

fairball 26



PROVENANCE



THE JOHNSTON
COLLECTION

fairhall

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

MARCH – JUNE 2019 | ISSUE 26

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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 autumn and an inspiring series of new events created especially for you at The Johnston Collection.

OBJECT LESSONS, our new exhibition invites us to experience the Green Drawing Room as it creates a relaxed British-style interior and demonstrates the English Regency (circa 1800-1830) passion for the combination of sources of objects from England, India and Asia. A key object included is the '*Calcutta*' table. In 1965, Johnston heard that his friend, the Maharaja of Tagore had some pieces on the market and went to India to buy. Johnston purchased this table from a Maharaja's palace on the Ganges, India. It took six men to lift it and twelve bearers to carry it six miles to the Calcutta (Kolkata) wharves for shipping.

Our lecture program reboots with *MELBOURNE STORIES* when Jenny-Lynn Potter explores the interior world of home-based, self-employed dressmakers in mid-20th century Australia in *DRESSES IN THE LOUNGE ROOM, PINS ALL OVER THE FLOOR*.

We welcome back Susan Scollay who is the convenor of and contributor to the not-to-be-missed *FABRICATING THE WORLD* series of six illustrated lectures. We will welcome Natasha Amendola, Cresside Collette and Margot Yeomans as we trace the evolution of the history and making of textiles.

Our outreach programs continue with participation in the *VIRGIN AUSTRALIA MELBOURNE FASHION FESTIVAL 2019* Arts Program with five especially curated themed talks on fashion by our regular speakers Paola di Trocchio, Peter McNeil, Roger Leong, Lise Rodgers, along with new lecturer Danielle Whitfield.

Join us and *Four Pillars Gin* when we host *GIN UP at The Johnston* as part of the *Melbourne Food and Wine Festival 2019*. They take inspiration from the sumptuous Georgian room settings to devise classic and contemporary cocktails based on the unique consumption of gin in the English Georgian period.

The Friends of The Johnston Collection celebrate their 20th anniversary this year. There will be many events organised to mark this significant milestone. The Friends are thrilled to announce an exclusive evening soirée *Jackie, Jewels & Gin* with Adrian Dickens and *Four Pillars Gin*.

All funds raised at this event will go towards the acquisition of a *figure of Kitty Clive* to mark their milestone "The Friends @ 20" and acknowledge their ongoing support of TJC. There are still very many and special 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 would not have such a wonderful and informative magazine.

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



FAREWELL FIL & FELICITY

After a combined 22½ years of service to The Johnston Collection, these two fabulous females, Fil and Felicity, are leaving us to pursue the follies of retirement and resignation.

Fil and Felicity first worked with our Director, Nina Stanton, and after she resigned Robyn Ives stepped in for a short time before Nina's successor Louis Le Vaillant arrived.

Fil arrived at TJC 12½ years ago, having worked with Nina at the Old Treasury Building Museum, it seemed appropriate for Fil to join Nina at TJC. So, all it took was a phone call from Nina and Fil was starting another career in administration and marketing at TJC.

I met Fil five years ago when I started volunteering at TJC, although I work on Mondays and Fil was there Tuesday, Thursday and Friday, I would see her when she was relieving Felicity for holidays. If I ever had a problem with computer work or my general project work Fil would quietly, calmly and with a warm smile give me the help required, always patient even though the 'phones and doorbell were ringing and she had a number of emails to answer, nothing was ever too much trouble.

There have been many changes at TJC during the past ten years and Fil and Felicity have helped manage these. We have the wonderful lecture series, exhibition opening nights, the E-newsletter

Felicity arrived at TJC in 2008 after answering an advertisement in the newspaper and being accepted for the

position. Felicity and Fil have shared the administration job which has worked well for them. Everyone outside the Museum thinks they are one person and are surprised that there is a real voice at the end of the telephone, this is how they manage their job.

Like Fil, Felicity is a warm, kind and generous person with a fabulous, quirky sense of humour, so much fun and she always made time to have a joke. I always looked forward to Mondays because I was always greeted with a smile from Felicity. She is always helpful and always gave me her special time if I had a problem – which was often. At lunchtime there was always lively discussion on various subjects, anything from politics to weddings. Apart from knowing what is on at the galleries around town, she also knows where and what the latest food | fashion craze is and happily discusses it.

As Felicity said in her retirement speech "to quote Louise Bourgeois 'I have been to hell and back and let me tell you it was wonderful'".

Well, Fil and Felicity, it has been wonderful for everyone at TJC to have known and worked with you and we will miss you very much, but we wish you all the best for your new adventures, whatever and wherever they may take you.

ROBBIE BROOKS



ON THE MARKET

After exhausting his sources in post-World War II England, William Johnston turned his sights and travels to India, and especially Calcutta, which became his favourite place to replenish his shop stock.

In *OBJECT LESSONS*, the Green Drawing Room includes some of the many significant items Johnston acquired, including the splendid 'Calcutta table', an arresting *chandelier*, a pair of gleaming silver *wine coolers* and a *coffee pot*.

The room is based on an interior concept sketched by Peter Lovell when the role of *Fairhall* as a public museum was pondered between 1986 and 1990. Peter Lovell, David McCabe, and John Rogan (a friend of Johnston's and an inaugural Trustee) presented a series of iterations to the Trustees for the interior treatment of rooms in the exhibition-house. This proposal, which has been installed for the first time, creates a relaxed British-style interior based on a few key early 19th century British-Indian items, along with other elements, fashioning a reposeful reception space in which to cultivate an impression of a gentleman's collection.

Central to the interpretation of the room is a circular mahogany and marble *centre table* made around 1840. In an article 'Treasure from India' published in *The Australian* on 13 October 1965 it was noted that "In 1965, Johnston heard that the Maharaja of Tagore had some pieces on the market and went to India to buy. When he arrived at the palace to view the items he was ushered into a huge room in the shape of a cross, 100 feet long and hung with nine chandeliers. ... He was then taken into another room to see the furniture. One piece that took his fancy and which he bought was a marble topped table, six feet across, which took six men just to lift. It took twelve bearers to carry it the six miles to the wharves for shipping." The *centre table* is remarkable. When Johnston returned to live at *Fairhall* between 1971-1986, the *centre table* was used as a dining table in the Green Drawing Room to impress his clients with the quality and provenance of objects he retailed as an antique dealer.

Johnston found numerous chandeliers in India. "There seemed to be an unlimited supply of chandeliers in India and, just at this time, an opportunity arose which allowed Johnston to fully exploit it." The *basket chandelier* (A1072-1989), suspended above the *centre table* is possibly made by Follett & Clarkson Osler in Birmingham after 1830. Osler were the leading makers of chandeliers and lighting during the 19th century and specialised in glass furniture and chandeliers for the overseas market and established retail showrooms in London and Calcutta.

On the sideboard are a couple of India-related items. The pair of *wine coolers* assayed London 1834/5 (A1042-1989) are by the significant English silversmiths, Edward Barnard and Sons. The *wine coolers* bear an Indian armorial very close in

resemblance to that of the Tagore family, who were granted a coat of arms by the British government. The coat of arms has the figure of Vishnu with halo and supporters of a rampant elephant and a rampant Royal Bengal tiger. The motto should read *Satyam Balam Kebalam* Bengdli, meaning "Truth is the only Power". Yet this coat of arms is engraved with the motto in Roman text 'Heavens Light Our Guide', the motto of the order of the "Star of India". Maharaja Bahadur Sir Jatindramohan Tagore KCSI (1831-1908) was created a Companion of the Most Exalted Order of the Star of India, the senior order of chivalry associated with the British Raj, in 1879. So we could speculate that the engraving is later and in recognition of his decoration.

The Sterling silver *coffee pot*, circa 1870, (A0812-1989) was retailed by Hamilton & Co Jewellers in Calcutta. Hamilton & Co (1808-1973) were established under license from the East Indian Company by Robert Hamilton (1772-1848), a British national. Pieces were made mainly for the use of the British civilians and they were the official silversmiths to the British government. Hamilton & Co was a thriving company, opening branches in Bombay, Delhi and Simla. It was said that "no European royalty would leave India without shopping from Hamilton & Co."

An important contact in India for Johnston was Maharajkumar Somendra Chandra Nandy *aka* Dr. Somen Nandy (born 1928 -) of Cossimbazar House, Calcutta. He was the son of the last Maharaja of Cossimbazar, although he was never a maharaja himself. Johnston first met Dr. Somen Nandy about 1971 when he went to buy furniture from him and his wife. Dr. Nandy claimed that Johnston's last two shipments of furniture from India were packed at his house. Several pieces formerly owned by the Maharaja of Cossimbazar remain in the Collection. One is the quirky chair (A0138-1989) fashioned from antlers, which was one of Johnston's favourites, often sitting in it as he read the papers.

Johnston continued to visit India for the rest of his life, usually on his way to or from London. When the Indian Government put a ban on the exportation of any item of historic or cultural interest over sixty years old, purchase of antiques became more difficult, and from the mid 1970s, shipping documents referred to 'tourist purchases' rather than the higher end that Johnston was used to selling.

The Green Drawing Room interior decoration reflects the enduring influence of the British-Indian period and the role that these items from the 18th century have played in interior decoration and how they still inspire us today.

The Johnston Collection welcomed guests to the opening of *HOME made GOOD* on the evening on Tuesday 1 October 2018. The annual 'inspired by' Christmas exhibition tour was opened by Melbourne-based maker Maryanne Moodie sole weaver and creative director of Studio MM.



Yvonne Walton



Vipoo Srivilasa, Phillipa, Cassandra, Chilton, Molly O'Shaughnessy



Cathy Trinca, Julie Nicholson



Anita Mertzlin



Mary McCoy



Sai Wai Foo, Kara Baker





Adrien Trevillian



Brienna Belfrage-Young, Marie Vassallo



Bev McLeod



Angela Chamber, Jon Laing



Jil Fenwick



Chris Simonie



Susan Campbell Wright, Fiona Campbell Wright



Simon Griffiths, Michelle Hylan



Peter Nankervis, Bernard Crosbie



Colin Alexander, Louise Saxton, Vipoo Srivilasa, Chantawat Prohmvitak



Robyn Rich

THE MEISSEN EXPERIENCE

My daughter, a friend and I spent an afternoon touring the Meissen porcelain factory and had dinner there that evening.

A personal tour with an English-speaking guide was well worth it; this was pre-booked and additional to an audio guide that accompanied an introduction to the factory, its history and viewing hand-painting of porcelain pieces. After the guided tour, we visited their extensive retail shop where even browsing is an extension of the Meissen experience.

A memorable start to the dinner was a red wine aperitif served in a drinking key, a porcelain vessel adapted from a larger version used in the 16th to 19th centuries for distinguished guests in various ceremonies. The drinking vessel came from the Albrechtsburg castle in Meissen where the Manufactory was first set up in 1710 by Augustus II the Strong (reigned 1694-1733).

In 1714, Johann Jacob Irminger (1645–1649) designed a drinking key (*Trinkschlüssel*) with ivy leaf decorations applied in relief, in Böttger porcelain (Böttgerporzellan), so named in recognition of Johann Friedrich Böttger's discovery of hard-paste porcelain. Augustus II the Strong put Böttger (1682-1719) under house arrest until he could show the king how to turn base metals into gold. Instead, his discovery of hard-paste porcelain won him his freedom. The key from 1714 was at least 150 mm long, compared to the 100 mm one used to serve our aperitif.

The dinner was a 3-course meal served on Meissen dinnerware spanning three centuries. We were greeted with a table set with fresh flowers, Meissen figurines at least a foot high on either side of our rectangular table, a footed compote dish with three kinds of bread, three flavoured butters on bread plates and dinnerware from the all-white Swan Service.

Porcelain figurines were used as table decorations since the 1730s, when they superseded the sugar sculptures that appeared during dessert courses. (Sugar sculptures originated from Italy in the 16th century). Popular traditional themes for these figurines were aspects of court life ranging from the theatre to hunting.

However, a break from tradition is the novel use of the compote dish as an elegant bread basket. These footed dishes that combined a pierced basket weave design alternating with medallion-shaped cartouches were a Meissen design since the 19th century. The cartouches could contain hand-painted decorations such as fruit, flowers, or even butterflies.

The first course was served on the Swan Service designed by Johann Joachim Kändler (1706-1775) in 1737 on commission by Heinrich, count von Brühl (1700-1763), August III the Saxon's Prime Minister who later became the supervisor of the porcelain manufactory. The original service for 100 people was comprised of over 2200 pieces, making it the most extensive porcelain service in the Baroque period, requiring over five years to complete. The design which included rippling water, swans, water nymphs and shell motifs was entirely in porcelain relief and emphasized lavishness and craftsmanship. With the

entire surface of the plate filled with ripples and relief work, the unevenness made this dinnerware difficult to eat from and hence it did not seem practical.

An *amuse bouche* was served on a tiny dish in the Wave pattern, set atop a round tissue liner. (The tissue liners were available for sale at the Meissen shop; it was only when I saw how they were used did I realise I missed the opportunity to purchase some!) Succeeding courses were set atop this Swan plate.

The main course was served on the full green wine wreath service (*Voller grüner Weinkranz*) by Johann Samuel Arnhold (1766–1828) from 1817 during the Biedermeier period (1815-1848) where the arts were more accessible to the growing middle class. In this motif, green symbolised life and hope; wine, vitality and the wreath, eternity. This design from the 19th century is an enduring and practical design with underglaze painting making this service dishwasher-safe.

The dessert course was served on the 'Woodland Flora' pattern of the Wave (*Wellenspiel*) service, a contemporary pattern from 1996 that was developed over three years by Sabine Wachs (b. 1960-). With 39 pieces, the cups and teapots have large, circular handles that make them practical to use; they can be gripped firmly and handled with ease. Although they appeared free-form and informal, the floral painting was of high quality and had an understated elegance. Painting over the ridged surface is also particularly challenging and attests to the skill of their craftsmen. Designs executed ranges from single-petalled roses, blackberries, rosehips, and lilies of the valley to hazelnuts and poppies.

Throughout dinner was a presentation on how people dined on festive occasions through the centuries with information about Meissen porcelain. It covered the historical importance of sugar and the tax imposed on it as well as dinner service *à la Russe* or *à la Française*. Since it was entirely in German, I would normally regret failing to capture nuggets of social history. But it was not the case on this evening since there was plenty on the dinner table to occupy the senses.

The quintessential Meissen experience starts with some planning. Before firming up any travel dates, the Meissen website provides some options on what one can do when visiting the Manufactory, which is how Meissen refers to its porcelain factory. The "Table and Dining Culture" offering involves a 3-course dinner every second Saturday of the month, except December, at 6:30 pm whilst an afternoon of tea, coffee and chocolate, the three historically exotic drinks for which Meissen developed specific wares for, takes place every third Sunday of the month. With both events about a week apart, one could attend both by scheduling other activities in between.

JOCELYN NG



designed by Johann Joachim Kändler (1706-1775)
manufactured by Meissen Porcelain Factory
Meissendish from the Swan service, Germany, (circa 1738)
porcelain (hard-paste) | 71 × 421 mm diameter
inscription painted (vertically) in blue on base c. (crossed swords)
collection of National Gallery of Victoria, Melbourne (D50-1988),
Felton Bequest, 1988



A STORY IN THREE EXCITING EPISODES

Although Rockingham is a well-known name in ceramic circles, many admirers do not realise that it is neither a family name nor a placename. Rockingham Pottery and Porcelain takes its name from the Marquess of Rockingham on whose estate the factory was located. Moreover, its history spans the period when British ceramic art was at its zenith and includes the names of several families noted for their involvement in the potteries. Rockingham history can be divided into three episodes.



Episode One began in 1778 when the factory in Swinton, near Rotherham, West Riding of Yorkshire, was operated by several competent potters including Thomas Bingley, John and William Brameld and later the Green brothers from Leeds who manufactured earthenware and china including blue and white tableware. In the latter part of the century the firm developed the famous "Rockingham glaze", a reddish-brown, streaky, thick and tactile glaze covering white earthenware and which required three firings. The innovative Cadogan teapot – which needs to be turned upside down after filling – was invented during this period. The Rockingham glaze went on to be copied by many manufacturers (including Wedgwood) and was produced well into the next century.

Episode Two commenced in 1806 when the factory fell into the hands of John and William Brameld following the dissolution of the original firm. Other members of the Brameld family were later taken into partnership and the business continued in operation, surviving several financial crises, until 1842. During this period the works were considerably enlarged and its products expanded to include a large range of tea and dinner services, vases, figures, animals (two of which are represented in The Johnston Collection) and even bedposts and cornices. Classical geometric shapes gradually gave way to the elaborate rococo style which suited the flamboyant tastes of the early Victorian period.

In the early 19th century, British manufacturers were able to take advantage of the booming export trade that followed the end of the Napoleonic Wars and the Bramelds were no exception, their products favoured on the continent and especially in Russia. Among the most sought-after were teawares, vases and other decorative items painted with beautiful arrangements of flowers by the talented John Wager Brameld (the son of John Snr). With the earnest support of William Wentworth-Fitzwilliam, 4th Earl Fitzwilliam, PC (1748-1833), who had inherited the Marquess of Rockingham's estate, the factory began to mark their wares with the family crest – a griffin. This was also the period when the two fabulously-ornate Rockingham rhinoceros vases (1826) –

reputed to be the largest porcelain items ever made – emerged from the factory.

The firm's heyday was probably in the 1830s when orders were received from the Duchess of Cumberland, the Duke of Sussex and other notables. Even King William IV ordered a splendid dessert service which was not delivered until Queen Victoria ascended the throne and is still used on special occasions at Buckingham Palace. However, this period of prosperity was short-lived and came to an end in 1842 when the Bramelds succumbed to mounting debts and falling sales. According to one source, they were wonderful potters and decorators but not very good at business. Without the support of Earl Fitzwilliam, the firm would probably have failed earlier.

Episode Three emerged from the wreckage when Isaac Baguley, (one of the painters and gilders of the Brameld-controlled firm) and a few others carried on the work in a modest way. At first, they were able to purchase ceramic items in the "white state" from other potters, apply decoration and offer them on the market. Later the firm branched into manufacturing as the factory was expanded, its output including the original "Rockingham glaze" tableware. However, the business remained small even though its output was of a high quality with unique designs. After Isaac died, his son Alfred continued to manage the firm until it was decided to close the factory and move to another location in 1865.

Apart from the very rare items marked with the Fitzwilliam griffin and the name Brameld, little of the output in all three of the Rockingham episodes is marked. Indeed, a vast array of wares produced by other potteries of the period are erroneously thought to be (and were marketed as) "Rockingham" even to this day. For scholars and collectors, the best source of information is probably *Rockingham Ornamental Porcelain* by D G Rice (Adam Publishing, London, 1965) and *The Illustrated Guide to Rockingham Pottery and Porcelain* also by D G Rice (Barrie & Jenkins, London, 1971).

KEN BARNES

BEING BLACK

IN 18TH CENTURY AND EARLY 19TH CENTURY ENGLISH THEATRE AND LITERATURE

Black characters, played by white actors blacked up with oil and wearing gloves, appeared on stage in the Elizabethan period.

William Shakespeare believed that Moors belonged to the black race and uses the word 'negro' as a synonym for Moor, in *The Merchant of Venice* (1605) Portia comments that the Prince of Morocco 'has the complexion of the devil'. Whilst in *Titus Andronicus* the evil Blackamoor, Aaron, being - 'a negro with woolly hair, his soul black like his face' - provides one of the earliest typecasts in representing the black man as duplicitous, lustful and evil. Shakespeare based his character Othello on Abd el-Ouahed ben Messaoud (Al-Annuri), the Moroccan envoy to Elizabeth's court in 1600. Even in the late 1700's Othello was still being presented as a sub-Saharan 'black Moor', played by white actors darkening their skin with stage make-up. David Garrick (1717-1779) played him wearing an elaborately plumed turban and eastern robes to enhance his exoticism. John Phillip Kemble and Edmund Kean (in 1814) both played Othello as a light-skinned North African confirming in their acting the entrenched stereotype of the savagery of non-Europeans at a time when the public was divided over the abolition of slavery and denigration of black people still common. Samuel Taylor Coleridge (1772-1834) in an attempt to validate Kean's tawny - coloured Moor wrote that "Shakespeare could not have been so totally ignorant as to make a barbarous negro plead royal birth!"

Ignatius Sancho, later to become famous as a letter writer, was the earliest black man to be considered for a role in a Shakespeare play but there is no evidence that he actually performed having offered his services when he had fallen on hard times. A friend of David Garrick he wrote two pieces for the stage as well as music and poetry. It was the American teenager Ira Aldridge (1807-1867, billed as the 'Gentleman of Colour', who became the first professional black actor to perform at East London's Royalty Theatre in 1826 having arrived in London the year before. He also appeared at the *Theatre Royal*, Dublin in 1831 before playing Othello at the *Theatre Royal*, Covent Garden in 1833 when some newspapers protested against a black actor being permitted to appear at Covent Garden. Reviews were less than gracious - "being doubtless sufficiently good to be considered very curious" read one! Aldridge went on to play many roles including the title roles of Orinoko in *The Slave's Revenge* and Shylock in the *Merchant of Venice*.

For the theatre goers who preferred comedy - a short comic opera *The Padlock* by Isaac Bickerstaff was first performed in October 1768 at the *Theatre Royal* in Drury Lane in which the comic character Mungo, a negro slave, was played by the English actor Charles Dibdin (1745-1814). In 1776 the short comic opera *Black-a-more Washed White* by Henry Bate Dudley provided another black face role for a white actor. Charles Dibdin's *The Islanders* (1780) had a large cast of white characters including slavers, islanders and Indians (Native Americans). There are only two named black characters - the separated lovers Orra and Yanko - both Indians. Orra in early productions was played by the Irish singer and actress Mrs. Margaret Kennedy (died 1793). This was followed in 1787 by *Inkle and Yarico* a comic opera by George Colman the Younger in which a hapless Indian maid is betrayed by her faithless English lover. This story originated in Richard Ligon (1585?-1662) *A True and Exact History of the Island of Barbadoes* (1657, rep 1673) which had many rewritings from the mid-17th century onwards including one by Richard Steele published in the *London Spectator* in 1711.

Entertainment in regional areas was provided by small travelling companies in which black actors were more likely to appear. 18th century Scottish theatrical records details of a black actress with a remarkable singing voice performing the role of Polly in the *Beggars' Opera* as well as the role of Juliet. Pablo Fanque (1810-1871) became the first black circus proprietor having been born William Darby in Norwich. Though William was a free man his father may have come to England as a slave - he is recorded as a butler. Circus' were popular in this period, not only providing entertainment for the lower classes but employment for black entertainers and musicians. Freaks were often on display too - George Alexander Gratton, the Beautiful Spotted Negro Boy and Saartje Bartmans, the Hottentot Venus being just two.

Whilst black characters were to be found in plays few are to be found in literature by white authors - in *Robinson Crusoe* (1719) Daniel Defoe introduces a West-Indian Islander and in Samuel Richardson's *Pamela or Virtue Rewarded* (1740) Sally Godfrey, Mr. B's, former girlfriend goes off to Jamaica to marry a planter and sends back a slave boy who does not survive. Black





characters are most likely to be servants, especially in children's literature where child readers were given to understand that black slaves were more or less like servants, presumably based on ignorance of conditions in the West Indies and what was known about black lives in England. In Thomas Day's novel *The History of Sanford and Merton* (1783) slavery is mentioned but not focused on - slaves are silent subjects, like the poor and animals to be treated humanely. In Dorothy Kilner's novel *The Rotchfords* (1801) a ragged black boy is rescued from begging on the street - a charitable act though the child is regarded as a piece of property. Barbara Holland's novels have strong moral instruction - *Little Creoles* (1800) and *Barbadoes Girl* (1825) feature families returning to England from the West Indies, the children having black child companions / slaves. Both Anna Letitia Barbauld and Maria Edgeworth (*The Grateful Negro*, 1804) argued against the evils of slavery as a moral issue but were ambivalent about the complete abolition of slavery and its consequences for British society.

Anti-slavery sentiments were to be found in pamphlets, newspaper article and poems including Thomas Day's *The Dying Negro* (1773) and in William Cooper's *The Task, Book Two* (1785). Abolitionists supported African writers arguing that by their literacy, merit and adherence to Christianity they were living proof of the immorality of the slave trade. Ignatius Sancho, Ottobah Cugoano and Olaudah Equiano were all well-known black writers on the subject of slavery.

Ignatius Sancho (circa 1729–1780), who had been a protégé of the Duke and Duchess of Montagu was well known in polite and literary circles, his writings appealing to a literary class capable of understanding the plight of other human beings. Born on a slave ship, but raised in England he was a powerful but shrewd critic of the slave trade condemning English politicians as well as attacking the religious justification for slavery. Proud of his African heritage his eloquent and refined style of writing contradicted the common notion that black people were not intelligent. His letters were published two years after his death in five editions between 1782 and 1803 with a prepublication subscription list of over one thousand people.

Olaudah Equiano (known in his lifetime as Gustavus Vassa, circa 1745–1797) was possibly Britain's first black political leader being a member of an abolitionist group of prominent free Africans living in Britain. He was also the author of the best-selling autobiography *The Interesting Narrative of the Life of Olaudah Equiano*. Published in 1789 the book gave the British public their first real account of the horrors of the slave ships in the telling of his early life in Africa, enslavement and then life as a free man. Reflecting a sense of humour as well as strong religious beliefs Equiano romanticises the African, even quoting from Thomas Day's poem *The Dying Negro* whilst maintaining a fierce pride in his race.

Ottobah Cugoano's (also known as John Stuart, circa 1757–after 1791) *Thoughts and Sentiments on the Evil and Wicked traffic of the Human Species* (1787) was the first book written by an African to demand the total abolition of the slave trade based on theological and economic justification. In parts biographical, propagandist and anti-European it again appealed to men of enlightened understanding who held the power to create social change.

Books set in the West Indies continued to be popular - *Hamel, The Obeah Man* by Cynric R Williams was published in 1827 - against a background of slavery Hamel is a dignified and powerful advocate of the rights of the enslaved. Whilst in *Barbadoes* (1833), Matthew Chapman paints an idyllic picture of his native island whilst warning against the potential horrors of slave rebellion. Inevitably more black characters appeared in novels as the century progressed, begging the question "was Heathcliff black?" Although *Wuthering Heights* was written in 1847 it is set in 1801 when Liverpool handled most of Britain's transatlantic trade, evidence was everywhere and northern families grew rich on the proceeds. The Brontë sisters' school was close to the home of a notorious slave trading family who worked more than thirty enslaved Africans on their property. Throughout the novel Heathcliff is referred to as dark, Mr Earnshaw describes him 'as dark almost as if it came from the devil' whilst Nelly says to him 'if you were a regular black...'. It is an interesting concept that one of the most enigmatic figures in English literature might have been a descendent of a black African!

DENISE FARMERY



THE DIVINE OFFICE: CHORAL MUSIC IN OXFORD

During September 2018, Martin Randall, an English tour company, organised a remarkable five-day musical event at Oxford University.

Ten choirs singing in seven chapels, performing seventeen concerts. As well, there were lectures and guided tours through the Colleges and the Bodleian and Merton College libraries. On one day of the five, the eight services of the monastic day were performed – the Divine Office or the Liturgy of the Hours – beginning at 1.00 am and ending at about 10.00 pm.

Aside from the remarkable College choirs of Merton, Magdalen, New College and The Queens College also participating (amongst others) were *The Tallis Scholars*, the world's leading performers of Renaissance repertoire, *Stile Antico* and *Seven Saints*, an outstanding Bulgarian ensemble who sang music for the Orthodox Church – Russian and Bulgarian sacred music. The musical eras of the concerts ranged from the Renaissance to contemporary.

Our performance of The Divine Office started with Matins – 1.00 am, followed by Lauds – 4.00 am, Prime – 6.30 am, Terce & Mass – 9.15 am, Sext – 12 midday, None – 3.30 pm, Vespers – 6.45 pm, Compline – 9.15 pm.

It was an extraordinary experience with many highlights but probably the most spiritually charged moments came with

hearing the *Ave Maria* by Robert Parsons (1535 – 1571) sung in the 13th century Merton College Chapel at Matins and Orlande de Lassus (1530 – 1594) at dawn (Prime) sung in the 15th century Magdalen College Chapel.

We walked back to our hotel after each performance (a total of 25,000 steps) and had little or no sleep but it was an involvement that one was privileged to be part of.

This was only the second time Martin Randall had organised this particular festival, the first was held in 2015. It is an extremely complicated event; not least that there were 200 attendees (divided into two groups) accommodated in seven hotels and colleges. Little wonder that we had 12 staff from Martin Randall herding us like perfectly trained sheep dogs. The final extraordinary touch was each participant was provided with a programme guide consisting of 249 pages with every detail considered.

There was talk that the next festival will be scheduled for 2021 – I do hope this is the case.

Magdalen College Chapel – 6.30am (Prime)

JANE MORRIS



CHASING CHIPPENDALE

The year 2018 was the 300th anniversary of the birth of renowned English furniture maker and designer Thomas Chippendale (1718-1779).

"The name 'Chippendale' has always carried a certain mystique for me." As an enthusiast of 18th century culture, and the daughter of a fine-furniture maker, this revelation is not unexpected. More surprisingly, the legacy of the Yorkshire-born cabinetmaker and designer Thomas Chippendale (1718-1779) - celebrated as 'the Shakespeare of British furniture' - continues to have allure, even for non-specialist audiences.

Fig. 1. In comparison, the individuals connected with other prestigious 18th century English cabinetmaking firms - John Mayhew and William Ince, John Linnell, William Vile, and John Cobb - are likely to be recognised only by furniture cognoscenti. Why is 'Chippendale' still a household name, three hundred years after his birth? Some of the reasons for the ongoing intrigue (and mythology) that surrounds the firm of Thomas Chippendale, were revealed in the special events, exhibitions and symposia that marked the Chippendale tercentenary celebrations in the United Kingdom. I was fortunate to be part of the festivities.

Yorkshire, appropriately, was the heart of *Chippendale 300*. Thomas Chippendale was baptised at Otley, a village only twenty kilometres from Leeds, on 5 June 1718. Information is sketchy about his early workshop training in the area, likely undertaken with Richard Wood (fl. 1726-72) in York. The North of England continued to be an important source of patronage for Chippendale's work, even after his relocation to London premises in the mid-1700s. Yorkshire still boasts the greatest concentration of residences containing documented furniture by Thomas Chippendale and Thomas Chippendale Junior (1749-1822), and these now form part of *The Yorkshire Chippendale Trail*. The trail features *Nostell Priory*, *Harewood House*, *Temple Newsam House*, *Burton Constable* - and the lesser-known *Bolling Hall*, *Cannon Hall Museum*, *Aske Hall*, and *Newby Hall* (which contains one of the largest and most complete collections of Chippendale furniture in private ownership). Several of these properties offer the unique experience of viewing furniture in the settings for which it was commissioned, and some are also linked with other 'rock-star' 18th century interior and garden designers such as Robert Adam (1728-1792) and Lancelot 'Capability' Brown (1716-1783).

The flagship event for the *Chippendale 300* festivities was the exhibition, *Thomas Chippendale: A celebration of British craftsmanship and design 1718-79*, held at the Leeds City Museum in conjunction with the Chippendale Society. The exhibition featured the four fashionable styles in which Chippendale worked: Rococo (known as 'Modern', 'French', or 'Contrast'), Chinese ('Chinoiserie'), Gothic, and Neo-Classical (or 'Antique'). **Fig 2.** Exquisite objects - many from private collections - were juxtaposed to demonstrate the nuances of each style. The intimate exhibition spaces of the Leeds City Museum provided a rare opportunity for the close study and comparison of the fine details of these pieces, all of exceptional quality and some with their original upholstery. Workshop practices, finances, dealing with demanding customers, and the business of 18th century cabinetmaking were explored through invoices, letters, and other documents, many sourced from the extensive collection of the Chippendale Society (now housed at *Temple Newsam House*).

An exhibition highlight was a table which originally formed part of Robert Adam's neo-classical 'Circular Room' at Harewood House, Yorkshire, the location of one of the Chippendale workshop's most lavish commissions. The room was destroyed during a later restoration, but Adam's coloured drawings for the space survive in Sir John Soane's Museum, London. The table had been specially restored for the Leeds exhibition, and after the removal of layers of paint, revealed vivid marquetry in white, blue and pink, which closely aligned with one of Adam's drawings for the room. The table and its interpretative information highlighted the close links between interior schemes and fashionable furniture design in the 18th century, and also vigorously demonstrated that much of what we now know as 'brown furniture', originally featured light and bright tones. A recreation of the table's original natural and dyed veneers showed the colours used were predominantly pale grey, pale green, rose-pink, and bright lemon-yellow: a surprising palette for twenty-first century eyes.

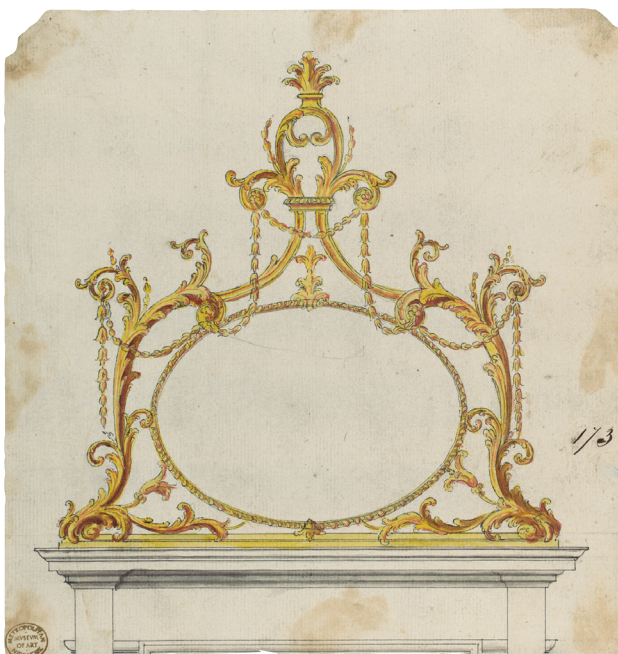
The exhibition also contrasted old and new, Chippendale and 'after Chippendale', to elucidate how Chippendale's



legacy has become entwined with British and American twentieth century popular culture. Displayed objects included the score of the 1918 American parlour tune, 'Chintz and Chippendale'; US Mail postage stamps of the ubiquitous 'ribbon back' chair; architect Robert Venturi and Denise Scott Brown's plywood 'Chippendale Chair with Grandmother Pattern' (manufactured by Knoll International in 1983-4); and Disney's 1943 'Chip n' Dale' chipmunk cartoons. The exhibition guidebook also noted that the 1997 comedy film *The Full Monty* - featuring a group of unemployed Yorkshire miners who turn to striptease to raise cash - was inspired by the all-male American exotic dance group, 'The Chippendales'. The latter was founded in Los Angeles in the late 1970s by the owners of the Destiny II nightclub, and the group was named after the Chippendale-style furniture prominent at the club. Certainly, an unexpected cultural connection!

Changing impressions and interpretations of Chippendale's work - across borders and through the centuries - were also key themes of the Annual Symposium of the Furniture History Society (FHS), held in Leeds in April 2018 in partnership with the Chippendale Society. As an international member of the FHS, I was fortunate to access early-bird tickets - a privilege that was only fully appreciated when I discovered tickets to the symposium had sold out in the first morning of their public release. The symposium featured a who's who of international scholars, and represented new cross-disciplinary Chippendale research from experts in furniture history, architecture, interior design, furniture manufacturing, textiles, historic houses, history of the antiques trade, and bibliography. It is difficult to adequately summarise the diversity of the richly illustrated presentations, and there is space to feature only one speaker below. The FHS has recently published the symposium papers in the society journal, *Furniture History* and I recommend this volume to everyone with even a passing interest in Chippendale and 18th century culture.

A memorable symposium paper highlighted how changes in taste have influenced the appreciation of Chippendale's designs over the centuries. Ann Sumner, Historic Collections Advisor at the Harewood House Trust, explained how the work of Chippendale was perceived by 18th century country house visitors. Surviving records of works at Harewood describe the variety of Chippendale's activities there: from the provision of furniture, mirrors and ornaments (including the writing table now displayed at *Temple Newsam House*); the supply of mattresses; and the installation of wall-hangings and curtains. **Fig. 3.** The Chippendale firm is now most often associated with chairs, desks and cabinets. But it was the lavish gilded pier glasses, overmantles,



above, top | (Fig 2.) *Armchair* (in the rococo style, displayed in Leeds), designed by Robert Adam (1728-1792), made by Thomas Chippendale (1718-1779), Gilded beechwood and walnut, with modern scarlet damask upholstery, W.1-1937
© Victoria and Albert Museum, London

left, below | (Fig 3.) *Design for an Overmantle*, in Chippendale Drawings, Vol. 1, circa 1753-62, Thomas Chippendale (1718-1779), black ink and washes, 192 x 184 mm. Rogers Fund 1920, Accession number 20.40.1(69). Image: Metropolitan Museum of Art, New York (CC0 1.0)



bedsteads, girandoles, and luxurious upholstery - as well as the magnificent sums spent - that captured the imaginations of 18th century visitors. **Fig. 4.** The fine Chippendale cabinet-work that is now much admired by visitors to Harewood, was hardly mentioned by 18th century diarists and letter-writers.

Ironically, it was a book, rather than furniture, that initially 'made' Chippendale, and secured his international reputation. In 1754, he published the first edition of *The Gentleman and Cabinet-Maker's Director*, an innovative volume of engraved plates of 'the most Elegant and Useful Designs for Household Furniture'. The brand recognition that resulted, ensured Chippendale's ongoing fame. The Metropolitan Museum of Art, New York, houses the original drawings for the *Director*, and the 2018

exhibition, *Chippendale's Director: The Designs and Legacy of a Furniture Maker*, explored the volume's impact on 18th century furniture making in the US. My visit to this exhibition will be described in Part II of this series on the Chippendale tercentenary celebrations.

LOUISE VOLL BOX is a doctoral candidate (University of Melbourne), studying the print collection of English duchess, Elizabeth Seymour Percy (1716-1776). Box has undertaken research in collections, archives and country houses in the UK, USA and Europe. In 2018 she was the Harold Wright Scholar in the Department of Prints and Drawings at the British Museum. She is presenting an upcoming lecture at The Johnston Collection titled, *PERCEIVING PRINT ROOMS: Commerce, Play & Display* on Tuesday 30 April 2019

above | (Fig 4.) *Harewood Writing Table*, circa 1769-1772, made by Thomas Chippendale (1718-1779), rosewood, tulipwood and gilt bronze, located at Temple Newsam House, Yorkshire.
Image: Leeds Museums and Galleries (CC BY-NC 2.0)

AMERICAN COLONIAL & FEDERAL STYLE FURNITURE

Almost from the get-go when those very first courageous and intrepid settlers raised old England's flag, furniture making became a vibrant and flourishing trade in colonial America.

This was because only the select few could afford the luxury of importing pieces from the Old World. As an aside many an ill-prepared pilgrim literally starved to death in fledgling years of British settlement. So, while the food and living standards were far from ideal, at least up until the very first Thanksgiving celebration, there a never-ending supply of local raw materials. Importantly among these colonists were large numbers of furniture craftsmen. Joiners, turners and jappers, cabinetmakers, carvers, and upholsters, you name it, all migrated to *the land of the free and home of the brave* in droves during the 1600 and 1700s.

Imagine their delight at discovering Northeast white pine and cherry wood from New England; tulip wood and American black walnut from New York and Pennsylvania; yellow pine and cypress from the Deep South. Such new and exciting wood varieties that were simply non-existent in England. These emigrant makers were from various parts of England, bringing with them diverse furnishing styles.

Heckscher notes, *"the earliest American furniture was made in what for want of a more descriptive title, is called the 17th century style. Characteristically heavy, four-square and rectilinear, and often ponderous in form."* Items like cupboards and chests were known as case furniture and often made of oak, and was the work of individuals called joiners. They were craftsmen who specialised in panel-and-frame construction, heavy mortise-and-tenon frames into which thin panel boards were fitted. Often the surfaces of the frames and panels were richly ornamented with low-relief carving, mouldings and applied turnings and sometimes painted decoration. Seating furniture (chairs) and many tables was the job of colonists known as wood turners. A lathe was used to turn the framing members, in combination with rings and urns, and then mortise-and-tenoned the pieces together. This set up was evidenced in the 17th century settlements of Massachusetts, Connecticut, and Pennsylvania.

Political events in England, including the restoration of Charles II in 1660s and later William and Mary's assuming the British throne in 1688, dramatically influenced and transformed furniture styles and may have been influenced by the installation of a Royal Governor during the mid-1680s. Around 1730 colonial American furniture design embraced

what is now known as Queen Anne style. The essence of the style in America was form-curvilinear, self-contained and graceful, with American black walnut the preferred wood. Chairs offered the exemplary example of this style. Following that characteristic S curve - what Hogarth referred to as a line of beauty. While the Chippendale style, the name now afforded to American furniture exhibiting a rococo influence, came onto the scene in the mid-1750s, dominating until well after the American Revolution. Primarily this furniture was known for its architectural forms for case pieces; complex, even jagged, forms for chairs and tables, elaborate naturalistic carving, and cabriole legs with claw and ball feet.

Importantly, American colonial furniture was and continues to be known for its distinctiveness and geographic regionalism. John Hays, *Christie's* American furniture expert attests, *"each port city in the colony had furniture makers whose pieces were quite distinct from those in other port cities."* Today academics, specialists, and connoisseurs alike gain immense enjoyment mapping stylistic changes and variations across different states.

For example, furniture from Newport, Rhode Island, is known for its idiosyncratic block and shell motifs embellishments; while in Philadelphia, one of a kind type of carving; and from Boston, a regional version of the sweeping, serpentine curved mahogany forms of the English rococo, called *bombé*.

Newport block front, shell-decorated furniture is now considered an icon of American pre-revolutionary furniture design and innovation. The style is considered quite independent from other European fashions that had infiltrated other colonies i.e. the Queen Anne Baroque and Chippendale styles. Consequently, it has now come to be seen as the artistic embodiment of the political struggles of that period; new taxes levied on the colonists without political representation by British parliament was one obvious motivating force.

In the twenty years prior to the Revolution, Newport had nearly as many furniture craftsmen as Boston. Most were engaged in making stock and standard desks and tables for export to New York and the West Indies. However, it was the costly bespoke furniture commissioned by the mercantile elite of Newport and nearby Providence that is now classified as Newport furniture, in the US antique trade. Two intermarried families of



Quaker cabinetmakers created a considerable amount of these pieces: the Townsends and the Goddards. Obviously proud of their achievements this clan of furniture makers signed and dated pieces by members, which now provides an invaluable document for the progression of styles.

The Queen Anne style was established in Newport in the mid-1740s with high chests, dressing tables, and tea tables, all delicate and angular and with pointed slipper feet. The English Chippendale style had little influence on Newport furniture. John Goddard is reported to have owned a copy of Chippendale's *Director*. Instead a Boston block-front treatment was reinterpreted, emerging as a unique Newport version: a lobed shell crowning the blocking. There are a number of examples in *The Kaufman Collection* including a chest on chest, quite distinct from The Johnston Collection's own example of *chest on chest* English mahogany neoclassical style. The Metropolitan Museum of Art also has an impressive compendium of Newport furniture including a chest of drawers with the unique block and shell motif.

Gardiner Greene's *bombé* chest of drawers, currently on show in The Metropolitan Museum of Art's American wing, is an outstanding illustration of *bombé* style that flourished in

Boston. Described by Hays as "*one of the greatest treasures to survive from Colonial America*" it was created just before American Revolution when the wealth and prosperity of Boston's merchant elite, and in other colonial port cities was being shown off by outstanding examples of furniture, each very distinct according to what city the consumer resided in. Bostonians loved *bombé* pieces. The distinctive Boston foot, which unlike Newport and Philadelphia, the talons (bird of prey claws) are pulled back, was a unique characteristic of Boston cabinet making. This detail may be contrasted to the four dragon paws claw and ball feet which feature on the Collection's stylish English *games table*, circa 1750-1770 (A0090-1989). This particular chest was obviously meant for show conveying, not only the owner, Bostonian, Gardiner Greene's immense wealth and cultural sophistication, but to delight and inspire his guests enjoying the Greene's hospitality at their magnificent harbour side residence.

In other American colonies, predominately Loyalist New York along with the cabinet making centres of the 'gallant South,' like Williamsburg, Virginia and Charlestown, South Carolina, makers slavishly adhered to English design with minimal stylistic change. As a result, colonial furniture from these cities



was not as coveted or prized by antique dealers and collectors when the fashion for acquiring early American furniture gained momentum after the centennial celebrations of American Independence in 1876 and into the early years of the 20th century. This is when all those “old money Yankee Doodle types” really started being exposed to the joys of antiques and collecting.

Likewise, in the south, including the two major cabinet making centres of Williamsburg, Virginia; and Charlestown, South Carolina, locally produced pieces largely followed English form, with the majority of choice pieces largely thought to have been imported from England.

The American colonial era ended with the Declaration of Independence in 1776. However, American cabinetmakers continued to produce regionally distinct pieces of furniture in the older pre-revolutionary styles until about 1790. The war understandably disrupted normal commerce, and the business of cabinet making came to a near standstill in the years between 1775 and 1783. Furniture makers took up arms, like Benjamin Frothingham (1734 –1809) of Charlestown, Massachusetts, and Thomas Affleck (1740–1795) of Philadelphia among them, Frothingham as a Patriot, Affleck as a Loyalist. After the Paris peace treaty was signed in 1783, some cabinetmakers abandoned their businesses altogether; others were keen to down their rifles and guns for their hammers and saws and pick up from where they had left off.

The ratification of the American Constitution in 1788 coincided with the appearance in London of two illustrated furniture books: *The Cabinet-Makers London Book of Prices*, and *Designs of Cabinet Work and George Hepplewhite's Cabinet-Maker and Upholsterer's Guide*. These two tomes, interpreted Adam neoclassicism, making it available to the upwardly mobile middle-classes, had their own revolutionary effect on American furniture designers and consumers. Just as in England, the style, characterised by pared back straight lines, simple geometric shapes, and veneered and inlaid surfaces, was enthusiastically taken up by a whole new generation. Suggesting while politically and socially the Yanks were eager to cut the apron strings with mother England, when it came to modern furniture design trends, they were arguably less so. Though neoclassicism style is known in America as the Federal style.

The convex mirror was first introduced to America around 1800. The Kauffman Collection's convex mirror, circa 1810-1825 (acc no 83.10) is a particularly fine example. Adamesque in its ornamentation, with neoclassical and Empire embellishments. The circular frame around the mirror is made of layers of pine laid in a brickwork fashion to form the circle. The eagle, quiver and bow, and leafage are applied to a shaft attached to the frame. The bow tied decorative leaf work at the base of the mirror is also applied to a shaft attached to the frame. The seahorses (hippocampi) and flowers are attached by metal pins. The style of decoration, the white pine frame and



composition ornaments hints at a New York attribution. The mirror has a balanced and organic look; the handling of the quiver and bow under the eagle shows the craftsman's effort to maintain compositional balance. The quiver and bow design is weighted to the left. The eagle's presence may at first glance suggest the Great Seal of the United States - i.e. the bald eagle with outstretched wings. Pictorial motifs and marquetry, when extant, on Federal style furniture often subtly referenced the new American federal government.

However, frequent visitors to *Fairhall* will be familiar with The Johnston Collection's two English convex mirrors which also sport eagles and are often referenced to British might and courage during The Battle of Trafalgar (1805) and specifically Lord Nelson, paying the ultimate sacrifice for King and Country. The presence of eagles alone does not confirm the American origin of the mirror; rather the white pine wood does, being the preferred wood for gilding and carving throughout the former colonies by then new states.

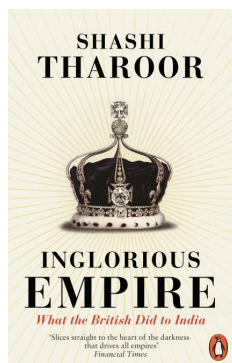
A more accurate example of stylistic federal furniture design and motifs is the famous Seymour mahogany Oval Office long case clock that has lived through many American administrations since the presidency of Gerald Ford. In 2011 the infamous clock featured in the background of a photograph of President Barack Obama 'handpassing' an AFL football to then Australian Prime Minister Julia Gillard. John (1738-1818) and Thomas (1771-1847) Seymour, were a father and son team of American cabinetmakers of immigrant origins, who perfected their craft during one of the most pivotal moments in American history. They created truly iconic pieces of furniture, and are considered master cabinetmakers in the Federal style.

The MET also has a near identical Seymour clock and a striking sideboard by the design duo, featuring the veneering of the tambour doors with alternating strips of light and dark woods - a pattern associated with desks and sideboards from the Seymour shop.

CHARLES FRENCH

BOOK REVIEWS

INGLORIOUS EMPIRE



This concise book looks at the Indian experience of colonisation and the legacy of the Raj. The author begins with the point that the land which the British East India Company conquered was not primitive or barren. Music, poetry, literature and the sciences flourished, beautiful buildings had been built and a banking system was well established.

Trade flourished by land and sea - the finest cottons and silks were exported in Indian built ships, as were ceramics and exquisite jewellery. However, for most of the colonial era Indian manufacturing was dispossessed and precious stones, particularly diamonds, were shipped back to England in vast quantities.

The brutal nature of early British rule and the expansion of power brought about massive changes in the system of governance. Rulers broadly accepted by their people were removed destroying centuries of local government and destroying the relationships between rulers and subjects. Under the Raj there was the sense that the Indians were being ruled for their own good; decisions were based on rules rather than knowledge of the country and its various peoples. The caste system was re-moulded whilst the British policy of communal division, to facilitate the continuance of imperial rule, fomented religious division which led to the horrors of Partition.

The British had little or no interest in the wellbeing of their subjects, they built no hospitals for them and provided little education. The barriers were not just social or racial but ones of motive and self-interest. Even well-educated Indians were barred from high positions in the civil service and the judiciary, though the gift of English language is probably the most valuable legacy to India.

Whilst acknowledging that the British are not to blame for all that is wrong in India today, that many mistakes have been made since Independence and continue, the author raises the questions - what would the Indian sub-continent look like today and would its rise to an economic power have happened sooner without the advent of colonialism?

An absorbing, well-reasoned book which concludes with reference to world-wide colonialism which created a global hierarchy of economic, physical and cultural power the effects of which still resonate today.

DENISE FARMERY

THAROOR, Shashi, *INGLORIOUS EMPIRE: What the British did to India*, Penguin Books, London, 2017

THE FAVOURITE



If Sarah Churchill (nee Jennings) had been born in the last 50 years she would have been applauded as a high flier in either finance or politics though possibly brought low by her temper and her inability to consider any other opinion but her own. However, being born, in 1660, into the minor gentry she was constrained and frustrated by her gender and the society in which she lived throughout her life.

This is an excellent biography of a fascinating and complex woman probably best known for her intimate relationship with Queen Anne and the building of Blenheim Palace. Sarah was one of a number of favourites who shared Anne's bed but their relationship became particularly volatile after Anne became Queen when Sarah's position was threatened by her cousin Abigail Masham and later, Lady Somerset.

Politics were at the root of Sarah and Anne's differences - Sarah supported the Whig party and needed it in power to ensure supply to the English Army fighting in Europe under Lord Marlborough. Anne never forgave or forgot Sarah's bullying; love and the long friendship died and by 1710 Abigail had supplanted Sarah. Abigail, heavily influenced by Lord Harley, was persuading Anne to support the Tory Party which led to some of Sarah's most vitriolic and undiplomatic letters - veiled threats of blackmail and demands to see Anne were not well received.

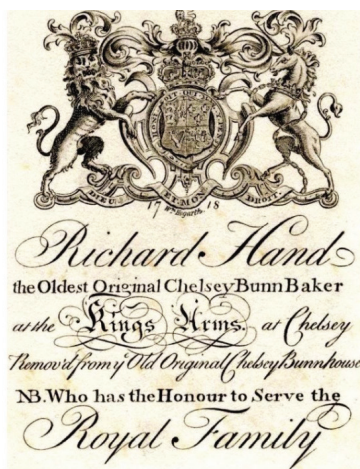
To all intents and purposes Sarah retired from Court, though appearing occasionally with Anne in processions through London to celebrate Lord Marlborough's victories, but she didn't go quietly. Letters flew off her pen - maintaining her support of the Whig Party whilst championing her husband, a man she both loved and respected. The close marital bond between them was unusual at this time and in some respects led to the estrangement between Sarah and her daughters.

After the Duke's death Sarah spent much of her retirement interfering in the lives of her grandchildren, editing her papers and writing her personal and political memoirs including a biography of Queen Anne, from the favourite's point of view of course!!!

Ophelia Field, *The Favourite*, (Weidenfeld & Nicolson, London, first published 2002, revised edition 2018)

THE CHELSEA BUN

*Fragrant as honey and sweeter in taste!
As flaky and white as if baked by the light,
As the flesh of an infant soft, doughy and slight.*



An anonymous local poet was moved to extremes of gastronomic praise for the Chelsea Bun which was first created around 1700 at the Chelsea Bun House, a bakery situated near Ranelagh Pleasure Gardens, in an area which is now classified more as Pimlico than Chelsea.

The bakery's proprietor was Richard Hand,

colloquially known as 'Captain Bun' and all manner of buns were part of the selection, but the Chelsea bun as we know it was the crowd pleaser. Unpeeling the flaky rounds to reveal an abundance of fruit or simply biting a mouthful through the sweetly spicy layers, these buns are still tempting us today as then when they were renowned to have tempted royalty. The royal family and other aristocrats often visited the bakery with Queen Charlotte gifting Mrs Hand with a silver half gallon mug with five guineas.

The buns were a favourite with the working classes too and their popularity rivalled hot cross buns on Good Friday, being the custom to buy both buns from the Chelsea Bun House. Large crowds would gather on the Five Fields (currently Eaton and Belgrave Squares), to await the opening of the bakery at 3 am. Due to the enormous and unruly crowds – controlled by a large police presence - the buns were sold only through the openings in the shutters. Chelsea buns, like many fruit and spice buns were closely associated with the religious festivals of Good Friday through to Whitsuntide.

In 1850, local baker Joseph Tuck (of tuck shop fame) created a popular variation which he named the Hackney bun. The recipe is much the same, but the dried fruit is first soaked in brandy, much as is done for a rich fruit cake recipe.

Although these delightful 18th century buns were light and flaky, today's recipes are more substantial.



CHELSEA BUN RECIPE MAKES 9

200 ml milk
60 g butter
450 g plain white flour
2 tbsp caster sugar
5 g powdered yeast
1 egg, lightly beaten
Zest of 1 lemon
1 tsp mixed spice
1 tsp salt

FOR THE FILLING:
30 g softened butter
35 g soft brown sugar
100 g currants

FOR THE GLAZE:
2 tbsp caster sugar
1 tbsp milk
2 tbsp demerara sugar

Put the milk and butter in a small pan, heat gently to just melt the butter. Meanwhile, put the flour and sugar into a large mixing bowl and whisk to combine. Whisk the yeast in to the flour mixture, then pour in the warm milk and butter, and the egg. Stir to combine into a soft dough, then mix in the zest, spice and salt.

Turn the dough on to a clean surface and knead well for about 10 minutes, until smooth and elastic. Put into a greased bowl, cover and leave in a draught free place until doubled in size (one-two hours). Grease a 27 cm square tin.

Punch down the dough on a lightly floured surface then roll out to a rectangle about 25 x 35 cm, making sure the longer side is facing you. Smear the butter across the surface, then scatter evenly with the sugar and currants.

Press the long end nearest you down on the work surface, then grab the other long end and roll towards you as tightly as possible. Using a sharp knife (or taut fishing line), pressing down on the sausage as little as possible, cut into nine pieces.

Arrange in the tin, evenly spaced out and not too close to each other or the edges, then cover and leave to prove until they are touching each other, 30-45 minutes. Meanwhile, heat the oven to 200 °C.

Bake for 20-25 minutes until golden, covering with foil if the fruit starts to burn. Meanwhile warm the milk in a small pan and dissolve the caster sugar in it. When the buns come out of the oven, brush immediately with this glaze and scatter with demerara sugar. Allow to cool before tearing apart. Best eaten on the day they are made – as if you would wait to try these decidedly delectable treats!

SUPPORTERS & CHAMPIONS NIGHT

The Volunteers Annual Night Out was held on Thursday 22 November 2018

Certificates of appreciation presented to

AMBASSADORS | 10 YEARS

John Brookes

Bill Davis

Andrew Dixon

VOLUNTEERS | 10 YEARS

Wendy Babiolakis

VOLUNTEERS | 5 YEARS

Maggie Milsom

Robbie Brooks

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

Certificate recipients absent on the night: John Brookes, Bill Davis, Andrew Dixon, and Robbie Brooks.

Marguerite Bell, Helen Silvasich, Helen Hunwick



Wendy Babiolakis, Peter Watts



Maggie Milsom, Peter Watts



Robbie Brooks



John Brookes, Bill Davis, Andrew Dixon, Robbie Brooks



Chris Symons, Alec Chan



Eugene Barilo Von Reisberg, Angela Tandori



Fil Natarelli, Lisa Arrowsmith



Peter Nankervis, Sandra Bowen, Julie Nankervis, Lise Rogers



Maggie Milsom, Peter Watts, Wendy Babiakakis



Peter & Julie Nankervis



Helen Hunwick, Marguerite Bell, Helen Silvasich



Peter Watts



Sandra Bowen, Lise Rogers

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:



ARCHITECTURAL TOUR & TALK | GERMAN LUTHERAN CHURCH OF EAST MELBOURNE February 2019

Enjoy a personal guided tour of the German Evangelical Lutheran Church of Melbourne, one of the oldest churches in Melbourne.



DISCOVER | THE HELLENIC MUSEUM March 2019

Join us as we visit one of the country's landmark buildings, the former Royal Mint building, and view the Hellenic Museum's collections spanning over 8,000 years of Hellenic history.



FIRST FRIDAY BOOK CLUB | THE GOLDFINCH BY DONNA TARTT March 2019

Book Club starts the year with Pulitzer Prize for Fiction winner, *The Goldfinch* by Donna Tartt. A big novel, with art at its centre, it examines the infinite beauty in a small masterpiece by Carel Fabritius (1622-1654) together with the tragedy of loss through violence.



FIRST FRIDAY BOOK CLUB | RENOIR'S DANCER BY CATHERINE HEWITT May 2019

Renoir's Dancer, Suzanne Valadon was born in 1865, the daughter of a provincial laundrymaid. At 15 she found a role as an artist's model, becoming the favourite of Renoir as both model and mistress. She appears in two of his most famous paintings, *Dance in the City* (1883) and *Dance at Bougival* (1883).

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

Susie Brookes	Lesley Gerrish
Susie Gerritsen	Louella Lawless
Christine Meek	Paul Nolan
Monica van Reyk	Louise Saxton
Lyn Smith	Judy Stephens
Ross Williams	

HONORARY LIFE MEMBERS

Roger C H Brookes	Lynne Dowling
Andrew Dixon	June Kenrick
Anthony Knight OAM	Kay Miller
Meg Simpson	

LIFE MEMBER

Elizabeth Cripps

THE FRIENDS EXCLUSIVE CHRISTMAS PARTY DECEMBER 2018

The Friends Committee welcomed members to a wonderful private residence, as the setting for their Annual Christmas Party, on Thursday 6 December 2018.

Barbard Beard, Margery James



Sue O'Flynn, Mary Bourne, Judy Williams, Curtis Waibel,



Patrick Watson, Phil Trinca, Cathy Trinca

Gary Plover, Michael Kirwan, Nicole Yapp, Maurie Dean



Jane Morris, Mary Bourne



James Baxter, Robert Craig

Damian Roberts, Lee Barr, Sue Logie-Smith



Anna Paule, Liz Anderson, Patrick Watson, Curtis Waibel

Diane Renou, Christine Bell



Robert Thomson, Sue O'Flynn



Helen Hunwick, Helen Silvasich



Hugh Ratten, Christina Neale, Maxine Sindler



Nicole Yapp, Eugenia Mitrakas, Julie Nicholson



Elizabeth Douglas, Penny McCasker, Georgia Hutchison



Peter Gray, Colette Gray, Alan Hamilton



JACKIE, JEWELS & GIN

AN EXCLUSIVE EVENING SOIREE AND
"THE FRIENDS @ 20" FUNDRAISER

THURSDAY 27 MARCH 2019 | 6:00 PM TO 8:30 PM

The Friends of The Johnston Collection along with Adrian Dickens of CircaAD Jewels and Four Pillars Gin invite you to an exclusive evening soirée of JACKIE, JEWELS & GIN.

Join Adrian Dickens as he introduces us to some tantalising jewels from his remarkable annual curated collection of individual pieces and talks precious jewels and their crafting. Enjoy expertly distilled Four Pillars Gin classic cocktails themed to recollect the everlasting sensibility and refined aesthetic of Jackie O.

This is a unique opportunity to hear in-depth from Adrian Dickens about exquisite jewellery that combine craftsmanship and captivating designs.

There will be pieces to see and handle. All pieces will be for sale and a 10% donation for each sale will be donated to

"The Friends @ 20" fundraising campaign. Cocktails and light refreshments will be served.

ADRIAN DICKENS regularly gives talks and presentations nationally and internationally. He has managed some of Australia's fine jewellery houses and now runs CircaAD Jewels.

Tickets include a \$50 tax deductible gift donation. All donations and profits raised at this event will go directly towards the acquisition of a Bow porcelain factory, figure of Kitty Clive, England, circa 1750 to mark the milestone of "The Friends @ 20" and their ongoing support of TJC.

PROUDLY EST. 2013



FOUR PILLARS

SMALL AUSTRALIAN
DISTILLERY

‘THE FRIENDS AT 20’

Throughout the year we celebrate ‘The Friends at 20’ and all the extraordinary contributions they have made since they were first established in May 1999.

In 2009, ‘The Friends at 10’ acquired a very special Samuel Bell, Pomona Works, glazed redware *teapot*, England, circa 1740-45 (A1269-2010) to add to the Collection (see *The Friends Newsletter*, No 42, Winter 2010).

To mark this year’s milestone, a number of special events are being organised to support the acquisition of a Bow porcelain factory, *figure of Kitty Clive*, England, circa 1750, as a pair to the recent acquisition of the *figure of Henry Woodward* (A1416-2018) purchased with funds provided by the 25th Anniversary Porcelain Fund and by the Nina Stanton 18th Century Porcelain Bequest.

English porcelain of the 18th century was a key collecting interest of our benefactor William Johnston and forms a large part of the collection. The Bow porcelain factory (active circa 1747–64, closed 1776) was originally located near Bow, in London but by 1749 it had moved to ‘New Canton’, its new factory, sited east of the River Lea. Along with the Chelsea porcelain factory, Bow competed in the manufacture of early soft-paste porcelain in Great Britain.

English porcelain factories made many figures after well-known actors and actresses. They were probably intended to be displayed on wall brackets or larger pieces of furniture in domestic interiors. Advertisements placed by the Bow porcelain factory, mention their use on ‘Mantel-pieces’ and ladies’ dressing tables. Both these figures of Henry Woodward and Kitty Clive are frontally posed, so they were probably displayed against a wall or on a mantelpiece.

The English theatrical figures *Kitty Clive* (as “the Fine Lady”) and *Henry Woodward* (as ‘the Fine Gentleman’) are based on the actor, playwright, theatre manager and producer David Garrick’s mythological burlesque *Lethe*, (1750–52) and, are probably the earliest full-length portrait figures in English porcelain and some of the earliest examples of Bow porcelain production.

The Friends continue to play a vital role in the life of the Collection and support the museum in so many practical ways. All donations and profits of ‘The Friends @ 20’ special events will go directly towards the acquisition of a Bow porcelain factory, *figure of Kitty Clive*.

top | after a mezzotint by James McArdell (English, 1728-1765)
based on a drawing by Francis Hayman (English, 1708-1776)
Bow porcelain factory (active circa 1747-1764, closed 1776), Bow, London
figure of Henry Woodward as “The Fine Gentleman”, England, circa 1750
porcelain (soft-paste) | 255 x 110 mm (10.0 x 4.7 in)
The Johnston Collection (A1416-2018)

right | Bow porcelain factory (active circa 1747-1764, closed 1776), Bow, London
figure of Kitty Clive (in her role as a ‘Fine Lady’), England, circa 1750
porcelain (soft-paste) | around 255 x 110 mm (circa 10.0 x 4.7 in)
purchased with funds provided by Nina Stanton 18th Century Porcelain Bequest and donors to The 25th Anniversary Porcelain Fund – The Friends of The Johnston Collection, Lesley Alway, Carmela and Roger Arturi-Phillips, Wendy and Mano Babioulakis, Dani and John Balmford, Christine Barnes, Deirdre and Alan Basham, Sylvia Black, Warren Blackwell, Louise Box, Roger Brookes, Robbie Brooks, Merell and Marshall Browne, Jenny Carty, Maggie Cash and Bob Garlock, Isobel and Tony Cassidy, Rosemary Charleston, Annette Cooper, Lois Dale, Ellen Dickison, Lynne Dowling, Christine Downer and Liz Cromwell, Joan and John Dwyer, Helen East, Diana English, Anne Ferguson, Annette Fothergill, David and Julia Francis, Pamela and Kevin Gates, Janette Gething, Toni Glasson and Dermot Monahan, Marg Goodall, Judi and Jeff Graham, Sharon and Joe Groher, Natalie Handsjuk, Yvonne Hildebrand and Rodney McKenzie, Helen Hunwick and Joseph Borg, Karina and Sholto James, Barb Joyce, Michael and Mary Joyce, Cheryl Justin, Anne Neri Carole Richards Sandra Richards, Zara Kimpton OAM, Gillian Lambert, Paddy and John Leach, Lyn Maloney, Bruce McBrien OAM, Mr and Mrs Ian McFarling, Martina McKinlay, Patricia Moran, Susan Manning, Dorothy and Laurie Morgan, Barbara Morgan, Shirley Murdoch, Allan and Maria Myers, Jocelyn Ng, Posey O’Collins, Millie Edwards, Russell Oke, Janet Park, Helen and Bryan Raftis, Geoff Richards, Sharyn Richmond, Elspeth Riggall, Val Riley, Gwenda Robb, Nerida Samson, Margaret Sexton, Helen Silvasich, Anita Simon, Marjorie and Geoffrey Sinclair, Mr and Mrs Chris Snook, Emily Sreco, Joan Waters, Nina Stanton, Wendy Stephens, Peter Struthers, Susanne Sweetland, Peter and Patricia Walsh, Kenneth W Watkins, Danielle Wood



OPENING DOORS:

DONATE TO 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
www.johnstoncollection.org/donate
 +61 (03) 9416 2515

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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

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: / CCV:

Signature: _____

☐ I / We would like to make a bank transfer donation

Westpac 360 Collins St, Melbourne

BSB: 033 157 Account: 403 589

Account name: The WR Johnston Trust

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 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.



THANKS

Major Sponsor

**PUNT
ROAD**
YARRA VALLEY

Major Partner

The Friends of
The Johnston Collection

Volunteer Support

Majorie May Kingston
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Collection Support

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Andrew Dixon
Nina Stanton

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Merell Browne MDIA
Alwynne Jona OAM
Nina Stanton

In Kind Support

Christine Bell
Peter Gray

sn@p
print design websites
Abbotsford / Richmond

Q
THE LETTER

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)

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 May Kingston Trust +

Mr CH (Roger) Brookes +

Chippendale

10000 +

Sirius Foundation Ltd +

Lisa & Neil Arrowsmith +

Anne & Graham Hodges +

The Sir Wilfred Brookes Charitable Trust +

Christine Bell +

Chelsea

5000 +

Maggie Cash +

Andrew Dixon +

Robyn & Bill Ives +

Lady Potter AC

Sheraton

1000 +

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

Paulene & Graeme Blackman AO +
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 +
Vivien & Graham Knowles +
Dorothy Morgan +
Rosemary Stipanov +
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Kate Shelmerdine
Robert Thomson & Hugh Ratten +
Catherine & Philip Trinca +
Peter Walsh +
Jo & Peter Watts AM +

Coalport®

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anonymous (1+)
James Baxter +
Marguerite Bell +
Jahn Buhrman +
Jenny Carty +

Bronwen Cavallo +
Loreen & John Chambers +
Sally Cooper +
Joe & Sharon Groher +
Ruth & Frank Hargrave +

Pamela Hartmann +
Irene Irvine +
Donna Jones +
Zara Kimpton OAM +
Sue Logie-Smith +

Julie Nicholson
Patricia Nilsson +
Rosemary (Posey) O'Collins +
Anna & Terry Paule +
P Anthony Preston

Rae Szuch
Margaret Toomey +
Bruce Trethowan
Virginia Walsh

Other

anonymous (1)
Chandra Altoff
Bill Anderson
Wendy & Mana Babioulakis
Pamela Bailie Palmer +
Barbara Beard +
Mary & David Bourne
Patricia Brennan
John Brookes
Deirdre & William (Bill) Brown
Trevor Burnard
Sheila Butler +
Ruth & Graeme Caple
Patricia Case
Mary Ryllis Clark
Caroline Cook
Ken Courts
Robert Craig
Bernard Crosbie
Marlene Crowther
Sofia Cuckovic

Helen Dale
Suzanne Davies
William (Bill) Davis
Kaye Di Carlo
Adrian Dickens +
Martine Dodd
Diana Dolan +
Jackie Donohue
Diana & Gregor Dougall
Kim Durban
Dorothy Edwards
Denise & John Farmery +
Ely Finch
Susan Fincham
Sai-Wai Foo
Kate Furnell
Vida Gaigalas
Keira Gee +
Janie Gibson
Maxine Glennan
Allan Hamilton +
Natalie Handsjuk

Julia Hare
Darren Head +
Jacqueline Healy
Wendy Heatley
Elaine Zhu & Ben Hodgetts
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Georgia Hutchison
Karen Inge
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John Wakefield
& Gary Jenkins
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Patricia Kelsall
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Lezel Kriek
Gillian Lambert +
Caroline Lannan
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Eugenia Mitras
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Wilma Oxley +
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Maurie Dean & Tony Peters
Jamie-Lee Petty
Lisbeth Phillips +
Barbara Porter
Anne Preston Flint +
Janet Puschenjak
Jesse Raaen +
Lynne Redman

Sue Rees
Diana Renou
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Elspeth Riggall +
Anne Riseborough +
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Teresa Savage
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Susan Scollay
Jane Scott
Padmini Sebastian
Jennifer Shaw
Miffi Sheedy
William Shephard
Sue Simmons
Maxine Sindler
Pamela Spradbery +
Mark Stephenson
Jeffrey Stilwell
Fay Stokes
Richard Stuart-Smith +

Christine Sweeney
Sue Sweetland
Anne Sylvester
Deborah Thomson
Louise Tierney
Marjorie Todd
Kerry Viksne +
Jodie & Mark Vogt
Julie Walsh
Jane Walters +
Bernice Weller
Roslyn Wells
Linda Wheeler
Susan E. Williams +
Judy Williams
Leanne Willson
Joanne Willson
Margaret Ygoa +
Bill Young

Correct as of 1 September 2018

+ Foundation Donor 2015

Read more about our donor programs and sponsorship opportunities at www.johnstoncollection.org/donate

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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 programs of the Collection.

GENERAL DONATIONS

anonymous (13)	Kevin & Pamela Gates	Anne Preston-Flint
Marjorie May Kingston Charitable Trust	Lesley Gerrish + Marg Goodall	Kay Rankin + Diane Reidie
Teresa and William Allen + Bill Anderson	Patricia Hamilton + Melissa Hebbard	Diana Renou
Elizabeth Anderson-Ovenden	Helen Hunwick	Margery Renwick + Geoffrey Richards + Elspeth Riggall + Judy Roach
Carmela & Roger Arturi Phillips	Georgia Hutchison + Irene Irvine	Prue Roberts
Stella Axarlis	Margaret Joseph	Marie & Dominic Romeo
Wendy Babioulakis	Zara Kimpton OAM + Richard Knight & James Baxter	Jennifer Ross
Eugene Barilo von Reisberg	Irene Kearsey + Graham & Vivienne Knowles	Susan Scollay
Susan Barker + Christine Bell	Mary & Doug Leggett + Margaret Leonard	Merrill Shulkes
Peter Bennett	Rosemary Lloyd	Helen Silvasich
Paulette Bisley + Mary & David Bourne + Louise Box	Sue & Rob Logie-Smith + Carole & James McCormick + Patricia McCallum	Maree Silver
Clive H (Roger) Brookes	Patricia McKenzie	Anita Simons
Susie Brookes + Patricia Buchanan	Louise Mackinnon + Lyn Maloney + Heather Mallinson	Lorraine Simmons
Jahn Buhrman + Heather Campbell	Rosemary Maxwell	Maxine Sindler + Emily Sinfield
Jenny Carty	Andrea & John Maynard	Judy Sloggett
Margaret Cash	Leonie & Greg Moran	Marilyn & Charles Smith
Bronwen Cavallo	Diana Morgan	Pamela Spradbery
Loreen & John Chambers	Jane Morris	Rosie & Matthew Stipanov + Christine Sweeney + Sue Sweetland + Ann Sylvester + Robert Thomson & Hugh Ratten
Robert Craig + Benedict Davies + Bernadette Dennis + Carol des Cognets + Diana Dougall	Julie Nicholson & Bernard Crosbie + Posie O'Collins	Jean Verwey + Julie Walsh + Gabrielle Walters
Adrian Dickens + Gabrielle Eager	Judith O'Neill	Jane Walters
Anne Ferguson + Annette Fothergill	Russell Oke + Susan Perry	Bernice Weller
	Margaret Picken	Michele Williams + Elizabeth Wright
	Lady Potter AC	

REFERENCE LIBRARY ACQUISITION FUND

Clive H (Roger) Brookes	Geoffrey Richards + Christine Sweeney
Heather Mallinson +	Pamela Spradbery +

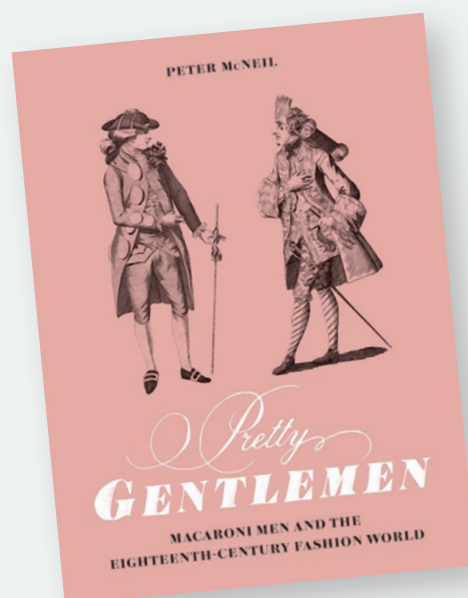
CONSERVATION PROJECT (CHANDELIER CONSERVATION TREATMENT)

Bill Anderson	Julia Hare +	Sue O'Flynn
Robbie & Ron Brooks	Melissa Hebbard	Maree Silver
Jahn Buhrman +	Irene Kearsey	Christine Sweeney
Isobel Cassidy	Heather Mallinson +	Robert Thomson and Hugh Ratten
Bernadette Dennis	Andrea & John Maynard	

OPENING DOORS CAMPAIGN

Bill Anderson	Donna Hoyle & Martin Keay	Sue O'Flynn
Pamela Bailie Palmer	Vivien Knowles	Geoffrey Richards
Julia Hare	Heather Mallinson	Ann Sylvester
Irene Irvine		Christine Sweeney

+ made donation in 2018/19 | correct as of 1 October 2018



ANOTHER LOVE STORY WITH FASHION

A big shout out to Peter McNeil to congratulate him on the recent publication of *PRETTY GENTLEMEN: Macaroni Men and the Eighteenth-Century Fashion World*.

Peter McNeil is long-time supporter of The Johnston Collection and has been a regular contributor to our lecture program since 2012. Included in *PRETTY GENTLEMEN* is an illustration of our Derby porcelain factory, figure (*The Hairdresser*), England, circa 1780. It is wonderful see our works published and acknowledged to a greater readership and audience.

right | Derby porcelain factory (maker) est. circa 1748-1848 (Bloor period 1775-80) after Sevres figures by Étienne-Maurice Falconet (French, 1716-1791) after paintings or engravings *The Grand Toilette* (circa 1775) by Francois Boucher figure (*The Hairdresser*), England, circa 1780 porcelain (unglazed) 177 x 185 mm The Johnston Collection (A1191-1998, purchase)



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:

+61 (3) 9416 2515 | donate@johnstoncollection.org | www.johnstoncollection.org

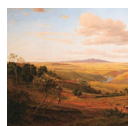
ADFAS LECTURES

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.**

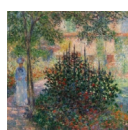
ADFAS MELBOURNE

For ADFAS Melbourne contact | Rosa Carter (03) 9817 4647
The Melbourne branch holds its lectures in the Theatre, The University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn, Wednesdays at 8.00 pm SHARP



**EUGENE VON GUERARD:
THE QUEST FOR HIS MASTERPIECE
2 APRIL 2019 | GEOFFREY EDWARDS**

Just four years after this great Colonial artist arrived in Australia he painted 'View of Geelong' – a triumph of the German Romantic style. We trace its acquisition by Andrew Lloyd Webber and the hair-raising campaign to secure it for the Geelong Art Gallery.



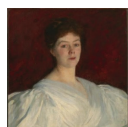
**THE GARDENS OF IMPRESSIONISM
MARTIN HEARD | 14 MAY 2019**

Monet's love for painting and gardening were shared by his artist friends and fellow Impressionists: Frédéric Bazille, Auguste Renoir, Camille Pissarro, and in particular, Gustave Caillebotte.



THE POLITICS OF PORCELAIN IN 18TH CENTURY FRANCE | MATTHEW MARTIN | 11 JUNE 2019

The porcelain products of the Manufacture Royale de Sèvres as well as being objects of refined artistry and technical sophistication played an essential role in the statecraft of the Ancien Régime of France.

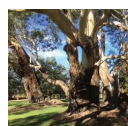


**BREECHES, BONNETS & BAGS
ROSALIND WHYTE | 9 JULY 2019**

From the Middle Ages, Sumptuary Laws in England prescribed what one could wear according to social status. We have fun exploring the wildest extremes of fashion through the ages.

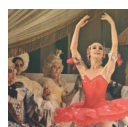
ADFAS YARRA

For ADFAS Yarra contact | Helen Hunwick (03) 9836 3290
ADFAS YARRA lectures are held at the Theatre, Glen Eira Town Hall, Cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162
Morning Lectures: 10.00am | Afternoon Lectures: 1.30pm



**EXCURSION: SECRET GARDENS OF KYNETON
THURSDAY 7 MARCH 2019**

First, we visit a country garden, Stone Hill, where a swathe of perennials under ancient red gums overlooks atmospheric Hanging Rock. Then, a roving morning tea at one of the many cafes in Piper Street Kyneton. Close by are two very different gardens on challenging sites which have both featured on ABC's 'Dream Gardens'. Finally, Mica Grange where distant views, funky sculptures and dry climate plantings make a delightful setting for a relaxed lunch.



**THE BALLET RUSSES
ROBIN HAIG | THURSDAY 4 APRIL 2019**

Ballerina, choreographer and lecturer, Robin will enthral us with stories of the fabulously innovative Ballet Russes and the astonishingly creative characters who produced and fostered this movement – Diaghilev, Pavlova, Nijinsky, Picasso, Stravinsky and Cocteau – artistic masters who collaborated in the early 20th century and whose visions continue to inspire today.



**FRIDA KAHLO & DIEGO RIVERA:
THE GOLDEN AGE OF MEXICAN PAINTING
CHLOE SAYER | THURSDAY 2 MAY 2019**

A regular ADFAS guest, Chloe is an independent scholar, author and curator, specialising in the art and culture of Latin America. She has contributed to many well-known BBC documentaries. Her lecture will explore the different ways Frida Kahlo & Diego Rivera helped shape the cultural identity of 20th century Mexico and how together they made Mexico a magnet for the rest of the world.

REFERENCES

CHASING CHIPPENDALE P 17

RECOMMENDED READING:

Adam Bowett and James Lomax, *Thomas Chippendale 1718-1779: A Celebration of British Craftsmanship and Design*, exhibition catalogue, Leeds: The Chippendale Society, 2018.
Furniture History: The Journal of The Furniture History Society (Chippendale Special Issue), Vol. LIV, 2018.
Judith Goodison, *The Life of Thomas Chippendale Junior*, London: Philip Wilson, 2017.
Morrison H. Heckscher, *Chippendale's Director: A Manifesto of Furniture Design*, New York: The Metropolitan Museum of Art, 2018.

RECOMMENDED WEBSITES (ACCESSED 7 JANUARY 2019):

The Chippendale Tercentenary chippendale300.co.uk/
The Yorkshire Chippendale Trail thechippendalesociety.co.uk/yorkshire-trail/
The Chippendale Society thechippendalesociety.co.uk/
The Furniture History Society furniturehistorysociety.org/
British and Irish Furniture Makers Online bifmo.data.history.ac.uk/

AMERICAN COLONIAL & FEDERAL STYLE FURNITURE P 20

REFERENCES:

Christies (2018), 'Collecting guide: Key periods of American furniture,' <<https://www.christies.com/features/Collecting-Guide-American-Furniture-7617-1.aspx>>, (accessed 20th January 2019).
Christies (2017), 'From pie-crust table tops to chairs with ruffles-style and taste in American Furniture,' (accessed 18th January 2019).
Dr. Briann Greenfield, (2013), 'Inventing American Antiques: Furniture Collecting in Twentieth Century New England,' Dr. Greenfield's recorded lecture presentation as part of Shelburne Museum conference titled: 'Collecting with a vision: Shelburne Museum and the emergence of the Americana Movement,' available on YouTube <<https://www.youtube.com/watch?v=UZ1bqUz0os0>> (accessed on 28th January 2019) published by RETN, Burlington, Vermont.
Morrison H. Heckscher, (1985) 'American Furniture in The Metropolitan Museum of Art Vol II: The Late Colonial Period: Queen Anne and Chippendale Styles.'
Morrison H. Heckscher, 'American Furniture Styles in the Colonial Period,' introductory essay in J. Michael Flanigan, (1986) *American Furniture from the Kaufman Collection*, Published by National Gallery of Art, Washington.
National Gallery of Art Washington D.C., <<https://www.nga.gov/content/dam/ngaweb/exhibitions/pdfs/kaufman.pdf>> 'Masterpieces of the American Furniture: From the Kaufman Collection,' Robert Reed, (2008) 'Beautiful Bombe style furniture,' <<https://antiqueshoppeff.com/archives/reed/bombe.htm>>, (accessed 15th January 2019)
Nicholas Vincent, (2009) 'American furniture in a New Light' lecture by Nicholas Vincent on the METS New American Wing and period rooms, <<https://www.youtube.com/watch?v=IG0zHTBPUK4>> (accessed 25th January 2019).

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Fil Natarelli

Manager | Marketing & Administration
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Felicity Cook (until December 2018)

Marketing & Administration

Irene Willis Visitor Services

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front and back cover | detail from 'The Green Drawing Room' as part of *OBJECT LESSONS* | WILLIAM JOHNSTON:
His Residence & Collection as part of our ongoing 'trad' series held from Monday 18 February 2019 - Tuesday 28 May 2019

image | adam luttick | luts photography | melbourne, vic



THE JOHNSTON
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