

*fairball*₂₈



THE JOHNSTON
COLLECTION

fairhall

FAIRHALL IS THE MAGAZINE OF THE FRIENDS AND VOLUNTEERS OF THE JOHNSTON COLLECTION AND IS CREATED BY VOLUNTEERS FOR OUR SUPPORTERS.

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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 summer and an inspiring series of new events created especially for you!

Our summer exhibition, *A BOY'S OWN STORY*, continues our collaborations with makers. *A BOY'S OWN STORY* is the 19th annual 'inspired by' interpretation of William Johnston's collection. This year we have specifically focussed on William Johnston being a competent knitter and sewer, an acceptable skill for anybody in the early 20th century. We have gathered together male artists from Melbourne and further afield, who can knit and sew, including examples from the Collyer family; three generations of men who are skilled knitters, crocheters, sewers and lace-makers.

We are especially proud to announce the launch of *TJC Collection Online*. Featuring a world of over 400 years of art and objects, *TJC Collection Online* includes over 1,400 items on a user-friendly online browser which is now live, free and accessible to everyone, anytime and anywhere. *TJC Collection Online* highlights not only our benefactor William Johnston's Foundation collection but also highlights further acquisitions that have added to the spirit of his original gift to the people of Victoria.

Our extensive Reference Library is now also online. You can browse a world of learning with over 2,000 books and journals. The library is accessible to the general public, researchers, students and volunteers.

Publishing *TJC Collection Online* has taken over seven years and is another milestone in improving and creating greater accessibility and understanding of William Johnston's unique, quirky and eclectic Collection.

The process has been an exciting, albeit arduous process and would not have been possible without the dedication from a determined group of volunteers and subject specialists, who have greatly added to the information on our collections.

We encourage you all to **explore, research and enjoy** art, antiques and objects of both historical and social significance in the comfort of your own home.

We would like to acknowledge that *TJC Collection Online* would not have been possible without a significant donation from the *OPENING DOORS* fund, the considerable support of The Friends, and generous support of digitisation champion, Christine Bell.

The Friends continue to celebrate their 20th anniversary year. Please join them on the many interesting events organised to mark this significant milestone. Be delighted and fascinated by an astonishing East Melbourne home to celebrate The Annual Christmas Party with The Friends. Start your holiday reading and take a look online at the First Friday Book Club list of books for 2020.

We are thrilled that *fairhall* continues to be an exceptional magazine created by volunteers for volunteers, and all our supporters. Thank you to all of our contributors, 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. See you here soon.

AMBASSADORS

At the *Ambassador's Annual Luncheon* held at The Johnston Collection on Thursday 8 August 2019, The Trustees welcomed a new Ambassador, Dorothy Morgan, and farewelled an inaugural Ambassador William (Bill) Davis.

DOROTHY MORGAN



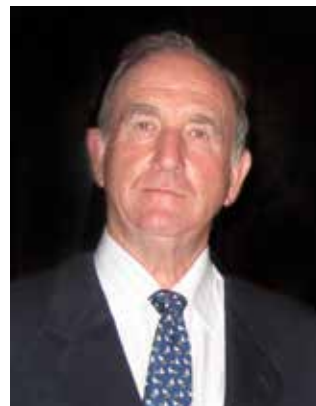
Dorothy Morgan commenced as a volunteer guide in 2005 after being involved in and contributing to previous Christmas exhibitions. A keen embroiderer and ex-President of The Embroiderers Guild, Victoria, Dorothy extended her knowledge and skills as guest curator of the Gallery exhibition of *FLOWERING NEEDLES: Embroidery from Elizabeth to Victoria*, (2010) and wrote for the

accompanying catalogue. This continued to strengthen our relationship with The Embroiderers Guild, Victoria in the year of their 50th Anniversary celebrations.

Dorothy curated the exhibition-house tour *Fair Hall to Glad Parlour* (2011) and co-curated *ANIMAL KINGDOM* (2017) and researched *BEING MODERN | WILLIAM JOHNSTON: His Residence & Collection* (2017). She is co-curator along with Yvonne Walton and Alison Cole for The Embroiderers Guild, Victoria of *JUBILATION | Diamonds & Pearls: Christmas at The Johnston Collection 20 | 21* exhibition to be held at TJC as part of the EGV's 60th Anniversary celebrations in 2020.

Dorothy also created the embroidery kits of the Minton cup for our retail space. Dorothy is a regular presenter in our lecture programs since 2010, and lectures about TJC at other venues. Dorothy now audits our collection during and after changeover, and has worked diligently with the uploading and management of the new catalogue database and online browser.

WILLIAM (BILL) DAVIS (AMBASSADOR 2008–2019)



William (Bill) Davis is a foundation Ambassador and was appointed in March 2008. Bill Davis has been a collector of predominantly English 18th century glass for 30 years and is advisor to The Johnston Collection in his areas of interest, glass and silver.

Bill has been a regular contributor and lecturer on glass and silver as part of our lecture and workshop programs since 2004. An inspirational teacher he also initiated hands-on workshops and has a thorough and informed overview and understanding of English 18th century glass and silver.

Bill was involved with training our volunteer guide intake and is a regular and erudite contributor to articles in *fairhall* magazine. With his knowledge, Bill added detailed information on the collection items, especially glass, that has provided more rigorous descriptions on the database, and now our online collection browser. Bill and his wife Judith were also generous hosts for volunteers to visit and view their private collection.

William (Bill) Davis was invited to be an inaugural Ambassador at a reception held on 27 March 2008 to celebrate the 25th Anniversary of the creation of The Johnston Collection.

The Ambassadors are an invited group of individuals who have a special relationship with the Collection and who can provide advice and assistance to the Trustees and the Director. The special status of Ambassador is also seen as a way in which individuals who have made a significant contribution to the Collection, in whatever way, can be acknowledged by the Trustees.

LACING LIVES TOGETHER:

COLLYER & JOHNSTON

A lifelong interest in working with threads seems to have been bred into David Collyer, a Ballarat knitter and lace-maker who is one of the contributors to *A Boy's Own Story* exhibition.

Collyer's Grandfather Archibald Collyer (1883-1939) made fine filet crochet. His son, A. Keith (1917-1983) followed in his father's footsteps but only did fine knitting. In fact, as a young expectant Dad serving with the army in Queensland, he made a layette for the coming baby, sending it home to his surprised wife Jean who was unaware of her husband's skills. His son David (1948 -) still has work by both men, some of which is included in *A Boy's Own Story*.

It was during his childhood in Greensborough that his mother taught eight-year-old Collyer the skill of knitting. Instead of the usual scarf for teddy or a favourite doll, the boy and his sisters were set to creating tiny garments, much more interesting, challenging and ultimately satisfying as this involved increasing and decreasing to shape the garment. David still has the first tiny cardigan he made, even incorporating a band of Fair Isle which, as he explained was not successful as he used garter stitch, not knowing that Fair Isle needs to be executed in stocking stitch. Collyer still knits most of the jumpers he wears, many in complicated Aran patterns, and cherishes a number of others made by his father.

Music was his first love, but rather than study it at tertiary level he turned to nursing as a career, returning to music professionally later in life when he was appointed Assistant Director of Music at Ballarat Grammar. Currently Collyer sings with the Heidelberg Choral Society and it was in fact one of his fellow singers who drew his attention to the Collection's call out to men who knit for the Summer arrangement *A Boy's Own Story*.

It was during his nursing years that Collyer began making lace, becoming skilled in the finest Branscombe Point, Tatting and Battenburg laces. However, it would be almost another 20 years until he discovered the world of Bobbin Lace making. Eventually it would be the Point Ground laces in which he is

most interested, particularly Chantilly lace, in his opinion the high point of the lace-makers' art. Point Ground laces are those where the background and the motifs are made at the same time. He believes he was the first person to learn lace-making from the internet, in 1995-6, and remember that was in the days before YouTube videos demonstrated everything you ever need to know about anything. He found Arachne, a worldwide internet group of lace-makers who communicated by email, all in text with no pictures.

He also joined the Victorian Branch of the Australian Lace Guild, a ready source of advice, books and supplies, including the beautiful bobbins on which he then had to learn to place the beads or spangles making them look so enticing to the non-lace-maker. He lectured and taught, exhibiting both in Australia and overseas, and has come full circle by making his own YouTube clips.

The influence of family is strong in the collection of Collyer's work shown in *A Boy's Own Story*. Not only is there much work from both father and grandfather but also memories of lives from the past. The wedding photograph of grandparents Archibald and Rosetta Collyer from 1912 has been printed onto linen with the bride's bouquet and veil jumping out from the black and white photograph. Delicate embroidered flowers create a three-dimensional effect to her bouquet and belt and she is framed by a finely worked Bobbin Lace veil. The groom's gleaming white bow tie and boutonniere complete the picture.

By contrast Collyer's tribute to his parents wedding in 1942 has the gentle colouring of a hand tinted photograph, from the soft blue of the bride's dress and the pale pink of the flowers embellishing her hat, to the rosy glow on the smiling couples' cheeks. Altogether fifty colours of thread have been used to stitch in Petit Point, or half cross stitch, on a silk backing of 60 stitches to the inch.







I was reminded of archival photos of Grandma Friedrichs outside her Maldon cottage, William Johnston's father's boot-making and repair shop in Lilydale, the early *Fairhall* when it was named *Cadzow*, the house in Greenwich and Chandpara when I viewed Collyer's interpretation embroidered in petit point of four generations of family houses titled *Where the Money Went*. Collyer worked from photographs of the first two – Greenwood (built in 1865) by William McGarvie Snr and *Huntly* (built in 1896), home of Collyer's maternal grandparents David and Helen McGarvie, both houses at Pomboineit, between Colac and Camperdown in the Western District. Then come *Grandview*, the Greensborough house where David grew up, and finally *Balnabraid*, Collyer's present home in a historically listed area of Ballarat. Photographs of these last two were imported into a computer program to generate the pattern from which he worked.

Perhaps the most personal work on show is *My Life*, a scarf in Danish Toender Lace, a Point Ground technique typified by much larger holes than other forms. Motifs are outlined in a thicker thread, called a gimp. In 2010 Collyer returned to Vietnam for the first time since his wartime experience after

call-up and since then he has bought Vietnamese silk and used it in a number of works including, significantly, this one. Taking a cross-section through the scarf, the circles on the edge symbolise Ring a Ring o' Rosie games at primary school, while the netting represents the structured study of high school. Black marks his time in the Vietnam War, followed by 30 years of chaos involving career change, Agent Orange, cancer, drug addiction and pension claims. Finally, at the scarf's centre, a white diamond marks the peace of his retirement, living in his period cottage Balnabraid in Ballarat. Over 2200 hours of work went into the telling of his life through this scarf, which fittingly won best thematic scarf at the 2011 Scarf Festival at Geelong's National Wool Museum.

In common with much of the work in *A Boy's Own Story*, Collyer's pieces and those of his forebears echo the life of William Johnston, a man who could knit, sew and trim hats for himself and for members of his family. If you love beautiful fine handmade textiles as well as chunky knits the work of David Collyer and his family is a treat not to be missed.

DOROTHY MORGAN

The Johnston Collection welcomed guests to the opening of JANET LAURENCE: THE PALM AT THE END OF THE MIND* on the evening on Tuesday 9 July 2019. The annual 'house of ideas' exhibition was opened by Tim Entwisle, Director & Chief Executive, Royal Botanic Gardens Victoria



Linda Entwisle & Cathy Trinca



Louis, Janet, Tim, Cathy & Peter



Louise Saxton & Charles Lai



Jedda Andrews & Arie Rain Glorie



Ian Abbott, Anna Nieuwenhuysen & Jessica Piesse



Sherrie Antonio, Greg Hansen, Jan Henderson, Pamela Johns & Chris Cochius



Brian Zulaikha, Peter Williams, Sue Hampell & Robert Owen



Janet Laurence & guest



Peter Watts & Phil Taylor



Antonia Syme & Brigit Brock



Brian Zulaikha, Sue Hampell



Dorothy Morgan & Jo Watts



Jane Devery & Judy Williams



Deirdre Brown, Bill Brown, Louis Le Vaillant



Laurie Morgan & Walter Heale

JANET LAURENCE *THE PALM AT THE END OF THE MIND**

IS SUPPORTED BY

THE BESEN FOUNDATION, ROYAL
BOTANIC GARDENS VICTORIA



THE FRIENDS OF THE JOHNSTON COLLECTION

JANET LAURENCE IS REPRESENTED BY
ARC ONE GALLERY, MELBOURNE



*THE PALM AT THE END OF THE MIND**
BY WALLACE STEVENS ©1967, 1969, 1971 BY HOLLY STEVENS

VIZAGAPATAM BOX

This delightful Vizagapatam *box* is comprised of sandalwood, veneered with elephant ivory and highlighted with lac and is dated to being made around 1840–1845.¹⁰



Vizagapatam refers to the ivory-laid and veneered items produced in the Indian city of the same name, in the 18th and 19th centuries, during the heady days of Company rule and the British Raj that proceeded. Specialities included small wooden items like writing, sewing and games boxes and tea caddies. A British officer stationed there in 1806 stated, the locals “are very expert in their ivory works, imitating with some success the Chinese in making curious little boxes and work-baskets of ivory and bone, which are bought by the Europeans to take home as presents”¹ – a phenomenon somewhat like some Aussie tourists bringing home a Buddha statue from Bali, or a leaning Tower of Pisa paperweight to give to their family and friends to make them jealous of all their exotic overseas travels.

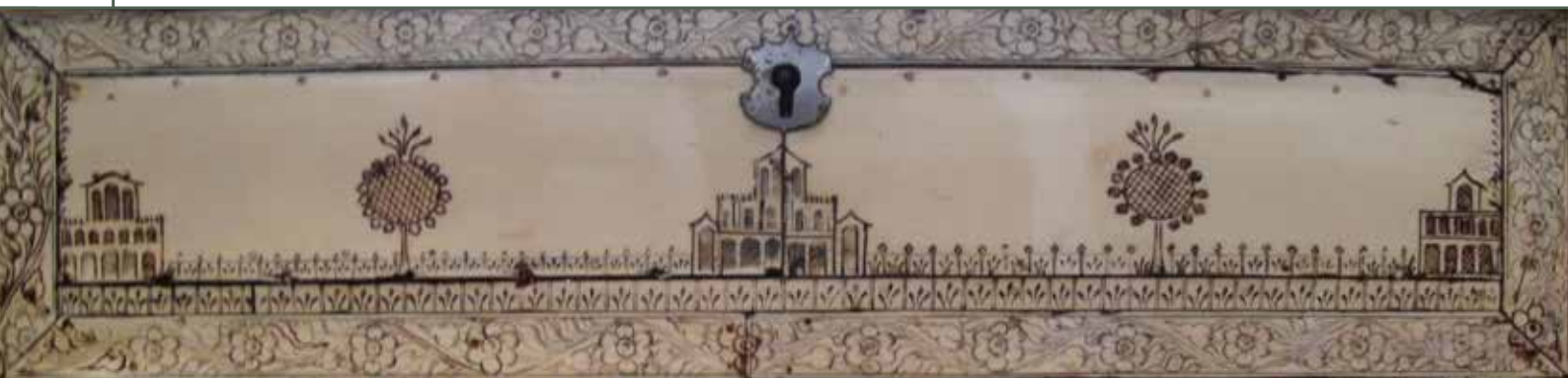
Let’s discuss the box. Admire the object’s simple, visually arresting quadrilateral design. The lid contains stylised pavilions | colonial residences flanked by stylised circular trees. This pattern is loosely repeated on the front, back and sides on precision cut ivory rectangular veneers.

To some the architectural motifs may conjure the visual splendour of Indian Mogul court architecture and paintings. This volunteer guide informs his tour groups that the shimmering black and white surfaces reminds him of the pristine white surfaces of the *Taj Mahal*, to which he often receives nods of agreement. However, after more dutiful

research these buildings are more often inspired by European engravings, which were widely known to Vizagapatam cabinet-makers. Amin Jaffer, a pre-eminent scholar on British-Indian furniture design, states architectural scenes from engravings were mixed and matched so fantastical scenes developed loosely inspired by all manner of building styles.² On our *box* this includes the most charming multi-storey houses and picket fence scenes.

Note the *box*’s four bracket feet – a thoroughly English 18th century furniture design motif. However, each miniature leg contains stylised Hindu *makara* – a mythical beast, resembling a dolphin or crocodile, sometimes depicted with an elephant-like trunk and bird’s tail. Conversely, they are more reminiscent of the hippocampus seahorses on the Collection’s convex regency *mirror*, (A1017-1989) suggesting a more European influence. I will leave you to be the judge on your next house tour when you encounter this object.

The *box* was manufactured in one of the Vizagapatam workshops existing in the town in the 19th century by a team rather than one individual – think a *quattrocento* workshop producing triptych altarpieces or a 19th century Staffordshire potteries production line. One group would be responsible for sanding the sheets of sandalwood, another marking and cutting out dovetails with separate joiners later assembling the



box. Others again cut the ivory into panels and strips, which were mounted onto the box using a mastic substance (animal glue coloured black).

The ivory-mounted box and unmounted strips of ivory was then passed on to yet another group of craftsmen, who illuminated the designs with an application of black lac. Ivory is an extremely dense material with a clear texture and can be carved, engraved, turned, pierced and painted, and is sufficiently strong and elastic to be used as a veneer in furniture production.

Thurston's account of the trade, in 1901, accounts the lac recipe comprised of red wax (lac) mixed with lampblack, i.e. soot from an oil lamp.³ The lac was rubbed into the incised patterns and the excess scrapped off. Once dry any loose strips are glued or pegged to boxes, which are polished, sanded and mounted with hardware.⁴

The skill of the Vizagapatam craftsman is evident with tiny ivory pegs resembling dainty little nail-heads invisible to the naked eye until you take a closer look at the surface of the ivory veneer sheets. Prior to assembly the loose strips and boxes were passed onto an engraver, who incised the designs on the strips of veneer. Amazingly, the artisans did this without a template, as they would have learnt the design by rote as youngsters.

The interior of the *box* retains its five original divisions – two are square and three rectangular. Two hinged doors, complete with miniature circular bronze handles, hide the left and right rectangular side components that would have once hidden the contents (now empty). An escutcheon plate resembling a medieval knight's shield conceals the object's functioning key lock mechanism. The *box* is empty except for the remnant pieces of a late Victorian domino set. What are they doing there? Perhaps Johnston had the dominoes stashed away for his bored houseguests on a dreary weekend afternoon at *Chandpara* when it was too cold to lounge around the swimming pool – or another purchase from some previous owner of Vizagapatam ware – the possibilities are endless.

Although Indian patronage of Vizagapatam artists by local Maharajahs, Nawabs and Rajas occurred, including European style ivory-laid chairs and traditional objects like handles for fly-whisks, and statues of Hindu deities to adorn their palaces - even Vizagapatam ivory veneered palanquins to get around in! Given that the trade was geared towards exporting furniture

to foreign markets, it is unsurprising that the world's largest and choicest collection of Vizagapatam wares now resides within the hallowed exhibition halls of the Victoria and Albert Museum in London.

Unlike in Africa, Indian elephants were seldom killed for their ivory but domesticated and fascinatingly their ivory was shorn.⁵ The owner of one Vizagapatam bureau table maintains the inlaid ivory came from a Raja's own elephants whose tusks were periodically shorn and given to carvers to work.⁶ In most cases these items have now been sold, perhaps to the likes of entrepreneurial antique dealers such as Johnston who knew a bargain when they saw one.

Seen our Vizagapatam *box* but want to sample other forms and products? Do not fret you do not have to travel to England or the tropics of South East India. There are many choice pieces to ogle in other Australian public institutions. Vizagapatam card cases often feature on the antique market and occasionally more spectacular, rarer pieces if one has the means or leisure time available to hunt these pieces down - just do not purchase any ivory product created after 1947 as it is against Australian law.

The National Gallery of Victoria's recently conserved Vizagapatam *sewing-box* is on show in the Asian permanent galleries. The lid is displayed open so you can admire the gracefully intricate ivory veneers inlay work and sewing accessories.⁷ There is the Vizagapatam *glove box* in the Melbourne Museum holdings – currently in storage but can be glimpsed in all its digital glory on Museum Victoria's Collections Online.⁸ This piece caught the attention of judges at 'Marvellous' Melbourne's *1880 International Colonial Exhibition* where it featured alongside other sumptuous goods at the Indian Court. The exhibitor was awarded a prize for its craftsmanship.

A trip to The Art Gallery of South Australia may be in order. In 2015 the city of churches leading art institution was gifted an exquisite Vizagapatam ivory inlaid rosewood *writing box* dating to 1720-1740.⁹ Here the elephant ivory is painstakingly inlaid into the rosewood exterior, as opposed to veneer sheets affixed with ivory pegs. The *writing box* incorporates a patriotic Union Jack and greyhound chasing a game deer, undoubtedly appealing to the 18th century British middle to upper class male consumers it was made and marketed to.

CHARLES FRENCH



TEXTILES AT THE JOHNSTON COLLECTION

Over the years The Johnston Collection has won deserved accolades for the variety and quality of its lecture programs, always well attended and received; and none more so than those that focus on historic and contemporary fabrics, textiles or fashion.

Subjects have ranged from the humble doily to the grand carpets hand-woven in India to decorate Queen Victoria's Durbar Room at *Osborne House* on the Isle of Wight in the mid-19th century; from the hidden histories of self-employed home dressmakers in mid-20th century Australia to the luxurious robes of honour presented to English aristocrats who visited the exotic courts of the shahs of Iran in the 17th century.

This year the lecture program offered for the first time, a series concentrating on the long and fascinating story of textiles. The six lectures were designed so that they could be enjoyed individually or as a continuous historical survey. Presented under the title of *Fabricating the World*, the series started with an introduction to the antiquity of textiles and some of the recent archaeological discoveries that have pushed back our understanding of when the manipulation of yarn for decoration and clothing and the dyeing of fibres began. It then ranged through to dyestuffs and colour in the medieval period, techniques and depictions of lacemaking, and contemporary artists' tapestries in emerging workshops in France. It was a varied journey, with inevitable gaps in continuity, but with plenty of interesting connections and overlaps.

In the first week, drawing on the impressive scholarship and publications of Professor Elizabeth Barber, we established that the making of textiles is older than pottery making and metallurgy, and very possibly older than agriculture and stock breeding. The participants were introduced to sites in northern Europe such as Hallstat in Austria where coloured textile fragments in plaid designs have been excavated and dated to 1400 BCE. As far away as Central Asia, comparable coloured plaids have been found on 4,000-year-old mummified bodies near Urumqi in northwest China, in territory that was once known as Chinese Turkestan and is now the Xianjiang Uyghur Autonomous Province.

We surveyed the fragments of woven textiles found in the 1950s at Çatal Hüyük, near Konya in southern Anatolia, that were once used to wrap the dead and are dated to 6000 BCE. And we discussed the site at Pazyryk, in the Altai Mountains region of modern-day Kazakhstan, where the oldest known complete knotted carpet was found by Russian archaeologists in 1948. Frozen in a prince's tomb, along with quantities of horse paraphernalia, decorated leather, appliqued felts and striking gold jewellery, the carpet has been radiocarbon dated to 500 BCE. It is now displayed in the State Hermitage Museum, Saint Petersburg, and is in surprisingly good condition. Its woollen pile is worked in colours ranging from terracotta red, to dark blue and a bright, clear yellow; all derived from natural dyestuffs such as madder and indigo, important throughout history and still in use today in traditional weaving cultures, as well as by contemporary spinners, dyers and weavers.

Plant dyestuffs were also present in microscopic textile particles recently found by archaeologists in the Dzudzuana Cave in Georgia in the southern Caucasus. Scientific testing showed the particles of flax had been spun and dyed in a number of colours in the Paleolithic era more than 30,000 years ago.

Elsewhere, some of the earliest known weaving was worked in linen by ancient Egyptians during the 15th and 14th centuries BCE. They were used a form of tapestry-weave to make figured cloth on heavy, vertical 2-bar looms – an upright loom that has a bar at top and bottom, rather than the warp-weighted loom used by the ancient Greeks and others. Three fragments of this kind of figured cloth were found in the tomb of Thutmose IV who ruled briefly in the 14th century BCE, and whose tomb was discovered in 1903 by Howard Carter (1874–1939), the English Egyptologist. These fragments are the earliest known



confirmed examples of tapestry weaving. And in 1922, a robe and a glove, woven in tapestry weave, were found in the tomb of Tutankhamen, who also ruled in the 14th century BCE.

Some Coptic era tapestry-woven textiles (4th – 7th centuries) were discovered as early as the 17th century, and some during Napoleon's expedition to Egypt in 1804, but it was during the 19th and early-20th centuries that excavations by Egyptologists and archaeologists were most productive. Sir Flinders Petrie (1853–1942) was actively excavating in the 1880s, as was the French Egyptologist, Albert Gayet (1856–1916), who was said to have uncovered and removed linen and wool textiles from 40,000 graves by 1902.

Some scholars claim the tapestry technique was transferred to Egypt from Mesopotamia in the 4th century as craftspeople were known to be coming to Egypt from Mesopotamia at that time. But it's also true that Alexander the Great brought Hellenic culture into Egypt in the early-4th century and we know that since antiquity there was a tradition of weaving figured cloth in tapestry-weave, as seen on the *peplos* presented to the goddess Athena in Athens around 500 BCE and depicted on the eastern pediment of the Acropolis. Both the ancient Egyptians and the Incas in South America buried their dead in tapestry-woven clothing and in Egypt this practice continued into the Coptic era.

Tapestry artist, Cresside Collette, led us through the finer points of tapestries in Europe from the medieval to the ultra-contemporary. And her explanations of the technique of shading and the many hues of colour that are vital to the artistry of figurative tapestry led us seamlessly into the session on the importance of dyes and the skill of dyers in creating the

luxurious textiles of the past and the commercial opportunities in the early-modern period that transformed the production of textiles and the look of historical fashion.

The series was completely booked from the outset and featured on social media internationally, with *HALI*, the international journal of carpets and textiles in London featuring the Johnston Collection on their website and other media. The editor sent twelve copies of their landmark 200th issue, published in June, to be given away as door prizes – two for each of the six lectures.

In 2020, another series will be offered with six more sessions devoted to various aspects of textile history. Once again The Johnston Collection is abreast of current interests.

On 19 August this year, the *Observer* newspaper in the United Kingdom ran an article under the headline 'Why Bayeux chic will be the next big fashion trend'. In the current climate of interest in sustainability and slow fashion, designers are apparently looking for inspiration in references to historical textiles. These include medieval tapestry and embroidered fabrics, and also historic needlepoint designs – often mistakenly referred to as 'tapestry'. Fashion historian, Tony Glenville, was quoted as saying that there's an accompanying resurgence in interest in handicrafts of all kinds, especially needlepoint and embroidery and that these pursuits offer comfort 'during turbulent times'.

DR SUSAN SCOLLAY

Dr Susan Scollay is a Melbourne-based independent art historian. A lecturer for the Johnston Collection since 2007, Susan convened the *Fabricating the World* series and was the core lecturer, a role she will take on again in 2020.

above | detail from Pieter Jacobsz Duyfhuysen (Dutch, 1608–1677), *Lace-maker with Armour*, The Netherlands, circa 1675, oil on panel, 340 x 260 mm, Private Collection, image courtesy of Sotheby's, London, 1995

right | Ateliers de la Marche, detail from *Millefleurs à la Licorne*, Aubusson region, France, 15th century (thought to be the first woven unicorn)



CHASING CHIPPENDALE

CHIPPENDALE AT *DUMFRIES HOUSE*, SCOTLAND

2018 marked the tercentenary of the birth of iconic English furniture designer, Thomas Chippendale (1718-1779). *Dumfries House* contains a unique collection of more than fifty pieces by Chippendale.

The characters in the recent history of *Dumfries House* read like the *dramatis personae* in a country house murder mystery: a prince, a racing driver, and two prestigious London auction houses. Happily, there was no 'Miss Scarlet in the library with a revolver'. There was, however a magnificent rosewood Chippendale bookcase in the drawing room, valued at £20 million.

From several perspectives, Palladian mansion *Dumfries House*, Ayrshire, Scotland, is particularly significant. It was the first major house designed by influential Scottish architect and designer, Robert Adam (1728-1792). Adams's distinctive neoclassical aesthetic is apparent at other surviving English country houses including: *Harewood House*, *Osterley Park*, *Kedleston Hall*, *Syon House*, *Nostell Priory*, and *Kenwood* (which will be featured in future issues of *Fairhall*). Second, William Crichton-Dalrymple (1699-1768) the 5th Earl of Dumfries, entrusted furniture designer Thomas Chippendale (1718-1779) with his first major commission. Lord Dumfries personally visited Chippendale's London showrooms in 1759, and his purchases are fully recorded in rare original bills and numerous inventories. Many of the pieces ordered for *Dumfries House* are illustrated in Chippendale's iconic volume of furniture designs, *The Gentleman and Cabinet-Maker's Director*, first published in 1754. Third, nearly 250 years later in 2007, more than fifty of these early Chippendale pieces were still preserved intact at *Dumfries House*. They remain there today, but the story could have been very different.

In 2007, Dumfries was owned by John Crichton-Stuart (1958 -) 7th Marquess of Bute. He was then better known as John Bute or Johnny Dumfries, a racing driver who had competed with Team Lotus in Formula 1 and had been victorious for Jaguar in the 24 Hours Race at Le Mans. After unsuccessfully offering *Dumfries House* to Scotland's National Trust for Scotland, the

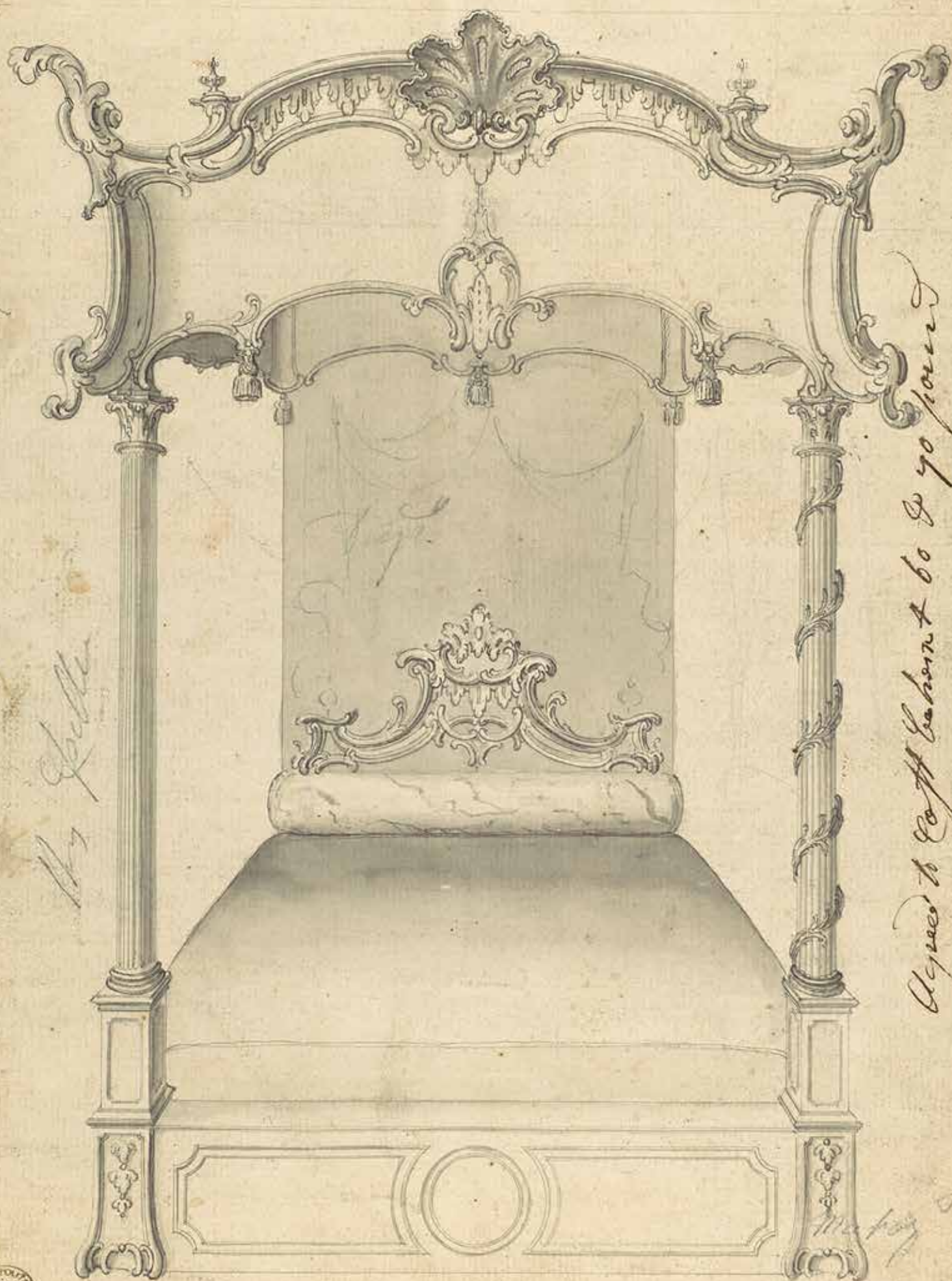
house was scheduled for sale by Savills, with its contents ready to be auctioned by Christies. Every furniture piece had been handsomely catalogued by Christies, and the sale of the house and its 2000-acre estate was just days away.

HRH The Prince of Wales (in Scotland: His Royal Highness, The Prince Charles, Duke of Rothesay) intervened with an eleventh-hour personal financial contribution to save the estate, the house and its illustrious contents for the nation. He was supported by a consortium that included the Art Fund, the Garfield Weston Foundation, the Monument Trust, SAVE Britain's Heritage, the National Heritage Memorial Fund and the Scottish government. The Prince's bold plan envisaged not only opening the rarely-seen house and its collection to the public, but using it as a centrepiece to revitalise the economically-depressed local area. Now under the custodianship of The Prince's Foundation, *Dumfries House* is a vibrant community hub for education, tourism and events.

The interiors of *Dumfries House* are also now considerably more vibrant, as precious objects in the house have been recently restored and renovated. The vivid – some would say 'lurid' – coloured drapery and opulent upholstery now seen at Dumfries mimics the original fabrics and trims originally chosen for the house in the 18th century. The elegant and understated exterior of the house now belies a dazzling treasure chest within. Over the years, my eyes had become accustomed to the faded hues of two-hundred-year-old tapestries and damasks in historic houses. The remarkable riot of bold colours that greeted me as I entered Dumfries, made a dramatic impression, similar to how a visitor in the 1700s would have experienced the house and its interiors.

I was fortunate to visit Dumfries during a study program conducted by The Attingham Trust. Our group was co-led by Annabel Westman, FSA, a renowned textile expert and adviser





Agreed to by the Council & Co & Co. 1840



Chippendale's Invented & Described

Published Dec^r to act of Parliament

J. Miller

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on heritage interiors. Annabel oversaw the restoration of one of the 'hero' pieces in the Dumfries collection: a mahogany four-poster bed whose design was featured in the third edition of Chippendale's *Director*. The bed was draped with nearly 120 metres of sumptuous silk damask and was the most expensive piece commissioned from Chippendale by the 5th Earl of Dumfries. Its recent two-year restoration included intricate repairs to woodwork and the painstaking stretching of newly-woven silk across the carved wooden headboard and canopy.

In the 18th century, the Family Bedchamber which now houses the impressive bed, was a showpiece reception room as much as a place for sleeping. It also originally contained the magnificent rosewood breakfront bookcase now located in the Blue Drawing Room. The bookcase was famously expected to bring close to £20 million if auctioned by Christie's in 2007. Chippendale's 1759 bill for the bookcase was a mere £47.5.0.

The remarkable objects in the house include sculpted and gilt window pelmets; extravagant rococo mirrors; one of the oldest Axminster carpets in existence (woven by Thomas Witty to a design by the young Robert Adam); and a variety of other original furniture. Not all the furniture is by Chippendale, but items by other significant Scottish cabinetmakers such as Alexander Peter, Francis Brodie and William Mathie draw on the specific designs or the design ethos of Chippendale's *Director*. This was a way for the savvy 5th Earl to save money: many of the showpieces were supplied by Chippendale, but other supporting objects were commissioned from local craftsmen to Chippendale's designs. Chippendale's pattern books continued to be reinterpreted, copied and freely re-used in this way by patrons and craftsman throughout the 18th century (and beyond).

The authentic historical features of *Dumfries House* have been carefully maintained, but the interiors have also been rejuvenated to accommodate their new, more public 'lives'. The house is now used for royal receptions and events, and a number of the rooms can also be privately booked for functions. During my visit, we were fortunate to view the private rooms used by the Prince of Wales and Camilla, Duchess of Cornwall when in residence at Dumfries. These spaces, and the welcoming Entrance Hall with its striking blue doors, light colours and armchairs with fresh, checked blue and white covers, epitomise the comfortable, contemporary and 'lived-in' feel of the house.

This sense of vibrancy and rejuvenation is apparent across the 2000-acre Dumfries Estate. Resident artists work from the converted Georgian laundry building; and purpose-built education and leadership centres host training on horticulture, hospitality, traditional craft skills and engineering. With oversight from The Prince's Foundation, a community health and wellness centre has opened, and woodland walks, formal gardens, a Chinese bridge, and an organically-certified walled garden have already been completed. The historic 'Lady's Well' – originally designed by Robert Adam – was recently reconstructed by three trainee stonemasons. This balance between the past, present and future, epitomises *Dumfries House* today.

Dumfries House is open by guided tour only. Accommodation is available onsite at *Dumfries House* Lodge. For images of the key rooms, descriptions of the restoration and information about the work of The Prince's Foundation.

LOUISE VOLL BOX



above | *Front entrance, Dumfries House*, image courtesy of the author

left | Thomas Chippendale (1718-1779, London), *Bed* from *Chippendale's Drawings*, Vol 1, 1759. Preparatory drawing for *Gentleman and Cabinet Maker's Director*, published in reverse on plate XXXIX, 3rd edition, 1762. Black ink, gray ink and gray wash. Sheet: 30.8 x 21.4 cm. Rogers Fund, 1920. Accession Number: 20.40.1(32), The Metropolitan Museum of Art, New York. Image: Metropolitan Museum of Art, New York (CC0 1.0)

LOUISE VOLL BOX is a doctoral candidate (University of Melbourne), studying the print collection of Elizabeth Seymour Percy (1716-1776), 1st Duchess of Northumberland. Louise 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. In early 2019, she presented a lecture at The Johnston Collection titled 'Perceiving Print Rooms: Commerce, Play & Display'.

dumfries-house.org.uk | princes-foundation.org



FASHION FOR THE MALE UPPER CLASSES

By the early 19th century money determined social position; degrees of gentility were to be conferred in strict ratio to one's annual income though men's fashions continued to reflect the practical and ease evident since the late 19th century.

Throughout the period 1760 to 1770, when a new middle class used fashion to showcase their wealth, men continued to wear the coat, waistcoat and breeches of the previous period. However, with fashion influences from the Grand Tour and a new desire for country pursuits, the elaborately embroidered, fitted suits of silk and velvet retained for formal and court wear, gave way to a relative simplicity of appearance with carefully tailored fine wool or wool-silk garments. Coats became shorter rising to above the knee or mid-thigh during the 1770's, they were also of a tighter, narrower cut worn open with thigh length waistcoats and linen shirts with full sleeves and frills at the cuffs and on the front opening. The new knee length breeches, fastened with ties, buckles or buttons fitted snugly into the Hessian boots worn for walking and hunting.

The newly fashionable Macaroni style of a high wig with a queue of hair held in a black satin wig-bag to protect the back of the jacket, took the wig-bag from the court to everyday life. In contrast to the more conservative broadcloth suits of their contemporaries the Macaroni Men delighted in tightly cut coats and breeches based on fashions from the French court. They wore pastel coloured brocaded and embroidered silks and velvets with fashionable stripes and spots. Their outfits came complete with expensive accessories and decorated black leather shoes with over-size buckles. Before long however their courtly and often effeminate clothing was to be replaced with more natural fashions.

By the 1780's coats were cutaway and worn unfastened, whilst waistcoats had shortened and came with or without sleeves. Shirt sleeves were still full, gathered into a plain band at the wrist for daytime wear - full dress shirts still had ruffles of fine fabric or lace and were worn with waistcoats of embroidered satin. The unstiffened frock coat with its small collar and wide lapels, derived from a traditional working-class coat - "so much so that young men dress more like their grooms!!" - was popular for informal occasions and riding. It was worn with doeskin breeches, knee-high boots and a wide-brimmed tricorné hat. When shoes were worn, still with no left or right features, they were low heeled, made of leather and fastened with buckles of silver or stainless steel and worn with silk or white woollen stockings.

A banyan, often padded for warmth was worn at home over the shirt, waistcoat and breeches. Gentlemen were often painted in their libraries wearing a banyan with their own hair or a soft cap rather than a wig. By the 1790's broadcloth had triumphed over silk with finely cut monotone suits becoming popular and the redingote or riding coat had become the most important item of men's fashion. They were single or double breasted, less full than previous styles with smaller lapels and the front was cut in a curved line towards the back with long tails behind. Linen or muslin shirts were longer at the back and with attached collars and full sleeves were worn with the increasingly important stocks or wrapped in a cravat tied in various fashions. Shirts were regarded as a relatively unimportant fashion item and were often made by female relatives. In 1800 Jane Austen was rushing to finish a batch of shirts for her brother Charles before his ship sailed. Knee breeches whilst remaining popular in the country were increasingly worn for only formal or 'full dress' occasions in town and at court, being replaced by calf length pantaloons which were tied with ribbons at the side. Pantaloons complemented the close fitted lines of the morning coat which was worn for more formal occasions and brought the glamour of the military into men's fashionable dress, especially when ornamented with military braid and worn with tasselled Hessian boots. Plain waistcoats came in a variety of styles though most were double breasted, high waisted and squared off at the bottom with large lapels overlapping those of the coat. Greatcoats, often with contrasting collars of fur or velvet would be worn in inclement weather, a style known as the Garrick had three or five short capelets attached to the collar. The tricorné hat went out of fashion and was replaced by a round, flat-crowned, wide brimmed hat (which later evolved into the top hat) usually made of felted beaver.

In the period 1800 to 1815 men's fashions became increasingly conservative with the emphasis on superb fit and impeccable cut rather than extravagant design, the new styles discreetly asserting wealth. The rules of fashion had become more fluid and extravagant fashions were confined to court where they were still mandatory. Beau Brummell took the fashions of the 1790's and tailored them bringing to men's clothes a sobering



influence, advocating a smooth, tight and flawlessly tailored fit whilst dictating not merely specific articles of dress but a totally new concept of masculine elegance. Cut, fit and proportion, in keeping with both the revolutionary and classical age, expressed the status, strength and sensitivity of gentlemen and a new stylish masculinity.

Brummell advocated good grooming and personal hygiene, linen and muslin shirts and neckties which could be changed and laundered daily, their unsullied whiteness being a must for a fashionable gentleman. Hair was worn cropped, clean and unpowdered. For daytime activities a fashionable gentleman would wear a dark blue or black tailcoat with a high turndown collar, broad lapels and gilt or brass buttons with a short light coloured or white waistcoat. A lightly frilled muslin or linen shirt with a black stock or a highly starched cravat wrapped around a high stiff collar and skin tight pantaloons would complete the outfit. The pantaloons, cut tight to the body and with corset-style lacing at the back, would be of buff coloured chamois leather or doeskin for day wear and riding worn with plain knee-high black boots. Knitted black or cream wool or silk was worn for afternoon excursions and for evenings, breeches or pantaloons of sheer and delicate black silk jersey were worn with embroidered silk stockings and black, lightweight pumps.

A longer version of the pantaloons, the trouser, was adapted from military uniform and had a leather strap that fastened under the instep and kept the line of the trouser in place - which was not to be marred by rucked shirt tails or underwear. Immaculate understatement and purity of line could only be achieved with wealth and with the art of tailoring brought to new heights of excellence by the increasing number of bespoke tailors in London. Men's coats were sculpted garments with a central seam down the back and often padded across the shoulders and chest. A new version of the frock coat, cut long and straight with distinctive front edges and worn with a glossy beaver skin top hat became a popular alternative for riding or for promenading when a pair of gloves in the palest leather, a fob watch, snuff box and a walking stick box would be added to the outfit. The walking stick was an indispensable fashion accessory, promoting a sense of gentility and social propriety,

the choice of wood conveying the status of owner - Malacca canes were the most expensive. The wooden shafts had handles and ferules of stainless steel, silver or gold with sticks carried of an evening being thinner, often made of ivory and richly inlaid, the perfect accessory to the restrained perfection of the gentleman's dress.

Brummell's influence had changed the way gentlemen dressed but men's fashion was to be challenged again after 1815 with the rise of Romanticism embodied by Lord Byron and also by the conservative influence of the Industrial revolution.

DENISE FARMERY

For more on Macaroni Men please refer to Peter McNeil's article in *fairball 27* and *Pretty Gentlemen*, Yale University Press

above, left | illustrated by Edward Topham, (English, 1751-1820)
printmaker Matthew Darly (English; circa 1720 - 1780)
The Macaroni Print Shop, published 14 July 1771
etching on paper | 178 x 248 mm
collection of the Lewis Walpole Library, Yale University, 772.07.14.02

above, right | printmaker Philip Dawe, (English, 1730-1832)
published by John Bowles, (English, 1701-1779)
The Macaroni. A real Character at the late Masquerade, England, published 3 July 3 1773 | mezzotint on paper | 352 x 250 mm | collection of the Lewis Walpole Library, Farmington, Connecticut, United States of America, 773.7.3.1.2+

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)





ANYONE FOR CRICKET

This charming delicately coloured lithograph of a cricketer captioned 'T. HEARNE. BORN AT CHALFONT, ST PETER'S, BUCKS, SEP 4th 1826' could almost be out of the pages of a Boy's Own paper but for the fact that that publication did not begin until 1879. In fact, this work was published by F. Lillywhite, Kennington Oval in 1859.

Research reveals that the subject is Thomas Hearne (1826-1900), an English professional cricketer who played for Middlesex, the Marylebone Cricket Club and England. He and his brother George founded a notable cricketing family of which 13 members played first class cricket and six also played test cricket, four for England, one for South Africa and one for both countries, and a number of whom continued in off the field roles during and after their playing careers. Hearne's eldest son, Thomas Hearne, junior, became Ground Superintendent at Lord's, and his second son, George, was for many years Pavilion Secretary at Lord's, and Tom senior was very proud of the success gained in the Kent eleven by his three nephews G.G., Frank and Alec Hearne.

Hearne was a right-hand batsman who also bowled medium pace. His first-class debut did not come until he was over 30, when in 1859 (the year this lithograph was published) he played for the United team against the All England Eleven at Lord's when he made 62 in a first wicket stand of 149 with Robert Carpenter, acknowledged as one of the best batsmen in England of the mid-century.

From the late 1850s until his retirement from the Middlesex eleven in the 1870s he played regularly in the best matches, proving himself a first-rate bat, and by no means a bad bowler. One of his best innings was 122 not out for Players against Gentlemen at Lord's in 1866. He was in particularly good form that year, and largely helped to place Middlesex first among the counties. Against Surrey he scored 146. His career as an active player terminated in 1876, when he had a stroke causing paralysis. He made a remarkable recovery, however, and for more than twenty years afterwards kept his post as chief of the ground staff at Lord's, only resigning after the season of 1897.

A photograph of Hearne taken circa 1895 when he was Superintendent of the Lord's ground staff bears a remarkable, albeit more mature, resemblance to the young cricketer in the lithograph. The artist, John C Anderson, appears to have caught a very good likeness.

Hearne was one of the first English cricketers to play in Australia when he was part of the first ever tour of Australia by an overseas team. The idea for the tour came from the English proprietors of a Melbourne company called Spiers and Pond which ran the Cafe de Paris in Bourke Street. Felix William Spiers and Christopher Pond through their representative in England, a Mr Mallam, had first tried to interest Charles Dickens in a lecture tour of Australia and New Zealand, without success. Instead the partners, noting the success of an English cricket team touring North America in 1859 and the growing interest in cricket in Australia, decided to attract a team of leading English cricketers. Mallam negotiated for twelve players, including Tom Hearne, to tour Australia the following winter (Australian summer) for £150 per man plus expenses. The team was captained by H H Stephenson and included players from Surrey, Middlesex, Kent, Yorkshire and Sussex; not the best team England might have mustered, nevertheless a good representative side. Certainly, good enough to triumph against the sides they met in Victoria, NSW and Tasmania, only being defeated twice in the 15 matches they played.

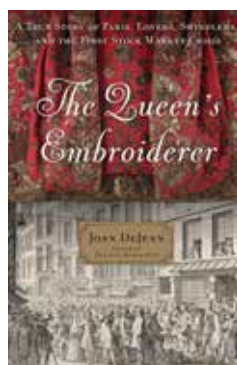
Fred Lillywhite, publisher of the lithograph, was a sports outfitter and cricketing entrepreneur from a notable cricketing dynasty. Born in Hove, Sussex on 7 July 1829, he was the third son of William Lillywhite who bowled for Sussex. An older brother John (1826 - 74) was a batsman and umpire, and his cousin James Lillywhite (1842-1929) captained England in the first test match played against Australia in Melbourne in 1877. In 1848 Fred Lillywhite produced the first edition of *The Guide to Cricketers* (popularly known as 'Fred's Guide') which continued publishing until his death in 1866. It can be said to be the forerunner of *Wisden Cricketers' Almanac* which was begun by John Wisden in 1864, and in a further interesting connection three members of Hearne's extended family were later named as Wisden's Cricketer of the Year.

Who would have guessed that this print of an English cricketer would have such an interesting connection with Melbourne, that its subject actually played just a kilometre from *Fairhall*.

DOROTHY MORGAN

BOOK REVIEWS

THE QUEEN'S EMBROIDERER: LOVERS, SWINDLERS AND THE FIRST STOCK MARKET CRISIS



The terms speculation, insider trading and financial bubble might bring to mind financial markets in recent times, but as this intriguing biography reveals they were also relevant in the early 18th century when the Scottish economic theorist John Law introduced the French to paper money and high-risk speculation. Law was also put in charge of the neglected French colony of Louisiana and it is against this background that the interwoven stories of two

upwardly mobile families are told. Both came to Paris in the early 17th century, the Chevrots family were lawyers employed either as advisors to the Parisian Parliament or in financial administration, whilst the Magoulet family worked in the rapidly developing luxury goods industry in which all the guild members were men. Jacques Magoulet created leather carrying cases for transporting precious objects and his second son, Jean, was expected to follow in the family tradition.

However, by 1674 Jean was working as an embroiderer for the Prince de Conde, Louis XIV's cousin, beginning an association with the Prince's court at Chantilly which would be continued by Jean's son and grandson in the stuff of fabric designs. In 1677 Jean was named a master embroiderer and bought the position of *valet de chambre* and embroiderer to the Queen, Marie-Thérèse. The next decade was a golden time for France's craftsmen but despite owning a luxury goods workshop Jean was also running a one-man credit and loan operation. Long years of war and poor harvests, followed by high population growth in the early 18th century, brought financial crisis and the Government needed new methods of raising money. In 1716 John Law was given the right to create the General Bank, speculation became rife and both families, having risen to the middle class, fell victims to the first stock market crash.

By 1721 poverty and suicide had replaced investment throughout France, the two families had become enveloped in debt and litigation, their lives reflecting a society increasingly addicted to debt. Both fathers would continue their vendetta against Louis and Louise who had returned to Paris after their marriage in London, forcing them apart and into new marriages whilst Louisiana was to become the birthplace of a dynasty and a source of wealth for future generations.

DENISE FARMERY

JOAN DeJEAN, *The Queen's Embroiderer's A True Story of Paris, Lovers, Swindlers, and the First Stock Market Crisis*, Bloomsbury Publishing, London, 2018

AN UNCONVENTIONAL WIFE: THE LIFE OF JULIA SORELL ARNOLD



What happens when a beautiful, spirited colonial belle meets and marries a handsome but conflicted Englishman before really getting to know him? – A turbulent relationship where two people, deeply in love, differ in their understanding of the marriage contract and of each other especially where religion is concerned.

Julia Sorell was born in Hobart in 1826, the granddaughter of Lieutenant – Governor William Sorell and Anthony Fenn Kemp one of the wealthiest and most influential

settlers. Unhappy in her marriage and eager to escape Hobart when her lover was posted to India, Julia's mother, Elizabeth, took Julia and her siblings to Europe. Sent to a convent school in Brussels Julia grew to hate Catholicism and particularly its attitude to women. Returning to Hobart two years later she took over the running of her father's house including all the finances as well as enjoying every opportunity to enjoy Hobart's very active social life and the attentions of a number of wealthy young men.

Julia's life changed when Tom Arnold arrived in Hobart as inspector of schools for Van Diemen's Land, his father was the renowned educationalist and founder of Rugby School whilst Tom's brother was the poet Matthew Arnold. Tom however was a dreamer, a scholar by nature and one who was not content until problems were solved to his satisfaction, a complete opposite to his new bride who was animated, emotional, quick to love and to hate.

The birth of their first daughter brought more friction when Tom refused to have Polly christened being sceptical about religion at the time, so imagine Julia's shock when a few years later Tom decided to become a Roman Catholic. In 1856 Tom was forced to take his family back to England where having settled Julia and the children with his family in the Lake District he applied for and took a position at the Catholic University in Dublin. Life in Dublin was hard for Julia with the pressures of child-bearing, by this time she had given birth to seven children, and the ever-increasing lack of money mainly due to Tom's financial incompetence. Life at home was not peaceful either with Julia lashing out at Tom and his religion and Tom continually trying to change Julia into a more amenable wife.

Ultimately, she refused to live with Tom despite his threats and assertions that she had failed as a wife and mother and died aged sixty-one surrounded by her family having forgiven Tom. Julia had refused to be the wife Tom expected, living with anxiety, anger and bewilderment but never failing in her love for him.

An excellent biography of a woman few have heard of but whose voice deserves to be heard.

DENISE FARMERY

HOBAN, Mary, *AN UNCONVENTIONAL WIFE: The life of Julia Sorell Arnold*, Scribe, Melbourne (2019)

GALETTE DE ROIS

In many European countries a special cake made with dried fruit known as King Cake is baked for Epiphany. In France it is called *Gâteau de Rois*, in Spain *Roscón de Reyes*, in Portugal *Bolo Rei*, and in England Twelfth Night Cake.

What started out about 300 years ago as a dry French bread type dough with sugar on the top and a bean inside now comes in many other varieties such as brioche decorated with jewels, fruits et cetera and puff pastry with almond filling. This cake reminds us of the three kings of the Nativity story who arrived to pay their respects to the baby Jesus on the 12th day after his birth but the tradition is much older, pre-dating Christianity itself.

Twelfth Night used to mark the end of the Winter Festival which began at the end of October with the Celtic festival of Samhain (now Halloween) and the ancient Roman pagan festival of Saturnalia. In the Celtic tradition, on the final day of the festival, the world would turn upside down for the evening presided over by the Lord of Misrule. This person is now represented by the person who finds the trinket/bean/almond in the cake. This topsy-turvyness is portrayed in Shakespeare's *Twelfth Night* (1601).



GALETTE DE ROIS

This French Christmas dessert is a delicious frangipane pastry.

INGREDIENTS

¼ cup of almond paste (marzipan)

¼ cup of caster (superfine) sugar

60 g unsalted butter, softened (plus extra for greasing)

Pinch of salt

2 eggs

¼ teaspoon vanilla extract

1/3 cup of plain (all purpose) flour (plus extra for dusting)

2 frozen puff pastry sheets

1 tiny china figurine

Icing sugar for dusting

SERVES 6-8

METHOD

Purée almond paste, sugar, butter, and salt in a food processor until smooth. Add 1 of the eggs and vanilla extract and continue processing until incorporated. Add flour and pulse to mix it in. Set aside.

Cut out a 22 cm round from a thawed pastry sheet with the tip of a paring knife. Dust flour over base of the round and place it on a baking paper-lined tray. Chill in the refrigerator. Repeat with second sheet of puff pastry, then place on a lightly floured bench. Beat remaining egg and brush some of it on top of the second pastry round. Score decoratively all over the top using the tip of a paring knife but take care not to cut all the way through, then make several small slits into the pastry to create steam vents.

Place an oven rack in the bottom third of the oven, then preheat to 180°C (350°F). Remove first pastry round from the refrigerator and brush some of the beaten egg in a 2 cm border around the edge. Mound the almond cream mixture in the centre, spreading slightly. Bury the figurine in the almond cream. Place the second pastry round on top and press the edges together.

Bake the galette for 13-15 minutes or until puffed and golden. Remove from the oven and dust with icing sugar. Place oven rack in the upper third of the oven and return galette to cook for another 12-15 minutes or until the edge is a deep golden-brown. Transfer to a wire rack to cool slightly. Cut into slices and serve warm with cream if desired.

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:



FIVE SEASONS: THE GARDENS OF PIET OUDOLF
13 SEPTEMBER 2019 | 12PM - 2PM
12 SEPTEMBER 2019 | 12PM - 2PM | 6PM - 8PM

Award-winning filmmaker Thomas Piper's feature documentary on Piet Oudolf's work takes us inside his creative process. *FIVE SEASONS* will reveal all that Piet sees, and celebrate all that we as viewers have been unable to see.



SPRING COUNTRY GARDEN TOUR 2019
LIXOURI AND MICA GRANGE
20 OCTOBER 2019 | 11AM - 4:30PM

Starting at Lixouri, a Mediterranean style garden set in the hills of Central Victoria near Castlemaine. Hosts, Margaret and Max, will spend some time with us to explain their amazing garden. After a lunch we continue on to Sutton Grange, to Bede and Mary Gibson's Mica Grange. This will be another beautiful day out in the country.



PEARLS & PINOT | AN EXCLUSIVE EVENING SOIREE AND FUNDRAISER | 29 OCTOBER 2019, 6PM - 8:30PM

The Friends along with Adrian Dickens of CircaAD Jewels invite you to an exclusive evening soirée. Join Adrian as he introduces us to an extensive array of pearls and discusses these organic gems.



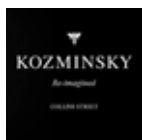
FIRST FRIDAY BOOK CLUB | *ENCHANTRESS OF NUMBERS: A NOVEL OF ADA LOVELACE* BY JENNIFER CHIAVERINI | 1 NOVEMBER 2019, 10AM - 11:30AM

Join the First Friday Book Club for a stimulating and discussion on *Enchantress of Numbers*, as novelist Jennifer Chiaverini tells the story of Ada Lovelace, the one legitimate daughter of Lord Byron. Ada's history, both personal and intellectual, is told within this novel, eloquently and with great sympathy.



BLACK ROCK HOUSE | ARCHITECTURAL TOUR & TALK
13 NOVEMBER 2019, 10:30 AM - 12:00 PM

Join The Friends on a visit to another house museum, for a stimulating and interesting morning looking back into Victoria's fascinating historical past. Built by Charles Ebdon in the 1850s, Black Rock House offers a unique window into the past. It is included in the Victorian Heritage Register, the Register of the National Estate and it is classified by the National Trust.



A KOZMINSKY EVENING | BULGARI: MAGNIFICENT ROMAN JEWELLERY | 26 NOVEMBER 2019, 5PM - 7PM

Join The Friends for another special evening with the team at Kozminsky, in their new pop-up mid-town Collins Street salon, where we will enjoy some refreshments while appreciating Bulgari.



ANNUAL CHRISTMAS PARTY 2019 | MEMBER ONLY EVENT | 5 DECEMBER 2019, 6PM - 8:30PM

Join The Friends to bring in the festive season at our annual not-to-be-missed event. The Friends Committee is delighted to announce the annual Christmas Party 2019 will be celebrated at a beautiful home in East Melbourne. Share a very special night with other members and guests.

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

Peter Bennett
Siusan MacKenzie

Alison Hall
June Wilhelm

HONORARY LIFE MEMBERS

C H (Roger) Brookes (2006)	Lynne Dowling (2003)
Andrew Dixon (2006)	June Kenrick (2007)
Anthony Knight OAM (2000)	Kay Miller (2007)
Meg Simpson (2007)	

LIFE MEMBER

Elizabeth Cripps (2003)

SPRING COUNTRY GARDEN TOUR 2019

On Sunday 20 October The Friends visited *Lixouri*, a Mediterranean style garden set in the hills of Central Victoria near Castlemaine. After lunch at Skydancer, they then visited Bede and Mary Gibson's *Mica Grange* in Sutton Grange – a three-acre picturesque garden with its sweeping lawns, terraced gardens, rose walk, rockeries, vegetable garden and panoramic views.



CHANDELIER SUPPORT

The Friends have made a very generous donation of \$4,750 towards the cleaning of all the chandeliers and light fittings in use at the Collection. We asked John and the team from Chandelier Chiner to undertake this work for us. This is what they said about their work:

“Having had over 40 years’ experience in chandelier cleaning and repairing, there are two things we know work when it comes to restoring the original sparkle to chandeliers: patience and attention to detail.

The chandeliers at The Johnston Collection are unique and require special attention. Each individual piece is hand cleaned and meticulously polished, no sprays or short-cuts. From the canopy to the base, the entire frame and each crystal (as well as the globes) are individually cleaned. This requires a systematic, methodical approach to ensure nothing is missed - something we’ve learnt to develop over many years, along with our own products for specific types of chandeliers, which work for us.

We’ve also learnt that quality craftsmanship is required to bring antique chandeliers back to life. Dust, dirt and grease often hide in the most concealed and awkward places in chandeliers - particularly with the foot traffic and changeovers The Johnston Collection have.

To optimise the refraction of light through the purposefully cut lead crystals, each piece needs individual attention, requiring rechecking and polishing. This is delicate work, with single pieces ranging up to potentially thousands of dollars. But attention to detail allows for the true colour spectrum to be shown when sunlight hits the chandeliers and etches the true elegance of each room into memories of visitors.

JOHN AND THE TEAM
CHANDELIER CHINER



OUR GENEROUS SUPPORTER ROGER BROOKES

At the time of the 20th anniversary of The Friends it is appropriate to recognise the outstanding generosity of Life Member and an inaugural Ambassador, Mr C H (Roger) Brookes.



Mr Brookes and the Sir Wilfred Brookes Charitable Foundation have generously responded to calls for support over many years. In 2005 he supported the purchase of this very fine Rococo *soup tureen* by Alexander Johnston hallmarked for 1755 ... a quite early English soup tureen following the French fashion.

The handles are decorated with elegant acanthus leaves and the ovoid bombe form bears the armorial of Thomas Stonor and his wife Catherine Blundell and was probably added in 1795 to celebrate their marriage. The Stonors are an old Catholic family who have lived at Stonor Park near Windsor for over 800 years. The lightness and fluidity of the design belies the weight which is quite impressive.

This statement piece was a significant addition to the collection and helps add to the story of Georgian life and times told by the decorative arts.

Thank you Mr Brookes for your inspirational support.

ANDREW DIXON
AMBASSADOR



Alexander Johnston (English, fl. 1733 – 1748?)
soup tureen, assayed London, 1755
Sterling silver | 263 x 390 x 200 mm
makers mark for Alexander Johnston on base
engraved coat of arms of a later date combination of the coat
of arms of the Stonor family and that of the Blundell family
The Johnston Collection (A1255-2005)
purchased with funds provided by
Mr Clive H (Roger) Brookes, Melbourne, 2005

THANKS

Principal Funder

The WR Johnston Trust

Major Supporter



Major Partner

The Friends of
The Johnston Collection

Volunteer Support

Majorie May Kingston
Trust

Collection Support

The Friends of
The Johnston Collection

Christine Bell

Andrew Dixon

Nina Stanton

Bequests

Merell Browne MDIA

Alwynne Jona OAM

Nina Stanton

In Kind Support

Christine Bell

Peter Gray



Nominated Bequests

P. Anthony Preston



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®				\$500,000 +	
Chippendale				\$250,000 +	
Marjorie May Kingston Charitable Trust		P. Anthony Preston#		Nina Stanton*	
Chelsea				\$100,000 +	
Sheraton				\$50,000 +	
Mr CH (Roger) Brookes +		Alwynne Jona OAM*			
Hepplewhite				\$25,000 +	
Coalport				\$10,000 +	
Sirius Foundation Ltd +		The Sir Wilfred Brookes Charitable Trust +		Lisa & Neil Arrowsmith +	
				Christine Bell +	
				Anne & Graham Hodges +	
Bow®				\$5,000 +	
Maggie Cash +		Andrew Dixon +		Robyn & Bill Ives +	
				Lady Potter AC	
Worcester®				\$1,000 +	
anonymous (1+)		Paulene & Graeme Blackman AO+		Sandy & Stephen Gumley +	
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Dagnija & John D Balmford +		Carol des Cognets +		Jan & Walter Heale +	
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James Baxter		Diana English +		Irene Kearsey +	
Graeme Black		Anne & Peter Glynn +		Vivien & Graham Knowles +	
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				Rosemary Stipanov +	
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				Hugh Ratten+	
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Other					
anonymous (2)	Robert Craig	Allan Hamilton +	Lydia Kaya	Melinda Mockridge	Janet Puschenjak
Chandra Altoff	Bernard Crosbie	Natalie Handsjuk	John Keating	Maryanne Moore	Jesse Raean +
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Marguerite Bell+	William (Bill) Davis	Jacqueline Healy	Lezel Kriek	John Nairn +	Elspeth Riggall+
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John Buhrman +	Jackie Donohue	Malcolm Howell	Michelle Laurent	Sue O'Brien	Louise Saxton
Trevor Burnard	Diana & Gregor Dougall	Helen Hunwick +	Louis Le Vaillant	Rosemary (Posey) O'Collins +	Susan Scollay
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Jenny Carty +	Denise & John Farmery +	Irene Irvine +	Sue Logie-Smith +	Melissa Ogier	Jennifer Shaw
Patricia Case	Ely Finch	Margaret Isom	Adriana Lopresti	Russell Oke	Miffi Sheedy
Bronwen Cavallo +	Susan Fincham	Ruth Jackson	Rosemary Maxwell	Wilma Oxley +	William Shephard
Loreen & John Chambers	Sai-Wai Foo	Veroi Jacomb	John & Andrea Maynard +	Anna & Terry Paule +	Sue Simmons
John S Chambers +	Kate Funnell	John Wakefield & Gary Jenk	Lynette McAlister +	Susan Perry +	Maxine Sindler
Mary Ryllis Clark	Vida Gaigalas	Victoria Jennings +	Carole & James McCormick	Maurie Dean & Tony Peters	Pamela Spradbery +
Caroline Cook	Keira Gee +	Rob & Christine Johnston	Patricia McKendrick	Lisbeth Phillips +	Mark Stephenson Jeffrey
Sally Cooper +	Maxine Glennan	Donna Jones +	Peter & Maureen McKeon	Barbara Porter	Stilwell Fay Stokes
Ken Courts	Joe & Sharon Groher +	Suzanne Katz	Eugenia Mitrakas	Anne Preston Flint +	Richard Stuart-Smith +

Correct as of 15 July 2019

+ Foundation Donor 2015 # Notified bequest * Bequest

Read more about our donor programs and sponsorship opportunities at johnstoncollection.org/donate
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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©	\$500,000 +
Chippendale	\$250,000 +
Chelsea	\$100,000 +
Sheraton	\$50,000 +
Hepplewhite	\$25,000 +
Coalport	\$10,000 +
Bow©	\$5,000 +
Worcester	\$1,000 +

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 87 194 940 961 | 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.

THE FRIENDS DONATIONS

The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives annually 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	Lady Potter AC
Marjorie May Kingston Charitable Trust	Lesley Gerrish +	Anne Preston-Flint
Teresa and William Allen +	Marg Goodall	Kay Rankin +
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Elizabeth	Melissa Hebbard	Diana Renou
Anderson-Ovenden	Helen Hunwick	Margery Renwick +
Carmela & Roger Arturi Phillips	Georgia Hutchison +	Geoffrey Richards +
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Susan Barker +	Richard Knight & James Baxter	Marie & Dominic Romeo
Christine Bell	Irene Kearsey +	Jennifer Ross
Peter Bennett	Graham & Vivienne Knowles	Susan Scollay
Paulette Bisley +	Mary & Doug Leggett+	Merrill Shulkes
Mary & David Bourne +	Margaret Leonard	Helen Silvasich
Louise Box	Rosemary Lloyd	Maree Silver
Clive H (Roger) Brookes	Sue & Rob Logie-Smith +	Anita Simons
Susie Brookes +	Carole & James McCormick +	Lorraine Simmons
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Jahn Buhrman +	Patricia McKenzie	Emily Sinfield
Heather Campbell	Louise Mackinnon +	Judy Sloggett
Jenny Carty	Lyn Maloney +	Marilyn & Charles Smith
Margaret Cash	Heather Mallinson	Pamela Spradbery
Bronwen Cavallo	Rosemary Maxwell	Rosie & Matthew Stipanov +
Loreen & John Chambers	Andrea & John Maynard	Christine Sweeney +
Robert Craig +	Leonie & Greg Moran	Sue Sweetland +
Benedict Davies +	Diana Morgan	Ann Sylvester +
Bernadette Dennis +	Jane Morris	Robert Thomson & Hugh Ratten
Carol des Cognets +	Julie Nicholson & Bernard Crosbie +	Jean Verwey +
Diana Dougall	Beverley Northey	Louise Voll Box
Adrian Dickens +	Posie O'Collins	Julie Walsh +
Gabrielle Eager	Judith O'Neill	Gabrielle Walters
Anne Ferguson +	Russell Oke +	Jane Walters
Annette Fothergill	Susan Perry	Bernice Weller
	Margaret Picken	Michele Williams +
		Elizabeth Wright

REFERENCE LIBRARY ACQUISITION FUND

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

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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



A LASTING LEGACY

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

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with art, design and ideas.

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

Your bequest will enable us to:

- Ensure The Johnston Collection will be sustained for future generations
- Generate three transformative exhibitions in *Fairhall* so that we will continue to present innovative, educational and culturally rich and diverse programs
- Commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities
- Encourage participation in The Johnston Collection's activities to the public at large
- Acquire works which will add to and develop areas of the permanent collection which have limited representation
- Revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden

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

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

HOW TO MAKE A BEQUEST TO THE JOHNSTON COLLECTION

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

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

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

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

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

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

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

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

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique engagement with one of the most dynamic exhibition-houses in Australia.

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

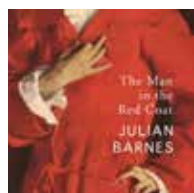
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FIRST FRIDAY BOOK CLUB
THE FEATHER THIEF
by Kirk Wallace Johnson

Friday 7 Feb 2020
10:00 - 11:30 AM

The Feather Thief tells the true-crime tale of Edwin Rist robbing the British Museum of Natural History of hundreds of irreplaceable items.



FIRST FRIDAY BOOK CLUB
THE MAN IN THE RED COAT
by Julian Barnes

Friday 3 Apr 2020
10:00 - 11:30 AM

Witty, surprising and deeply researched, *The Man in the Red Coat* takes us on a tour of Belle Epoque Paris, via the life story of the pioneering surgeon Samuel Pozzi.



FIRST FRIDAY BOOK CLUB
SAVING MONA LISA
by Gerri Chanel

Friday 5 Jun 2020
10:00 - 11:30 AM

Saving Mona Lisa, the battle to protect the Louvre and its treasures from the Nazis, is a detailed, inspiring account of war-time courage.



FIRST FRIDAY BOOK CLUB
THE MUSEUM OF BROKEN PROMISES
by Elizabeth Buchan

Friday 7 Aug 2020
10:00 - 11:30 AM

A beautiful, evocative love-story and a heart-breaking exploration of some of the darkest moments in European history.



FIRST FRIDAY BOOK CLUB
WHITELEY ON TRIAL
by Gabriella Coslovich

Friday 2 Oct 2020
10:00 - 11:30 AM

This is a story of the biggest case of alleged art fraud to come before the Australian criminal justice system.

VIZAGAPATAM BOX p 10

ENDNOTES

- 1 Amin Jaffer, (2001), *Furniture from British India and Ceylon: A Catalogue of The Collections in the V & A and The Peabody Essex Museum*, V & A Publications, London, p. 173. Amin Jaffer, (2002), *Luxury goods from India: The Art of Indian Cabinet Making*, V & A Publications, London.
- 2 Amin Jaffer, (2001), 'Ivory-inlaid and veneered furniture Vizagapatam, India, 1700-182,' *Antiques* (February 2001), pp.342-349, p. 345.
- 3 Thurston in Amin Jaffer, (2001), *Furniture from British India and Ceylon: A Catalogue of The Collections in the V & A and The Peabody Essex Museum*, V & A Publications, London, p. 173.
- 4 Ibid.
- 5 See glossary of materials: Ivory in Amin Jaffer, (2001), *Furniture from British India and Ceylon: A Catalogue of The Collections in the V & A and The Peabody Essex Museum*, V & A Publications, London,
- 6 Amin Jaffer, (2001), *Furniture from British India and Ceylon: A Catalogue of The Collections in the V & A and The Peabody Essex Museum*, V & A Publications, London, p. 179.
- 7 See NGV Collections Online, 'Sewing box French-Indian/Anglo-Indian,' <<https://www.ngv.vic.gov.au/explore/collection/work/54065/>>, (assessed September 2019), also see (2018), 'Anglo Indian Sewing Boxes,' unpublished research report, <<http://needleworktoolcollectors.tripod.com/webonmediacontents/Anglo%20Indian%20Sewing%20boxes%20by%20Clare%20Muzzatti.pdf>>, (accessed September 2019).
- 8 See Museums Victoria Collections Online, 'Two Vizagapatam boxes of ivory and wood with ivory and metal inlay, India late nineteenth century,' <<https://museums.vic.gov.au/website/reb/history/visions-of-colonial-grandeur/the-courts/indian-court/carved-ivory-doll-house-furniture-and-decorative-pieces-india-late-nineteenth-century/index.html>>
- 9 See AGSA Collections Online, 'India, Andra Pradesh, Writing Box, for the English Market,' <<https://www.agsa.sa.gov.au/collection-publications/collection/works/writing-box-for-the-english-market/27123/>>, (accessed September 2019),
- 10 TJC Collections Online database, 'A0460: box, wood, Vizagapatam - maker unknown,' <<https://explore.johnstoncollection.org/objects/592>>, (accessed September 2019).

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THE JOHNSTON COLLECTION IS SUPPORTED BY A CORPUS OF VOLUNTEERS

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Consultant and Curator
Former Director of Geelong Art Gallery

Ms Jane Scott

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Head of Foundation and Fundraising
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Mr William (Bill) Brown (2016)

Mr Andrew Dixon (2008)

Mrs Robyn Ives (2017)

Mrs Dorothy Morgan (2019)

Mr Robert Thomson (2016)

Mr C H (Roger) Brookes (2008-2017)

Mr William (Bill) Davis (2008-2019)

Carmela & Roger Arturi-Phillips (2008-2014)

Mrs Alwynne Jona OAM (2008-2012)

Mr John Brookes (2008-2019)



**THE JOHNSTON
COLLECTION**

— INCORPORATING —

Fairhall exhibition-house
Lectures & Workshops
Shop | Reference Library
The Friends | Ambassadors

THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE

Cathy Trinca (President) Bernard Crosbie

Bernadette Dennis Helen Hunwick

Heather Mallinson Julie Nicholson

Barbara Summerbell

CONTACT:

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

E: friends@johnstoncollection.org

P: (03) 9416 2515

W: johnstoncollection.org

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Bernadette Dennis Anne Hodges

FAIRHALL COPY EDITORS

Wendy Babiolakis

Sue Chapman

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Holly Barbaro	Curatorial & Collection
Michael Barrett	Library Volunteer (until November 2019)
Robbie Brooks	Administration & Retail
Maggie Cash	Library Volunteer
Bernadette Dennis	Administration
Liz Ferguson	Visitor Services Volunteer
Lesley Foggin	Visitor Services Volunteer
Jenny Hamilton	Administration & Retail
Lynn McKirdy	Administration
Dorothy Morgan	Curatorial & Collection
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The Letter Q | theletterq.co.nz

DONATIONS

The WR Johnston Trust is endorsed by the
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front cover | detail from A. Keith Collyer (1917-1983), *day/ey*, worked in early 1983, in The Morning Room | 'Three
Generations: David Collyer, his father A. Keith Collyer (1917-1983) and grandfather Archibald Collyer (1883-1939)'

back cover | detail of *The Home in Time for Tea Medal*, 2019, Steve Campbell-Wright in The Upper Landing

both works as part of *A BOY'S OWN STORY* our annual 'inspired by' exhibition held from Monday 30 September 2019 - Tuesday 4 February 2020
images | adam luttick | luts photography | Melbourne vic



THE JOHNSTON
COLLECTION