903), and [Thomas] Clarkson Osler (?–?), joined him in the business, it became a thriving concern, opening in London in 1845 before expanding into overseas markets.

A commission from Ibrahim Pacha, the ruler of India, in 1847 for an enormous pair of candelabra to place before the tomb of the prophet Mahomet at Mecca generated such interest that HRH the Prince Consort (Prince Albert) paid them a visit. It was an even larger and more grand candelabra exhibited at the Exhibition of Industrial Arts in Birmingham, opened by the Prince Consort in 1849 that inspired Prince Albert with the idea to hold an exhibition in London, to be known as The Great Exhibition, that opened in 1851.

F & C Osler were commissioned to build a giant crystal fountain for the Great Exhibition in Hyde Park London. The fountain stood 8.25 meters or 27 feet high and contained 4,000 kgs or 4 tons of crystal. The brochure described it as "perhaps the most striking object in the Exhibition, the lightness and beauty, as well as the perfect novelty of its design, have rendered it the theme of admiration with all visitors." In 1858, when Queen Victoria opened *Aston Hall* in Birmingham to the public, F & C Osler produced the table service. The Queen was so impressed that she personally took possession of a champagne glass and carried it safely with her on the journey to London.

Despite the glamour of their fountains, ornate furniture and table ware designs, it was the chandelier which made their reputation. F & C Osler were the leaders in their field and they took the art of "Brilliant Cut Glass" to new heights, especially during the 1870's when the glass surface was covered with intersecting cuts, creating



larger patterns. The basic motifs used were stars, polygonal diamonds, strawberry diamonds and fan scallops. During the 1880's, the designs became even more complicated and their high-quality products such as mirrored furniture, were popular with Indian royalty as well as Europeans. The transition to gas and later electricity as methods of illumination added to the evolution of more and more sophisticated designs.

The wealth within India and the efficient shipping links led Osler to choose India as the largest market place outside the United Kingdom and showrooms were used in Bombay (Mumbai) and Calcutta (Kolkata). Many Osler chandeliers and light fittings survive and can still be found in India to this day.

Following the Wall Street crash in 1929, demand for trade with India began to fade. In 1936 when The Crystal Palace burnt to the ground, it took with it Osler's famous crystal fountain. Following the Second World War, competition for cheaper methods of lighting production and the use of plastics meant the company struggled. The company continued until the showrooms were closed in 1964 and in 1965, after trading for 158 years, all existing trade ceased.

Today, chandeliers remain prestigious and examples of 19th century ones are still sought after for their unsurpassed quality and designs.

JULIE THOMPSON

above | attributed to F & C Osler (Follett and Clarkson Osler), Birmingham (est 1807-1965) London (after 1845-1965)
chandelier, England, circa 1850
gilt metal, glass | 1120 x (diameter) 520 mm
The Johnston Collection (A1071-1989, Foundation Collection)

left | Osler's Crystal Fountain in the centre of the Crystal Palace, 1851 from M. Digby Wyatt, *The Industrial Arts of the Nineteenth Century*, London: Day and Son, 1851-1853, v. 1, pl. 23.
Juliette K. and Leonard S. Rakow Research Library of The Corning Museum of Glass, Corning, New York

MINTARO

My daughter Katrina and her husband Adam bought their beautiful 1870's Italianate villa, *Mintaro* purely by default. They went to look at it on a Saturday, fell in love with it, and by the following Wednesday they had purchased the house, knowing little of the huge amount of conservation works that would lie ahead of them.

Mintaro was built for a Scottish sea captain Robert Gardiner, who made a fortune in shipping, whaling, gold transportation, and pastoral activities. The property itself, located at Monegeetta, Lancefield, was originally 120,800 acres, but when Katrina and Adam bought it, there was only 70 acres left.

Interestingly Captain Robert Gardiner himself was the great-grandfather of Sir Robert Helpmann. Also, it is noted that at his previous homestead Bolinda Vale, he fed and watered the animals of the final Burke and Will's expedition at the start of their journey west.

Architect James Gall designed and finished building *Mintaro* by 1882. It was completed at the cost of £22,000, the most expensive house built in Victoria at that time, and was said to be modelled on Queen Victoria's summer hideaway, *Osborne House* on the Isle of Wight, in England.

The house itself was built in the typical two-storey brick rendered Italianate style with a two-storey carved loggia running across the front and part way along two sides. The entrance porch on the north side has free standing Doric columns. On the top of the second-storey is an impressive three-storey tower, from which it is said, Gardiner could look toward his ships on Port Philip Bay. The servant's quarters to the west are more simple and lower in form, thus taking the eye to the imposing main homestead itself.

Inside the spectacular entrance are free-standing fluted scagliola Corinthian columns holding up the 4.6-metre-high ceilings, with original Minton tiles on the floor. Off this main entrance is the drawing room, dining room, morning room and library, still all with original carved marble fireplaces, elaborate plaster mouldings, and ceiling roses in all the rooms.

All the surfaces have been decorated by techniques such as wood graining, marbling, stencilling and wall papers, each room in a different decorating scheme. Stained and etched glass windows are abundant, as are elaborate ornate servants' bells in the main areas including the bedrooms. These are connected to butlers' pantries and kitchens and with speaking tubes from kitchen to dining room and upstairs landing.

Other intact areas are the butler's pantry downstairs which is one of the last original ones left in Australia. It was totally carved out of wood and joins the kitchen areas to the dining room. Whilst upstairs, the original bathroom and toilet was simply a wooden box with a potty inside to be emptied by the servants. Also, upstairs, the four main bedrooms retain their original handmade wallpapers in botanical themes.

As well as the main rooms downstairs there is a cellar, conservatory and a billiard room off the dining room. The conservatory is now non-existent, and there is no detailed plan of how it looked at the time, except for the gas conduits which supplied gas to every room in the house. The original gas light fittings can still be seen in most of the main rooms and servants wing, and at that time *Mintaro* had its own gas supply. No records show how *Mintaro's* gas supply worked, even though there is an enormous amount of documentation collected by Katrina and Adam. The out houses comprise of a separate toilet block, a beautiful brick stable, a coach house and several woolsheds. As well as gas, James Gall installed a water system (much like what we use today). Collecting water from behind the parapet and siphoning it into huge tanks in the ground. The only problem was that the pipes were made of lead and eventually led to the death of Captain Robert Gardiner through lead poisoning.

Walter Brettschneider who is still a legend in the decorating area led a team of craftsmen who were the best of their time. Brought in from overseas for the opening of the Royal Melbourne Exhibition Buildings for *The Melbourne International Exhibition* in 1880, and later to decorate the grand homes that were being built in Melbourne, they were directly responsible for the different techniques mentioned above. They also hand-painted murals into the ornate cornices. Brettschneider's signature along with Captain Robert Gardiner's can still be seen in the ceilings of the drawing room. The decoration also features references to Greek mythology. Large scenes in the walls of the drawing room reflect the ways in which Gardiner made his fortune. Smaller scenes depict places that were important to Gardiner including his homeland, Scotland. The four walls of the Morning room feature figures representing







the four arts - literature, music, painting and architecture. The figures holding the tablets is where the signature of Brettschneider and some of the other artisans who worked with him can be seen.

After Gardiner died, early in the 1900's *Mintaro* was purchased by the Methodist Home Mission and became *Mintaro Reformatory Home for Girls* (1903-1912), a home for wayward girls where they were taught skills like housekeeping and cooking. It was purchased by one other owner in 1914, and its last owners the Rae family, bought it in 1934. They owned it for 78 years. The army appropriated the house and land during the Second World War. After the war the house was returned severely damaged on one corner and only a part of the land, decimating the grazing area, and drastically reducing the Rae family income. The Rae bachelor, Derek, who was a war child and was incapacitated by a fall, lived his life frugally in rooms downstairs. When he wanted to move he would simply shut the door and move to another room. Nothing was done for improvement or preservation. Unlike other grand homes of the same era, he did no remodelling anywhere including the kitchens and bathrooms which generally transition a homestead to the modern era. So, *Mintaro* was completely preserved in its original condition through benign neglect.

There was no garden to speak of when Katrina and Adam bought *Mintaro*, apart from a small orchard in the rear. It had been completely lost. Although they searched historical archives no mention or description of any plan of planting or design was found, although, there are some beautiful rare species of trees on the property that are found in very few locations in Australia. Huge non-deciduous Oaks, Cedars, Monkey Puzzles, Pines, Sequoias, and Cyprus dot the landscape, but other than that the property is bare of vegetation.

When Katrina and Adam took over *Mintaro* all the wonderful original hand-painted wallpapers were intact, the skirting

boards and doors had never been overpainted and were in a beautiful, hand-painted golden wood grain and the floor original. They moved into the servants' wing and began to work with Heritage Victoria and a conservation team. One of the most redeeming factors in the subsequent conservation, was that Katrina herself had a building degree from University of Melbourne, and Adam originally an electrician by trade was a master in many other areas.

They soon learnt the importance and the historical significance of *Mintaro*. In Katrina's words she said "We didn't realise how important the homestead was until we saw the evening news that the sale of *Mintaro* was the lead story! That's when we Googled it and realised what we had purchased." They began to work with Heritage Victoria, architects in conservation, and specialists in every field. They spent hundreds of hours learning about old building techniques, plastering, conserving old original wallpapers, repairing cornices, embellishments, flooring, window framing and anything that Brettschneider and his team had created. Luckily anything broken or had fallen off from anywhere around the house and grounds had been put into the wine cellar by Derek Rae. This was a gold mine. Everything from the tiny plaster moulds to old newspapers were secreted in the basement. So, when the current restorers were looking for some missing piece of cornice, moulding or architrave, they only had to look in the cellars.

Katrina and Adam realise that the restoration will be a slow process because replicating the intricate and technical methods used in the 1900's is very different from what is currently used today. They are not in a hurry, and enjoy the results achieved. Newspaper articles have just surfaced about the garden and a revolutionary water irrigation system that was to be applied by the owners who purchased *Mintaro* from Robert Gardiner - but that is another story.

VIVIEN KNOWLES

A GLIMPSE OF YORKSHIRE

Yorkshire is the largest county in England and offers a wonderful variety of places of interest to satisfy the most discerning traveller, which may be the reason why so many return, time and again, to this lovely part of England's 'green and pleasant land'.

York is a natural base from which to branch out and worthy of attention. The Romans invaded the area in 71 CE leaving many examples of their lives, within York and its environs, for the visitor to discover. The jewel in the crown is undoubtedly, *The Minster*. Its size alone demands attention and respect which it receives in abundance from both locals and visitors.

A serious fire in 1983 completely destroyed the South Transept which resulted in a world-wide response of unbelievable proportions with donations providing much of the restoration costs needed within months of the fire. This enabled the damaged wing to be rebuilt with remarkable speed, much to the relief and pleasure of all those who had donated so willingly.

Another of York's favourite attractions is *The Shambles*. Originally the street of the butchers where some 90 of them once plied their trade and up until 1872 there were still butchers trading in the street, although sadly none now remain. The street, mentioned in the Domesday Book, is lined with overhanging timber framed buildings, some dating back as far as the 14th century. Whilst investigating streets Stonegate is not to be missed. This road has always been central to the city's layout with the origins of a Roman road beneath the present one. It acquired its name from the vast quantity of limestone brought through for the construction of *The Minster*.

Of course, mention must be made of *Fairfax House*, one of England's finest Georgian townhouses and once the winter home of Viscount Fairfax and his daughter Anne. This very fine home is a marvelously rich example of the best in Georgian design and architecture. The winter season was enjoyed with a whirl of social engagements and entertainments in richly decorated rooms which the visitor can wander through and imagine the lives once lived in all this comfort and grandeur. It is well worthwhile checking *Fairfax House* calendar before visiting as their events are not to be missed.

Apart from the many and varied attractions of the medieval city of York, the county of Yorkshire is well known for its variety of stately homes, not the least of these is *Castle Howard*, a magnificent structure which has been and continues to be, home to the Howard family for over 300 years. Set in 300 acres of manicured parks and gardens, it affords visitors the opportunity to slip back into life in the 18th century and envisage the lavish existence which their ancestors once took for granted.

Castle Howard, situated 15 miles north of York, is virtually a self-contained village with its main house, parks, gardens, courtyards, restaurants and gift shops - open every day, all year. Each of the public rooms is attended by a knowledgeable volunteer guide, many of whom have been there numerous years. Furniture and furnishings are maintained in immaculate condition and all rooms are displayed as they would have been in the 18th century. The house exudes a pleasant and welcoming 'lived in' feeling and around every corner there is something to delight the eye and to appreciate for its sheer beauty and appeal. *Castle Howard* is a hive of activity all year with its programme of special events and displays arranged for Christmas, Spring Flower Festival, Harvest Festival, etcetera, as the seasons change. One of the most popular attractions is their flock of peacocks. The peahen does not rate very highly in the fashion stakes in her subdued shades of beige and brown, but the peacock, when he chooses to display his magnificent tail feathers really is a sight to be seen.

The surrounding countryside continues to offer much to see and do with the Yorkshire Wolds, its rich farming land dotted with neat stone walls separating fields, the Yorkshire Moors with its craggy outcrops and magnificent views and the Yorkshire Dales where little streams scurry through pretty villages with their thatch cottages, dotted along the way to York and the North Sea.

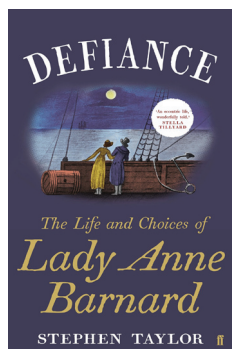
DIANA ENGLISH





BOOK REVIEWS

DEFIANCE: THE LIFE AND CHOICES OF LADY ANNE BARNARD



This is an engaging, well researched biography of an 18th century woman few would have heard of despite living at the centre of Georgian society. Lady Anne Barnard (1750-1825) was the eldest daughter of the Earl of Balcarres (ref. William Huggins, *Earl of Balcarres*, A1119-1989) and brought up on a remote Scottish estate with her ten siblings, including her sister Margaret with whom she was

extremely close.

Anne was educated at home and in Edinburgh where she became a popular member of society, especially for her musical abilities, despite earning a reputation as a heartbreaker as she refused one suitor after another. Eventually she fled to London to live with Margaret, now married, where once again her lack of resolve in marrying led to more problems. Becoming a close friend of The Prince of Wales and his long-time companion Maria Fitzherbert did not help, especially when Anne and Maria travelled through France together for 10 months. Six years later Anne was to be in Paris during the revolution.

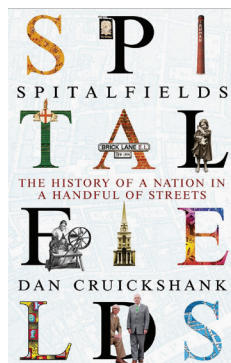
At the age of forty-two Anne married thirty-year old Andrew Barnard, an Irishman with little status or income. Anne sailed with him to the Cape of Good Hope Colony, which the British had recently won from the Dutch, after which she had to use her connections to secure him an appointment as secretary to the new governor. Before leaving Anne and Margaret exchanged miniatures by a young woman artist, Anne Mee, née Foldstone (English, 1765–1851) (ref. Anne Mee, *portrait miniature (of an unknown lady)*, A0796-1989). The new governor's wife did not accompany him so for three years Anne acted as his hostess - she entertained Lord Wellesley on his way to take up his post as Governor-General of India.

Anne thrived in the colony, climbing Table Mountain and travelling widely sketching and painting as she went; her many letters describe her life 'in Paradise' as she called it. When the colony was handed back to the Dutch Anne returned to London, Andrew dying before he could join her. She lived the final years of her life, from 1814-1825, in Berkley Square providing a home for young relatives and writing her memoirs. Six volumes of her memoirs were left with the Earl of Balcarres where they remain in large part today and from which her story is told so vividly.

DENISE FARMERY

TAYLOR, Stephen, *DEFIANCE | The Life and Choices of Lady Anne Barnard*, Faber and Faber, United Kingdom, 2016

SPITALFIELDS: THE HISTORY OF A NATION IN A HANDFUL OF STREETS



We tend to identify Spitalfields mainly with the Huguenot silk weavers but it has had a long and colourful history from Roman times to the present. The focal point of Spitalfields for 350 years was St Mary's Priory, despite being in a semi-rural area it had one of the biggest churches in London and the priory had become an important hospital. The Reformation brought about the destruction of the priory, by 1560 its interior was replaced by gardens and courts with outer buildings and land

sold for housing. As the population increased Spitalfields became popular with those seeking political, artistic or religious freedom – including a large number of Catholics. These included Dona Luisa y Mendoza who came to London in 1605 from Madrid to help preserve the Catholic faith by establishing a small convent

By the late 1720s medieval Spitalfields had almost completely disappeared following rapid growth after the Great Fire of London when ashes and waste from the fire were used to raise the level of the land to facilitate drainage. New streets were laid out and the speculators moved in. Affluent families moved into the new houses, Spital Square being the most elegant, whilst other areas were still home to the impoverished. There was a significant silk weaving industry even before the arrival of the Huguenots who by 1720 were transforming the silk industry, making it an artistic and economic success.

By Victorian times Spitalfields had become a dismal, squalid district of hopeless poverty and crime providing inspiration for writers such as Charles Dickens. Journalists wrote of black and crumbling hovels teeming with inhabitants with one water tap for 14 or 15 houses. Little was done to improve the suffering and poverty apart from some relief provided by philanthropic individuals and religious organisations such as the Salvation Army. By 1875 it was the Government's fear of revolt, pauperism and the spread of crime that led to the demolition of large areas and the building of tenement blocks. Within a few decades these tenements would become home to Jewish families escaping persecution in Poland and Russia.

Much of the recent change has come since the Second World War, Truman's brewery and the wholesale market expanded but in the process many of the Georgian houses were lost; with no heritage controls mass demolition continued into the 1960s. Some of the surviving Georgian houses have been rescued and restored, including the author's own and Dennis Severs house in Folgate Street but today the identity of the area is rapidly disappearing with the encroachment of large commercial buildings and high-rise apartments.

DENISE FARMERY

CRUICKSHANK, Dan, *SPITALFIELDS: The History of a Nation in a Handful of Streets*, Windmill Books, 2016

TWELFTH NIGHT CAKE

A pre-Victorian tradition, Twelfth Night Cake formed an important element of the annual celebrations of the Epiphany on 5 January and marked the end of the festive season.

Twelfth Night Cake should not be confused with traditional Christmas Cake, although the ingredients are similar this cake has a unique difference. Before the cake was baked a bean was pushed into one side and a pea into the other.

As guests arrived they were each given a slice of cake, men from the right and women from the left, becoming King and Queen of the Revels for the night of Misrule. Unfortunately, Queen Victoria took a dim view of the revelries, perhaps after attending a few parties where people became a bit too carried away.

The festivities were at their height during the 18th century and it was customary for each guest to perform the role of a character for the evening by selecting a random card from a pack that was illustrated with such comic images as Mrs Prittle Prattle, Toby Tipple, Counsellor Double Fee, Duchess of Puddle Dock, to name a few. It doesn't need much imagination to envisage how a party could get out of hand and why Queen Victoria frowned on such hijinks.

In a subversive way some of these traditions have been maintained albeit in a slightly different form; Christmas cake decorated with royal icing, Christmas pudding with a coin hidden in it, Christmas crackers containing a paper crown, joke and gift, and games like charades after – overindulgence in food and drink perhaps?



INGREDIENTS

200 g butter, at room temperature	250 g raisins
200 g dark muscovado sugar	250 g currants
200 g plain flour	lemon zest from 1 lemon, finely grated
4 eggs, beaten	1½ tsp mixed spice
50 g ground almonds	1 tsp ground cinnamon
100 ml sherry, sweet or dry	½ tsp ground nutmeg
85 g candied peel, roughly chopped	½ tsp ground ginger
85 g glace cherries, roughly chopped	2 tsp vanilla extract
	½ tsp baking powder

METHOD

Heat oven to 160°C / 140°C fan. Line the base and sides of 20 cm round, 7.5 cm deep cake tin. Beat the butter and the sugar until very creamy and pale in colour. Stir in a spoonful of flour, then stir in the beaten egg and the rest of the flour alternately, a quarter at a time, beating well each time with a wooden spoon, then stir in ground almonds. Fold in the sherry, then add peel, cherries, raisins, currants, lemon zest, spices and vanilla. Beat together to mix then stir in baking powder.

Spoon mixture into tin and smooth the top, making a slight dip in the centre. Bake for 30 minutes, then lower temperature to 150°C / 130°C fan and bake for a further 2-2¼ hours, until a skewer inserted in the middle comes out clean.

Leave to cool in the tin, then remove from tin and peel off the lining paper. When completely cold, wrap in cling film and foil to store until ready to decorate. The cake will keep for several months.

Royal icing and some creative decorations will give this cake its Twelfth Night charm and perhaps a dried bean and a pea hidden within will get the party started!

Recipe source | www.nationaltrust.org.uk/stowe/recipes/twelfth-night-cake

THE FRIENDS EVENTS

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

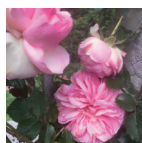
These events have three aims: to develop a convivial social program that brings together individuals with similar interests in the arts; to provide access to events, specialists, locations and homes that normally may not be available to the public; and to assist with support of the Collection.

WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:



THE FRIENDS EXCLUSIVE FAIRHALL PREVIEW OCTOBER 2018

Join members of The Friends for the exclusive preview of *HOME MADE GOOD* | *Christmas at The Johnston Collection 18|19*. This year, The Johnston Collection has commissioned Melbourne-based artists and collectives to create and contribute new works for our annual Summer exhibition.



A DAY IN THE COUNTRY OCTOBER 2018

The Friends have organised a very special day in the country organised for the October Garden Tour. The day will consist of tours to two exquisite gardens with a stop for lunch.



THE FRIENDS FIRST FRIDAY BOOK CLUB NOVEMBER 2018

Letters between Tina, an English farmer's wife and Anders, a museum curator in Denmark, provide a subtle examination of two lives when there is "more behind us than ahead of us".

Meet Me at the Museum is the debut novel of Anne Youngson, who at 70 years of age proves it is never too late to pursue a dream. The two correspondents' bond over an enquiry about the Tollund Man. A friendship grows as they discuss history and archaeology, and share details about their families, their regrets, their hopes, revealing thoughts on love, grief and loneliness. Join a discriminating, friendly and lively discussion of this new novel.



EXCLUSIVE | CHRISTMAS PARTY DECEMBER 2018

The Friends Committee is delighted to announce that The Friends annual Christmas Party will be celebrated at the home of a longstanding supportive member of The Friends.

This will be a very special night, sharing a celebratory glass with friends and enjoying delectable hors d'oeuvres. It is a "not to be missed" event.

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.

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

Benedict Davies	Celia Maloney
Evelyn Firstenberg	Joyane Paspa
Gayle Gower	Sharon Paton
Richard Heathcote	Gwen Rathjens
Maggie Isom	Louise Tierney
Janet Kaufamm	William Streeton
Patricia McCosh	Susan Weigall
Anne McGravie-Wright	

THE 18TH ANNUAL GENERAL MEETING

Members of The Friends of The Johnston Collection met with the Committee for the 18th Annual General Meeting to discuss further the activities and support of The Johnston Collection, William Johnston's legacy to the people of Victoria on 15 August 2018.

We were delighted to host a very special guest presenter and principal artist at the Australian Ballet Ty King-Wall together with his wife Amber Scott. Both principal stars, delighted The Friends as we learned more about this amazing couple in ballet.

Michael Kirwan, Bernie Crosbie, Peter McKeon



John Wakefield, Gary Plover, Gary Jenkins



Cathy Trinca, Robbie Brooks



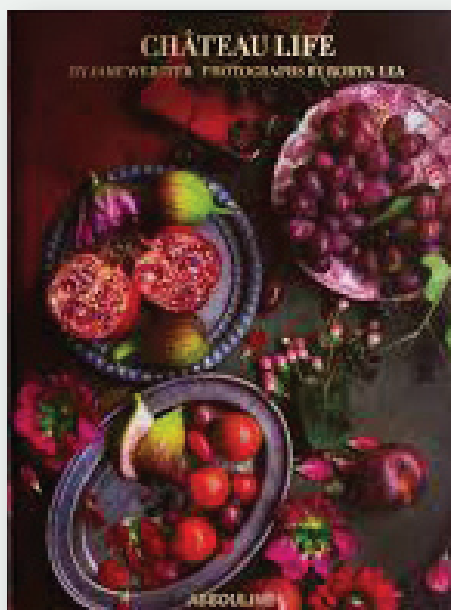
Heather Mullinson, Helen Hunwick, Georgia Hutchison



Julie Nicholson, Maurie Dean, Tony Peters



Mary Leggett, Doug Leggett, Vida Gaigalas, Margaret Toomey



STOP PRESS

AFTERNOON TEA (AND CHATEAU LIFE) WITH JANE WEBSTER
THURSDAY 22 NOVEMBER 2018 | 2:00 PM TO 4:00 PM

The author will sign books at this special event

Join the enthralling Jane Webster and be captivated by her tales of living la vie de château at Château Bosgouet in Normandy.

The French have long been lauded as culinary experts, and the emphasis they place on time spent around the dinner table is yet another secret worth borrowing.

Jane and her enthusiastic Australian family have embraced the traditions of the French table with surprise and delight at each turn, from navigating the market to setting the table to making the most of a vegetable garden, and their adventures are captured here by the sophisticated eye of photographer Robyn Lea.

THANKS!

Our annual *OPENING DOORS* fundraising event was held in the illuminating interiors of the Melbourne Savage Club on Wednesday 1 August 2018.

A marvellous night was had by all. Over a hundred guests, including many new faces, gathered amidst the Club's astonishing interiors and collections to enjoy delicious Airlie Bank bubbles and Punt Road wines with their canapés.

The evening was a great success raising over \$13,000 on the night.

Thank you to everyone who came along and to the *OPENING DOORS* Fundraising Committee, volunteers and sponsors who made the evening such a great success.

A big thank you to Graeme Blackman AO and the Melbourne Savage Club for hosting us in this stunning space; and to Eugene Barilo von Reisberg, Honorary Curator of the MSC Art Collection, and Ross Bowden, Chairman of the MSC Artefacts Committee, who guided our guests around the Club, sharing their knowledge and passion for the collection.

A very special thanks to winemaker Tim Shand of Punt Road and to Cellarhand for providing the wonderful wine for the evening. We were delighted to announce that Cellarhand through their wine labels Airlie Bank and Punt Road, are now our major sponsor of TJC events.

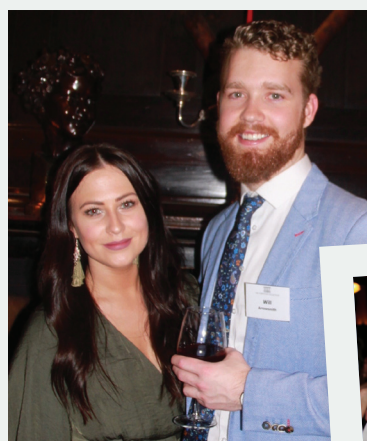
A big thank you to our other supporters and sponsors on the night: Christine Bell, Andrew Dixon, Jan Heale, Dorothy Morgan, Barbara Porter, Robert Thomson, and Peter Watts AM.

All funds raised as part of the *OPENING DOORS* campaign are added to our endowment enabling us to secure the future of The Johnston Collection as a vital, strong and innovative part of Australia's cultural life well into the future.

Sue Simmons, Darren Puschenjak, Janet Puschenjak



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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.

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Merell Browne MDIA

Alwynne Jona OAM

Nina Stanton

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The Johnston Collection acknowledges with great appreciation the in-kind support it has received from the following individuals and companies:

Christine Bell

Peter Gray



THANKS

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

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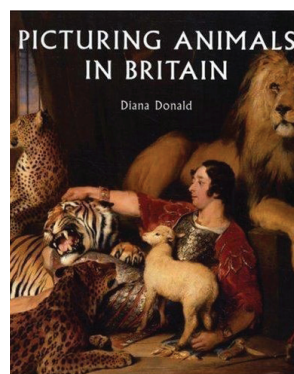
Continued support from individuals is essential to develop our creative excellence and the ongoing programs of the Collection.

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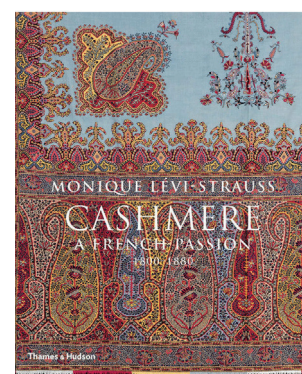
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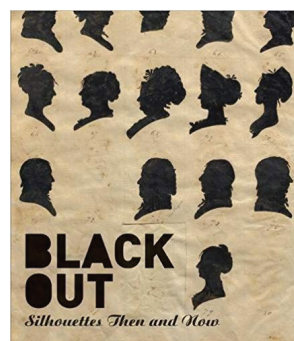
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Monique Levi-Strauss, *CASHMERE: A French Passion, 1810-1880*, Thames and Hudson Ltd, London, 2013



Asma Naeem, *Black Out*, National Portrait Gallery, Washington DC, 2018



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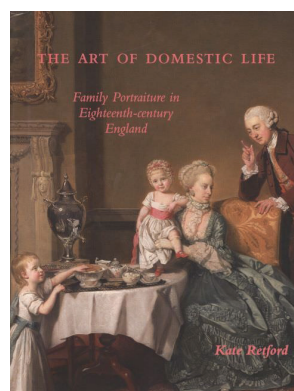
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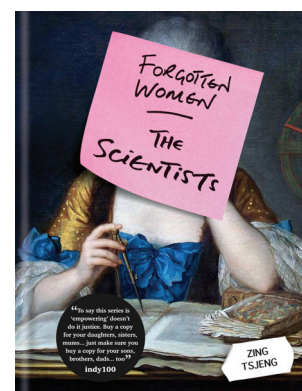
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Kate Retford, *The Art Of Domestic Life: Family Portraiture in 18th century England*, The Paul Mellon Centre for Studies in British Art, New Haven, 2006



Zing Tsjeng, *Forgotten Women: The Scientists*, Cassell, London, 2018

A LASTING LEGACY

When you leave a bequest to The Johnston Collection you generously extend a way of making a lasting contribution which will enable the Collection to benefit and inform future generations of visitors.

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 art, design and ideas.

Bequests are managed by The WR Johnston Trust and we are happy to discuss with you any special areas of interest.

Your bequest will enable us to:

- Ensure The Johnston Collection will be sustained for future generations
- Generate three transformative exhibitions in *Fairhall* so that we will continue to present innovative, educational and culturally rich and diverse programs
- 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
- Acquire works which will add to and develop areas of the permanent collection which have limited representation
- Revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden

Bequests are invaluable in the achievement of the Collection's remarkable vision.

When you leave a bequest to The Johnston Collection, you will be supporting the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The WR Johnston Trust to ensure that his dream of an exhibition-house for the public's enjoyment will be sustained.

HOW TO MAKE A BEQUEST TO THE JOHNSTON COLLECTION

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 to the people of Victorian is protected for future generations.

We invite you to make a notified bequest in your Will. You can do this by:

- Writing a letter to The Johnston Collection advising of your intention to make a bequest
- Providing a copy of the relevant extract from your Will, and
- Providing a confirming letter from your solicitor

Bequests can be made in a variety of ways to suit your situation, but there are three main types of bequests:

- A set amount of money (pecuniary bequest)
- A residue or a % of the residue of your estate once other bequests have been made (residuary bequest)
- A specific asset, e.g. property, art works, shares (specific bequest)

For many philanthropic donors, the residuary bequest is the most popular. However, you can decide how you wish to support The Johnston Collection, a treasure in Melbourne's artistic and cultural landscape.

We strongly recommend that you seek professional advice from your solicitor or financial adviser in arranging a bequest.

If you are considering leaving The Johnston Collection an object from your personal collection, we encourage you to contact us first to discuss its suitability and fit within the scope of the permanent collection. The Johnston Collection only acquires objects which are compatible with its Collections Policy.

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 engagement with one of the most dynamic exhibition-houses in Australia.

FOR MORE INFORMATION ABOUT MAKING A DONATION, OR TO MAKE A BEQUEST, CONTACT US:

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Dear Editor,

I appreciated reading the informative article on the history surrounding the recent acquisition of the Bow porcelain, *Shepherd & Shepherdess*, in *fairhall 24*. It really made me dwell on the making of sculpted porcelain figures in the 18th century.

I love the idea of these types of porcelain figures, that replaced sugar statuettes as table decorations, to be handled or appreciated at close range, were an integral part of elaborately laid out and adorned dinner table settings.

I love the meanings that these objects can hold. It made me think that, after looking at the NGV exhibition *Eighteenth-Century Porcelain Sculpture* held in 2017, while “porcelain figures are often thought of today as merely ‘decorative objects’ some can also represent the social constraints, and have symbolism that plays with these ideas.”

It is interesting to also consider that if these porcelain figures followed established symbolic visual culture found in the fine arts, especially paintings. A shepherd and shepherdess would have performed not only as decoration for the dining table, but also as ‘conversation pieces’ forming part of the dessert meal.

For nobles and aristocrats leading lives bound by strict convention, protocol and restrained by social norms, “the dream of an Arcadian ideal, where innocent rustic folk lived simple lives in harmony with each other and with nature” was appealing to fantasise about - albeit played out in the puritanical form and whiteness of clear glazed porcelain.

‘Conversation pieces’ like this could provoke prospects of rural bliss allowing those seated at table to imagine the release in being, or being, members of the lower social and rural classes. (Some upper and middle classes did disguise themselves in pastoral dress and play out roles at masquerades and entertainments.)

So, onlookers may be able to visualise themselves as this sweet country Shepherdess for example. Surrounded by attributes such as a strident walking stick, roses in-full-bloom at waist and feet, she appears to step merrily away from a surging grotto. Her flock, or at least the Shepherdess’s accompanying lamb, most likely an ewe, lies down at her side resigning itself to watch the fate of the unfolding scene play out.

Perhaps startled, the simple Shepherdess glances back to see that her released bird has flown from its caged confinement into the hand of the pursuing Shepherd. She points to her now empty cage in reaction of her (was it careless, purposeful, a tease), liberation of the bird as her part in this frolic.

The upstanding Shepherd, surrounded by his attributes of faithful dog, strong staff and his potent tree trunk, has opportunely swooped and grabbed hold of the Shepherdess’ bird into his quick hand. His hunting dog, barking in excitement by the prospect, leaps up to see what this game is all about.

We might reckon that the faithful (domesticated) shepherds’-dog may connect the noble man at table to this rendition of a rustic shepherd. Those dining would be well aware that domesticated dogs were, by this time, depicted to symbolise



guidance, protection, loyalty, fidelity, watchfulness, and love. Just as the lamb is not only sacrificial but may also symbolise gentleness, purity and innocence itself. The caged bird was an established representation of the social constraints of marriage.

As ceramic historian Peter Bradshaw says, “... the Freudian innuendo [in this work] is abundantly clear”.

I admire the way in which these pieces can be read in many and various ways. Who represents Liberty and who is Matrimony? Is it the Shepherd or Shepherdess who has lost their liberty in pursuit of, or flight from, marriage? This reflection on human affection is timeless and is what makes these pieces so intriguing and beguiling still. Thanks for making me think on and enjoy the meaning of their allegory.

PRUDENCE WHITE

above | 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 (soft-paste), clear glazed
.1 male figure | 290 x 140 x 110 mm
.2 female figure | 280 x 140 x 85 mm
The Johnston Collection (A1344-2014)
purchased with funds provided by the
Nina Stanton 18th Century Porcelain Bequest

REFERENCES | BRADSHAW, Peter, *Bow Porcelain Figures circa 1748-1774*, Barrie & Jenkins (1992), pl. 46

THE JOHNSTON COLLECTION IS SUPPORTED BY A CORPUS OF VOLUNTEERS

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cover front | detail from 'The Yellow Room' as "Not all it seems", an installation by The Country Women's Association of Victoria Inc.
cover back | detail from 'The White Room' as "After Marie", an installation by The Bond Family, Melbourne

included in *HOME made GOOD* | Christmas at The Johnston Collection 18|19 as part of our ongoing 'inspired by' series held from Monday 1 October 2018 - Tuesday 5 February 2019

image by adam luttick | luts photography | melbourne, vic



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