

*fairball*₂₇



REFLECT



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

Artist Janet Laurence has thoughtfully and deeply considered her response to William Johnston's collection that is evoked by her reflection on it in *The Palm at the End of the Mind*, our current exhibition.

Laurence's artistic practice is based on her curiosity and interest in the natural world and collections of notable objects. William Johnston's exhibition-house is itself a cabinet of curiosities and wonders – filled with objects and items that he assembled for himself. Johnston's own collecting and gathering from around the world, along with his love of gardening, underpins and reflects Laurence's ideas.

We are especially pleased to be able to acknowledge and thank The Besen Family Foundation, Royal Botanic Gardens Victoria, The Friends of The Johnston Collection and ARC ONE Gallery, Melbourne for their generous contributions, support and assistance with this project.

We are delighted to be showing the award-winning film, *FIVE SEASONS: The Gardens of Piet Oudolf* directed by Thomas Piper. Piet Oudolf is best-known as the inspirational designer and plantsman of New York's High Line. Dandenong Ranges gardener and designer Ashley Awramenko, of Sassafra Gardens, will introduce the documentary and also consider 'The New Perennial Movement' that is informing aspects of current garden design.

We welcome back Sylvia Sagona to our lecture series with *THE VOICES OF ANGELS* and are pleased to introduce Anne Dunlop with *GLORIANA'S FROCKS: Tudor and Stuart portraits*. We also welcome back Susan Scollay who is the convenor of and contributor to the second half of *FABRICATING THE WORLD* series of illustrated lectures.

Our outreach programs continue with participation in the City of Melbourne, *Melbourne Fashion Week 2019 (M / FW 19) Curated Program* with two especially curated themed talks on fashion by our regular speaker Laura Jovic with *From Drapers to Department Stores* and we introduce new lecturer Nicole Jenkins with *Collecting Fashionable Dress*.

The Friends of The Johnston Collection continue to celebrate their 20th anniversary year. Please join them on the many events organised to mark this significant milestone and remember to look out for the Annual Christmas Party as well.

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. See you soon.



VICTORIAN MUSEUM ACCREDITATION

The Johnston Collection completed the gold-standard Museum Accreditation Program and was presented with the official Certificate of Accreditation by Harriet Shing MP, Parliamentary Secretary for the Creative Industries.

The 2019 Victorian Museum Awards were presented on Wednesday 26 June at NGV International by AMAGA Victoria.

Over two years, a dedicated team at TJC worked hard to procure the Accreditation milestone through developing procedures, policies and practice to meet recognised museum standards.

Director | Curator of The Johnston Collection, Louis Le Vaillant, said the museum's team was excited to be recognised for their dedication in achieving the Accreditation.

"Accreditation is something all museums would like to achieve and we are thrilled to have accomplished this," Le Vaillant said.

"The Accreditation panel were particularly impressed by TJC's temporary exhibition and lecture series and its extensive work with community groups. The panel also commended the museum for its pioneering co-curation model and for its friendly and welcoming visitor experience."

Amelia Marra, Co-Manager, Museum Accreditation Program, Australian Museums and Galleries Association Victoria, said, "We are delighted to recognise the hard work and commitment shown by the team at The Johnston Collection. Caring for our shared heritage is an important task and by becoming accredited The Johnston Collection has proven to be a leading museum in Victoria."

The Awards, now in their 26th year, are held annually to highlight outstanding achievements in the Victorian museum, gallery, and collecting sector. This special event raises awareness of museums as effective vehicles for engagement with ideas and communities, rewards and encourages best practice by individuals and organisations, and recognises the value of museums within the community.



top | pictured are Rebecca Bolden, Helen Sophos, Felicity Cook and Louis Le Vaillant

ARTICULATION AND AMBIGUITY

JANET LAURENCE AT THE JOHNSTON COLLECTION

Janet Laurence's exhibition *The Palm at the End of the Mind** at The Johnston Collection seems a long-awaited pairing of one of Australia's leading artists practicing in the genre of 'the intervention' with one of Australia's leading spaces that programs intervention-based exhibitions.

There is much to see in this whole of museum exhibition. It features characteristics common to the intervention genre such as an evocation of the Renaissance Europe *wunderkammer* or 'cabinet of curiosities' display, political messaging and moments of biography. The exhibition also reveals how the *Fairhall* has inspired various artists and creatives to respond with similar approaches. Laurence's art practice – from her interests, inspirations, past exhibitions to her works of art can be found in the exhibition. The exhibition's exploration of nature – including its destruction – seem as much at the core of the exhibition as an immersive insight into Laurence's creativity and imagination.

Laurence is one of Australia's leading contemporary artists. For more than thirty years her work has explored the natural world and science, memory and matter, transience and alchemy, and ephemerality and reflection. Not bound to any one medium, she is known for her installations, paintings, photography, video and sculpture using diverse materials. The Museum of Contemporary Art, Sydney, presented a major retrospective of her work, *After Nature*, in 2019 and she presented *Matter of the Masters* in 2017|18 at the Art Gallery of New South Wales, Sydney, which accompanied the institution's major blockbuster *Rembrandt and the Dutch Golden Age*. *Matter of the Masters* took the form of stacked acrylic cubes filled with materials inspired by those used on the old master Dutch paintings in the Rijksmuseum in a contemporary reworking of a cabinet of curiosities.

Other recent international exhibitions of Laurence's include *Deep Breathing: Resuscitation for the Reef* at Musée National D'Histoire Naturelle, Paris in 2015 and *Momentum*, Kuntsquartier Bethanien, Berlin, Germany in 2014. Notably, Laurence was included in *Force of Nature II*, at The Art Pavilion, London, and the Venice Biennale, 2017, curated by one of the leading experts in intervention practice globally, James Putnam. Laurence's site specific and public art practice is extensive. Some highlights include *Habitat* 2016, a sound work in Darling Harbour, Sydney, of bird calls synthesised into song; *The Memory of Lived Spaces*, Changi T3 Airport Terminal, Singapore in 2007 that blends architecture, nature and art; and the Australian War Memorial, Hyde Park, London in 2003, in collaboration with Tonkin Zulaikha Greer Architects.

Laurence's interest in nature finds company in William Johnston's passion for gardens. This comes to the fore in the Green Drawing Room of *Fairhall*, themed as *Garden*. Laurence communicates this from literally including plants – both real and artificial – to installing mirrors in the room and adjoining courtyard to magnify the green content of the spaces. Specimens and relics from the Herbarium Library of the Royal Botanic Gardens of Victoria have been loaned – fascinating in their historic form and touched with pathos due to their documentation of plant life no longer existing. The breakfront bookcase, circa 1770, (A0001-1989) is filled with Collection objects such as the Staffordshire figurine *Gardners [sic]*, circa 1870-80, (A0271-1989) Laurence's own works and

right | detail from 'Garden' in The Green Drawing Room

over | detail from 'The Silent' in The White Room

both as part of JANET LAURENCE: *The Palm At The End Of The Mind** as part of our ongoing 'rad' series
held from Monday 8 July 2019 – Tuesday 17 September 2019

images | adam luttick | luts photography | melbourne, vic





found objects creating a literal cabinet of curiosities. On a table, a reproduction of an historical botanical rendering of a Buckthorn plant, the plant that contains green pigment that can be used in artist paints, is among the rich and thoughtful assortment of objects in the room. Here the title of the exhibition, *The Palm at the End of the Mind*, inspired by the poem of Wallace Stevens is reproduced. The poem's evocation of a palm tree, a phoenix, bronze and gold inhabiting the place beyond our last thought sets an ambiguous thesis for the intent of the exhibition. Professor Emereta Eleanor Cook of Toronto University, an expert on the poetry of Wallace Stevens, articulates the ambiguity of the poem in a manner that could as easily relate to the ambiguity of the exhibition. This space in the poem, like the content of the exhibition, could refer to a space of the imagination, or a space heading towards death.

Laurence says that her deep concern for the environment is central to the exhibition. This is evident in *The White Room* | *The Silent* with its floor cloaked in the Collection's large white polar bear skins (A0767, A0768, A0769, A0770). Laurence said she placed the polar bear skins here with sadness knowing that we are seeing the end of this species. A selection of white figurines from the permanent collection, including a bust of *Marie Antoinette* circa 1880-90, (A1177) are presented in the room – with winged caryatid *torchères*, circa 1910-circa 1920, (A0506), more densely wrapped in white netting. Laurence explains that she sees the room as “whited-out” with its contents silent, veiled, as if existing in a strange fog. Among the objects, Laurence has inserted some of her own

sourced from her studio including figurines of an alpine goat, a fishing bear and reindeer. Laurence says she brought them into the arrangement given they too are all living in fragile environments. The objects are also united by the colour white. Reflecting on The Johnston Collection's series of guest installations, a remarkable number of guest creatives have been moved to immerse the room in white. This can be seen from milliner Richard Nylon's theming of the space as a ‘cloud room’ in memory of his deceased sister in 2015, to artistic director of The Australian Ballet David MacAllister's evocation of the *ballet blanc* in the classic ballet *La Bayadère* in 2014, to contemporary artist Rosslynd Piggott's inclusion of white contemporary furniture in the room in 2013. The influence of colour on artists and creatives appears to be strong in the intervention genre.

The arrangement is filled with thought and memories. Laurence has filled the soft green shaded kitchen with her collection of glass objects – some being scientific apparatus and others being hand blown objects of art. Laurence stated that prior to its installation, she had wondered if the delicate green and transparent fragile objects would work together. Following their installation, she affirmed that they do. They impart the fragility and delicacy so often associated with her work. Providing an extensive sensory experience – visitors are offered a Ginko tea on arrival. Laurence explains the Ginko tree is one of the world's most ancient plants and ingesting it is believed to be an elixir across many cultures. There are many moments that provide flashes of insight into the creative vision



of Laurence. Her sharp eye uncovered the text *Paradise Lost* in the background of Joseph Highmore's *untitled (portrait of gentlewoman)* circa 1740, (A0974). She therefore placed the painting in *Fairhall's* entry hall given the title's association with the theme of her exhibition. Laurence's devotion to dogs is laid bare from the extensive collection of Staffordshire dog figurines assembled in The Yellow Room, and a professional biography is suggested through a taxidermised bird placed in the coffin-like desk draw of the study – passed on from the collection of the Melbourne Museum, as a nod to her exhibition *Stilled Life* held there in 2000. We see her reveal the graphic match of the inlay of the *games table*, circa 1815, (A0087) with the pattern and colour of the kilim (trp2019.0011) placed underneath it in The Dressing Room.

Dr Jennifer Barrett and Dr Jacqueline Millner's text *Australian Artists in the Contemporary Museum* features Laurence's practice as an example of the strength of an aesthetic approach by contemporary artists. They note the counterpoint argument of one curator's concern that "the glamour and gracefulness of [Laurence's work] is at odds ... with its wider ecological / political purpose". Barrett and Millner argue the contrary – that beauty has the capacity to profoundly move the beholder, causing them to spend time for reflection thereby mobilising our consciousness. I would add that Laurence's art is not unanimously devoted to beauty. There is confrontation in the taxidermied bird in its clearly lifeless form. There is a jarring in juxtaposing living plants with artificial plants. There is a resistance to smooth the stiff white netting that binds the gilded candelabra. These subtle transgressions away from

beauty reveal the nuances that can be communicated in a whole of house installation and the complexity of Laurence's practice.

Laurence has pushed The Johnston Collection into the realm of a contemporary art space with the exhibition marking the first time a large-scale immersive video work has been screened in *Fairhall*. Perhaps again led by the draw of colour, *What could a garden be?* is presented in the relatively dark space of The Blue Room. Here visitors can watch the work that hypnotically and poetically follows Laurence planting seeds in her studio in scientific vials. It is a fitting final destination of the exhibition that balances beauty and joy paired with sadness and frailty in the realm of nature and science.

HOLLY BARBARO

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

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THE FRIENDS OF THE JOHNSTON COLLECTION

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



A PARADE OF POTTERS

Longton, a district just southeast of Stoke-on-Trent, Staffordshire, has been a centre of pottery manufacture for more than 300 years.

It has seen many firms rise and fall in the scramble for innovation, financial stability and market share. During the last half of the 19th Century alone over 250 firms were registered as working (often for only brief periods) in the 70 or so factories that were operating there before the area began to decline in importance early in the next Century.

The items produced by these factories ranged from humble kitchen and bathroom earthenware to the most elegantly designed and beautifully decorated porcelain or bone china. Here we will focus on two firms that typify the Longton story, both of which are known to have exported to Australia in the late 19th Century.

The Bridgwood family was a prominent member of the Longton business community for over 100 years. After a modest start S. Bridgwood & Co took over the Anchor Pottery in the mid-1850s, producing bone china tea sets, dessert services, dinnerware, vases and other decorative items for the domestic market but also for export to America and Australia. One of the products was described as “porcelain opaque” or “Parisian granite” and was marked “PG” or “Limoges”, presumably to give it some appeal to the more sophisticated members of society. Bridgwood china is a little easier to identify than most because of these and other marks.

Bridgwood shapes lacked the simplicity of the neo-classical but tapped into the neo-rococo and Victorian taste. For example, tableware often featured very ornate handles, rose finials, duck’s head spouts, thumb rests and multiple feet on teapots. Although the products lack the delicacy of form and exquisite painting found in earlier porcelain, Bridgwood items have a lasting appeal and are representative of the late-Victorian era.

Another Longton firm which exported to Australia was Harvey Adams & Co. From its inception in 1862 the factory produced fine china and earthenware ranging from practical items for bathroom use to vases, jugs, tea and dinner sets, trinkets and other ornamental and decorative objects. Writers have described Harvey Adams’ bone china as remarkably high quality with an excellent glaze. Finely enamelled, gilded and jewelled tea and dessert services were a feature of this time.

Harvey Adams & Co was fortunate in having a succession of art directors who were able to capture the interest of buyers

at home and abroad. Several artists were prominent during the firm’s period of prosperity, among them Henry Mitchell who won awards in Paris and Vienna and whose work was remarkable for its finish, modelling, delicacy and purity of colour. The firm manufactured vases, jardinières and other containers in several shapes with floral decoration aimed at being as true to nature as possible. On the other hand, some designs were in the Chinese, Japanese or Persian style in order to give the firm’s output a wide appeal.

The firm is believed to have introduced the quirky “moustache cup” as a response to the male fashion of the times. Another example of this innovative approach was to introduce silver decoration as a ground or to provide a three-dimensional effect to some of its products. The leaves in botanical designs were often embossed for the same purpose. Flowers painted on a silver ground and with a silver edge were a Harvey Adams “special”. Other ideas included the popular shamrock decoration and the primrose designs on breakfast and dessert sets. Gold in both matte and burnished form was also often used to heighten the decoration.

The Johnston Collection is home to a bone china *cabinet plate* (A0501-1989) attributed to Harvey Adams & Co. It features a deep cobalt blue ground with hand-painted ginkgo leaves, oak leaves and acorns in autumn tones; it has a delicate, gilded dentil border. A painted twig also bears the monogram “TS” and it is tempting to speculate that this indicates the painter was the celebrated “Mr Slater” who was art director before leaving the firm in 1881. He was described as “a high-class character” who produced exquisitely-coloured items.

Much of the above information on both Harvey Adams & Co and Bridgwood & Son has been taken from Llewellynn Jewitt’s *Ceramic Art of Great Britain, 1800-1900* (Barrie & Jenkins, London, 1972). Bridgwood marks are shown in Geoffrey Godden’s *Handbook of British Porcelain and Pottery Marks* (Herbert Jenkins, London, 1968) and some Bridgwood teapots are illustrated in Michael Berthoud & Richard Maskell’s *Directory of British Teapots* (Micawber Publications, Bridgnorth, Shropshire. 1988).

KEN BARNES



BUCKLES AND BUTTONS
I AM THE THING. DEM-ME.

Pub. by Macky Feb.

MACARONI MEN

Macaroni men were the swaggering big-haired, sharply dressed show offs of the last thirty years of the 18th century. It's a word rarely encountered today although it's in the back of your consciousness within the famous rhyme 'Yankee Doodle came to town'. When he 'stuck a feather in his cap and called it macaroni' it referred to the poorly dressed or perhaps also slightly phoney North American troops during the conflict of the French and Indian War (1754–63).

But why macaroni? Macaroni men were cosmopolitan in outlook and had supposedly been on the Grand Tour through France and Switzerland to Italy, where they partook of Italian food including pasta. A 'macaroni club' is meant to have existed in London but this might be made up as part of a joke (there was also supposedly a 'wet paper brigade', an 'ugly club' and a 'Mohawks' club). Clubland was connected with gambling and feasting and the term 'macaroni' placed it in contrast with the masculine values of the 'roast beef of England'. Pasta such as gnocchi or hollow tubes was connected in British minds with nonsense and carnival, as well as the idea of a 'numbskull' or an empty-headed person, a bit of a joker. It also referred to a mode of burlesque Latin poetry.

What did a macaroni resemble? They had very high hair with a toupee at the front, wore the modern French style suit with very tight sleeves and a high jacket, liked modish colours such as pink, green and yellow, continental textiles such as silks and velvets, wore thin slippers with rosettes or paste buckles and a tiny hat called a 'Nivernois' named for the French Ambassador in London. Accessories were important and included a very large nosegay or corsage, fine needle lace, snuff boxes made of materials from silver to porcelain, hanger swords of the new popular material stainless steel, and *chateleines* with seals and fobs dangling from their waist.

Who were they? Some were very wealthy and closely connected to the Whig aristocracy; Charles James Fox, later one of the most famous politicians of his era. Portrait painter to the future Prince Regent and his circle, Richard Cosway, was a wealthy socialite who came from humble beginnings. A freed slave known as 'Soubise' or Julius Soubise connected to the Duchess of Queensbury drove around London in his carriage before starting a riding academy in India. The court preacher, Rev. William Dodd, was a macaroni and famously executed as one of the first 'white collar' criminals. Swiss-born British-based

painter Johan Zoffany was called one in his youth. Merchants in luxury industries such as the famous furniture maker John Cobb were included. There is some reference to landscape designer Humphrey Repton as a macaroni. And the famous Sir Joseph Banks was satirised as a macaroni, later having his scientific credentials ridiculed by his enemies for his youthful interest in dress and general dilettantism.

A part of the macaroni pose was generational. These younger men rejected the nativist rhetoric of their fathers and grandfathers as well as the general thrust of British male dressing. It is not the case that men in the 18th century wore only dark colours but it is certainly true that their preferred fabric was broadcloth, or what we now call super fine woollens. These can be dyed in a surprising range of colours but were not acceptable in a country such as France for court. It was often said that an English man had to purchase a whole new outfit on arriving in that country, and the English also loved *Lyons* embroidered waistcoats and Italian fur-lined jackets and capes. England did not have any active sumptuary laws so technically anyone could wear whatever they liked that they could afford. But England had very strict customs bans in order to protect its own textile industries. Many of the fine foreign clothes were smuggled in and court cases held as to whether gentlemen could wear their foreign-bought clothes.

War throughout the century also stopped people from seeing first-hand what the French or Italians were wearing. The Macaroni popped up straight after the Seven Years War (which ended in 1763) and people like Fox and Banks went straight to the Continent to see all the new ideas in art, architecture and fashion. This was also an extremely wealthy period for Britain with enormous wealth generated by the 'nabobs' in India and British naval supremacy on the rise around the globe. The great townhouses of 18th century London such as Spencer House were built in this period: you may have seen the glass drawing

left | Matthew Darly (English, fl. 1741–1778)
Buckles and buttons. I am the thing dem-me. [London], 1777
 etching and engraving, plate 348 x 244 mm, sheet 380 x 270 mm.
 "Pub'd by M. Darly Feb 7 1777"
 collection of The British Museum, London, J.5.35
 gift of Dorothea, Lady Banks, formerly the collection of Sarah Sophia Banks



left (detail) and right |

Daniel Gardner (English, 1750 -1805)

*The Hon. Edward Onslow (1758–1829),
John FitzWilliam, 8th Viscount FitzWilliam
(1752–1830) and George Augustus Herbert,
11th Earl of Pembroke (1759–1827)*

*Playing Chess, circa 1775
(panel above the fireplace in the
Hunting Room at Clandon)*

pastel on paper (oval)

692 x 864 mm (27 1/4 x 34 in)

Clandon Park (mansion) Surrey, England,
NT 1441467

© National Trust / Helen Rowse

room from Northumberland House (now in the V&A) in which raspberry foils are placed behind to simulate porphyry stone. The Macaroni took their place in this new atmosphere of heightened luxury, urbanity and also a world perceived as more feminised than before. To moralists and emerging economists, too much of this money was flowing abroad.

The final reason that the Macaroni craze spread so widely, appearing in plays, joke books, squibs, ditties, on painted glass, porcelain and textiles was that it coincided with the rise of the British satirical print. The British press had some controls but nothing like the continent and thousands of visual satires about politics, royalty, actors, even transportation to the colonies poured off the presses. All of the figures depicted therein wear clothing and a whole sub set of 'satires of manners' developed. These concerned dress fashions as well as fashions in all things – clothing, interiors, silver, carpets, assembly rooms, drawing rooms, bedrooms

and carriages. They suggested that people had become too far removed from nature and that they had too much money to spend. But they also speak of the energy, innovation, ingenuity, messaging, 'self-fashioning' and complexity that dress-fashion both embodies and enables. In a way, Macaroni men became a message in and of themselves about the meaning of fashion in a general sense. Looking at depictions of them now we can only imagine the drama and flair they brought to the urban street.

PETER MCNEIL

Peter McNeil trained in the history of art with a focus on design. His research engages with different ways in which visual imagery and materiality shaped lives from the 18th century to the present day. His numerous monographs and edited books include the award-winning publications *The Fashion History Reader: Global Perspectives*, 2010 (Routledge; with G. Riello); and *Fashion: Critical and Primary Sources, Renaissance to the Present Day* (4 Vols.), Berg, 2009. McNeil was a Principal Investigator in the *Humanities in the European Research Area* international project 'Fashioning the Early Modern: Creativity and Innovation in Europe, 1500–1800' and an Academy of Finland Distinguished Professor within the *Costume Methodologies* project. He is Fellow of the Australian Academy of the Humanities, and Section Head for 'The Arts'. *Membre suppléant*, Comité International d'Histoire de l'Art (CIHA), he was Foundation Professor of Fashion Studies at Stockholm University 2008–2018 and recently promoted to the first round of Distinguished Professors at UTS.



CHIPPENDALE IN AMERICA

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

Yorkshire-born cabinetmaker and designer Thomas Chippendale (1718–1779) is celebrated as ‘the Shakespeare of British furniture’ and his iconic designs epitomise fine-furniture making. His name is synonymous with elaborate, intricately carved mahogany: an English mid eighteenth-century reinterpretation of the French Rococo style. However, it was his book of furniture designs first published in 1754 - rather than his furniture - that secured his fame. Chippendale’s *The Gentleman and Cabinet-Maker’s Director* containing ‘the most Elegant and Useful Designs for Household Furniture in the Gothic, Chinese and Modern Tastes’, was revolutionary.

The first edition of the *Director* was a marketing coup. It promoted the firm’s brand, directed fashionable taste for the nobility and gentry, and inspired new interior design trends.

The volume was funded by subscribers, although the majority of pre-publication orders were from rival furniture makers eager to access the latest designs and imitate them. Within just a few years of the release of Chippendale’s innovative volume, his designs (and those of his copyists) influenced the developing aesthetics of eighteenth-century furniture in the United States, particularly in Philadelphia.

The far-ranging influence of Chippendale’s publication was explored at The Met Fifth Avenue | The Metropolitan Museum of Art in the exhibition, *Chippendale’s Director: The Designs and Legacy of a Furniture Maker* (14 May 2018 – 27 January 2019). The exhibition featured a selection of antecedents and derivations of the *Director*, and a number of pieces of American and British furniture inspired by Chippendale’s

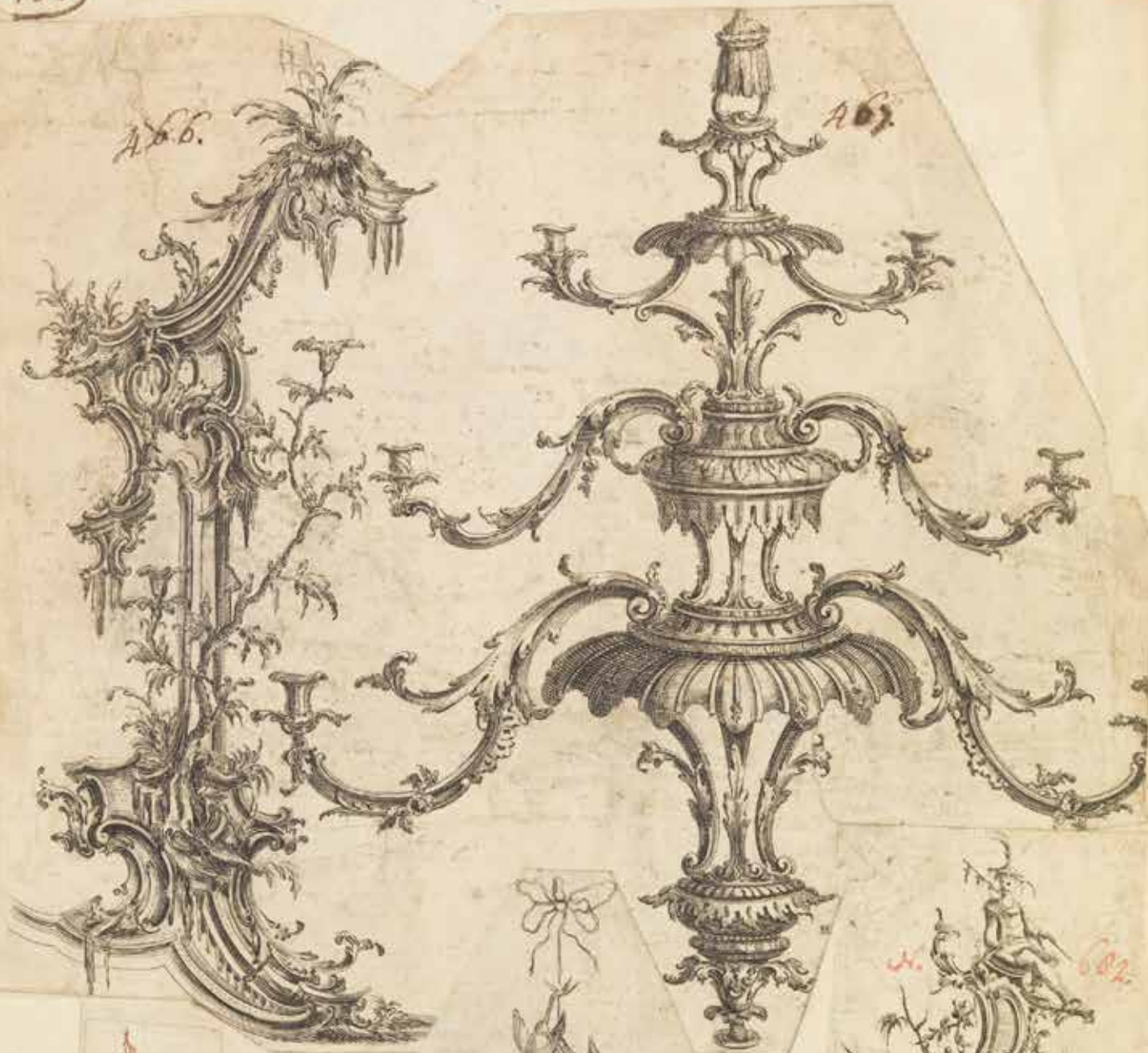


above | Fig. 1. Exhibition installation during *CHIPPENDALE'S DIRECTOR: The Designs and Legacy of a Furniture Maker* (14 May 2018 – 27 January 2019) at The Met Fifth Avenue (Photo: author).

right | Fig. 2. Gideon Saint (British, London 1729–1799 Kent), *Scrapbook of Working Designs* (detail), circa 1760, Pen and ink, engraving and etching, 34.3 x 21.6 cm, Harris Brisbane Dick Fund, 1934, Accession Number:34.90.1, The Metropolitan Museum of Art, New York.

Abb.

Abb.



600.



M.

601.



M.

602.



M.

603.



designs and aesthetic. Part of the exhibition was displayed in one of The Met's period rooms, which features wallpaper and woodwork originally from the Great Hall of the Anglo-Palladian Van Rensselaer manor house, built in the 1760s in Albany, New York. (Fig. 1). The grisaille wallpaper in the room was hand-painted in London and mimics a British interpretation of the French Rococo style. The wallpaper therefore expressed the same design transition as Chippendale's furniture: French design themes, reinterpreted in London, which were then translated into American interiors.

The centrepiece of The Met exhibition was a selection of original drawings made in Chippendale's workshop. Of the 228 drawings now in the care of The Met, nearly 200 of these images appeared in engravings in the *Director*. The acquisition of the drawings by The Met is now legendary. In a classic 'museumological find', William M. Ivins (then Curator of the Department of Prints) purchased the two mis-identified albums of drawings at auction in New York on a 'day off' in 1920. The albums bore the bookplate of Thomas Henry, fourth Baron Foley (1808-1869) and had been sold as part of the library of Ruxley Lodge, Surrey in 1919. Ivins identified that the albums contained not merely the 'Chippendale designs' that were described in the auction catalogue, they were actually the final, finished drawings that had been engraved for Chippendale's *Director*.

A number of drawings from The Met's Chippendale albums were specially dis-bound for this exhibition. Observing them framed and glazed *en masse* and at close quarters was a unique experience. Comparing the drawings and the completed *Director* plates 'side-by-side' highlighted the skill of their engraver Matthias Darly (circa 1720-1780). Darly and Chippendale had briefly shared business premises on Northumberland Court, The Strand, London. This was an ideal address for an ambitious and entrepreneurial business partnership. Their neighbours were taste-makers the Earl and Lady Northumberland (created Duke and Duchess in 1766) of Northumberland House, who patronised fashionable eighteenth-century designers such as Robert Adam and Lancelot 'Capability' Brown.

The Met exhibition drew on key objects from its own extensive collection of books and prints of furniture designs. Eighteenth-century publications on display demonstrated the rapid commercialisation and development of the furniture trade in England and the dissemination of the resulting aesthetic ideas throughout the British Empire. Some canny competitors immediately followed Chippendale's *Director* format almost

above | Fig. 3. Gideon Saint's trade card with printed text: 'Gideon Saint Carver & Gilder at the Golden head in Princes Street near Leicester Fields Makes all sorts of Sconces, Girandoles, Chandeliers, Brackets, Tables, Chimney Pieces, Picture Frames, &c. in the best and most Reasonable manner' adhered to the inside cover of Gideon Saint (British, London 1729–1799 Kent), *Scrapbook of Working Designs*, circa 1760, Pen and ink, engraving and etching, 34.3 x 21.6 cm, Harris Brisbane Dick Fund, 1934, Accession Number:34.90.1, The Metropolitan Museum of Art, New York.

left | Fig. 4. Unknown maker, Philadelphia, Pennsylvania, USA, High chest of drawers, c. 1762-1765, mahogany, mahogany veneer, tulip poplar, yellow pine, white cedar, 233 x 113.3 x 62.5 cm, John Stewart Kennedy Fund, 1918, Accession Number:18.110.4, The Metropolitan Museum of Art, New York.

exactly. For example, the ambitious volume serialised in 1759 by William Ince (1737-1804) and John Mayhew (1736-1804), mimicked the size and the number of plates in the *Director*, as well as the designs contained within. In what was no doubt a sore-point for Chippendale, Mayhew and Ince also engaged the talented Matthew Darly to engrave the plates. Their pre-publication publicity alluded to Chippendale ('the very ingenious artificer'), which in hindsight was an inspired choice. Mayhew and Ince's partnership went on to become one of the most significant and longest-lived London furniture manufacturers of the eighteenth century.

One of the most fascinating items on display at The Met contained no Chippendale designs at all. It was a self-assembled scrapbook of furniture designs created c.1763-1768 by London carver Gideon Saint (1729-1799). (Fig. 2) Cut-out tabs in the scrapbook provided quick access to different design categories. It included Saint's own drawings as well as English Rococo ornament prints from other designers, and therefore illustrated the diverse but thematically related array of prints available by the 1760s. The scrapbook would have been a useful workshop tool to share with clients, or to provide new inspiration for commissions. Gideon Saint's trade card was adhered inside the scrapbook, and clearly represents his own specialisation. (Fig. 3) Trade cards had dual roles as promotional and utilitarian objects, and evidence of their practical use for customer billing could be seen on the versos of several of the cards on display.

The pages of the *Director* quickly inspired a new stylistic direction for the influx of British craftsmen who were working in the USA by the middle 1700s. To meet the aesthetic requirements of the rising American mercantile classes, savvy furniture makers drew on the latest trends from London, but reinterpreted them to meet local needs. The *Director* was particularly influential in Philadelphia, but not necessarily copied exactly. Elements of *Director* designs were reworked in new combinations. For example, a Philadelphia-made mahogany chest on chest (circa 1762-1765), was inspired by two printed sources. (Fig. 4) The scrolled pediment — featuring a figural bust — is reminiscent of a Chippendale design featured in the *Director*. (Fig. 5) The carved swan and serpent decoration on the lower drawer resembles a design for a chimney-piece featured in *A New Book of Ornaments* (published in London in 1762 by Thomas Johnson). Although initially drawing stylistic derivations from British and European designers such as Chippendale, American furniture makers continued to develop their own unique regional styles.

Furniture aficionados who missed the Chippendale exhibition at The Met can view the original *Director* drawings in the Study Room of the Drawings and Prints Department (by prior appointment). The development of American furniture and fine and decorative art can also be viewed in the excellent permanent displays and period rooms in the American Wing at The Met Fifth Avenue, which also houses the fascinating Henry R. Luce Centre for the Study of American Art. This 'visible storage' facility features floor-to-ceiling glass cases which allow public access to a visual history of American furniture and decorative arts from the mid 1600s, to the inspiration of Chippendale in the 1700s, and beyond.

LOUISE VOLL BOX

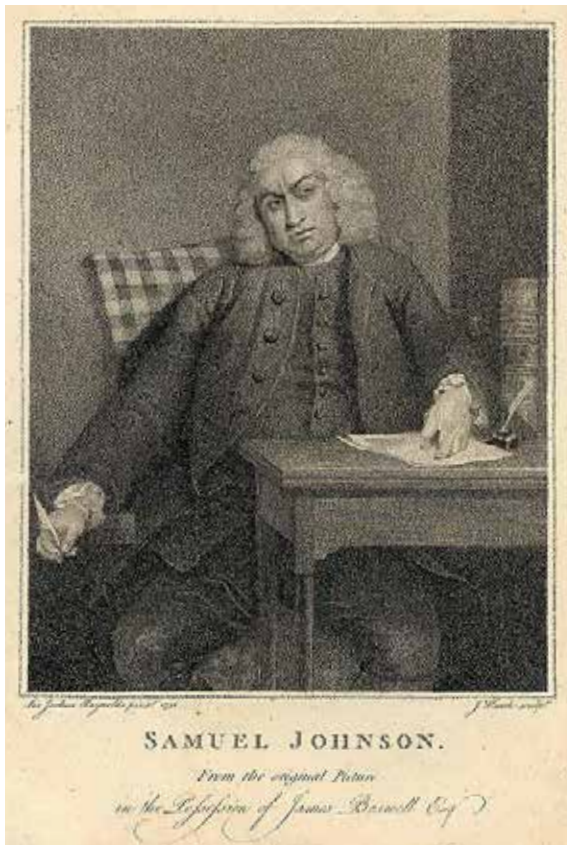


above| Fig. 5. Thomas Chippendale, (1718-1779, London), Desk and Bookcase from Chippendale Drawings, Vol. II, 1754, Preparatory drawing for Gentleman and Cabinet Maker's *Director*. (Published in reverse as plate LXXVIII in the 1754 and 1755 editions, renumbered as plate CVIII in the 1762 edition), black ink, grey wash, 33.8 x 20.7cm, Rogers Fund, 1920, Accession Number 20.40.2(30), The Metropolitan Museum of Art, New York.

LOUISE VOLL BOX is a doctoral candidate (University of Melbourne), studying the print collection of English duchess, Elizabeth Seymour Percy (1716-1776). 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. She is presenting an upcoming lecture at The Johnstons Collection *PERCEIVING PRINT ROOMS: Commerce, Play & Display*.

DR SAMUEL JOHNSON AND *THE LIVES OF THE POETS*

Famed for his Dictionary it was in fact Johnson's last great work that is considered the climax of his career.



The 18th century writer and wit, Dr Samuel Johnson (1709-1784), is perhaps most well-known for compiling *The Dictionary of the English Language* (1755) in the garret of the house at 17 Gough Square, London, where Dr Johnson's House now operates. However, a recent exhibition at the House highlighted the very influential role he played in the development of critical biography as a genre. In fact, his last major work, *The Lives of the Most Eminent English Poets* (1779), remains one of his greatest literary achievements, still influencing literary criticism to this day.

As biographies tend to reflect the values and morals of the time in which they were written, reading Johnson's *Lives* gives us unique insight into his often-eccentric character. Johnson himself believed that biography stood between the 'falsehood of fiction and the useless truth of history', marking it as the greatest form of literature in his mind. He also remarks in the periodical *Rambler* 60 (1750), that biography helps the reader to understand and empathise by placing us 'in the condition of him whose fortunes we contemplate'.

In 1777, Johnson was commissioned by a group of booksellers to write a series of modest prefaces to selections of English poetry. The project, however, soon became a labour of love for Johnson, and the prefaces became much longer and more biographically detailed than originally intended. Taking three years to complete, Johnson wrote a total of ten volumes between 1779 and 1781.

This series consisted of the 'preface-biographies' alone, as each was so long that the booksellers had to publish the poetry separately. Now commonly known as the *Lives of the Poets*, the volumes comprise the biographies of 52 English poets, most of whom lived in the 18th century. Some of the most detailed *Lives* include those of Abraham Cowley, John Dryden, Alexander Pope and John Milton, alongside other lesser-known poets today, such as William Collins. Utilising detailed



critical engagement with both the poetry alongside the poets themselves, Johnson succeeds in critically engaging with the poets' work in the context within which each author had lived.

Johnson's biography of the poet John Milton (1608–1674) is a fine example of how he could reconcile perceived character flaws with the celebration of a poet's literary genius. In this biography we also gain insight into Johnson's own views on some of the significant political events of the turbulent 16th and early 17th centuries.

For example, after Charles I's execution in 1649, Milton became Secretary for Foreign Tongues for the Commonwealth (1649–1660). During this time he wrote his *Ikonoklastes* in which he justified the 'murder of the King' and offered a defence of the right of the people to hold rulers like Charles to account. As a supporter of the monarchy, Johnson objected to this work as it allowed 'the advocates for rebellion to insult all that is venerable or great.'

In addition to Milton's republicanism Johnson found other faults. He notably remarks that 'there appears in his books something like a ... contempt of females as subordinate and inferior beings.' Perhaps reflecting changing attitudes towards women in the 18th century, Johnson rebukes Milton for believing that 'women made only for obedience and man only for rebellion.' Despite such strong criticism Johnson could recognise the poet's genius.

Milton is perhaps best remembered for his epic poem, *Paradise Lost* (1667), which concerns the biblical story of the temptation of Adam and Eve by the fallen angel Satan. Johnson praises this poem as a work of genius, as it unites 'pleasure with truth' and 'the probable with the marvellous'. For Johnson, it was 'a poem, which considered with respect to design, may claim the first place, and with respect of performance the second, of the human mind.'

Despite such compliments Johnson was prepared to highlight the poem's shortcomings because 'faults and defects every work of man must have'. For example, he explains that the plan of *Paradise Lost* 'comprises neither human actions nor human manners' because Adam and Eve 'are in a state which no other man or woman can ever know.'

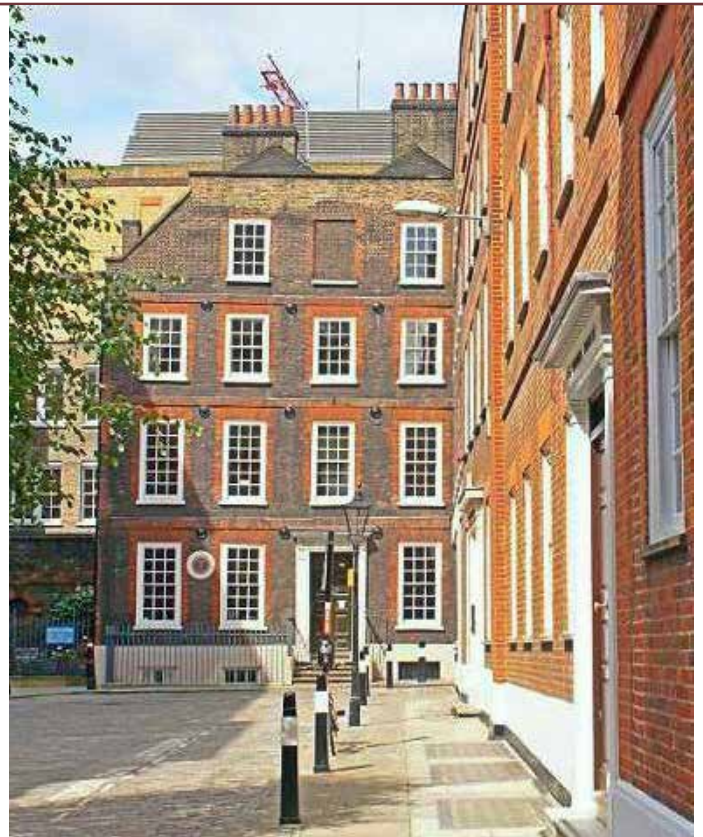
Johnson finishes his analysis by saying that 'the highest praise of genius is original invention.' While 'Milton cannot be said to have contrived the structure of an epic poem ... he was naturally a thinker for himself, confident of his own abilities.'

Perhaps Johnson's esteem for both Pope and Milton is most evident in *The Dictionary*, where he often cites him, along with Alexander Pope and other poets' work, to illustrate the meaning of words.

Alexander Pope (1688–1744) was a poet best-known for *An Essay on Criticism* (1711), *The Rape of the Lock* (1712–14), *The Dunciad* (1728) and *An Essay on Man* (1733–34).

In his *Life of Pope*, Johnson labels Pope as an example of the 'voracity of fame', though this did not prevent Johnson from critiquing his life and work. He actually goes so far as to offer Pope as a warning to 'let no man dream of influence beyond his life', indicating that perhaps Pope was too preoccupied with his legacy to reach true greatness as a poet. However, Johnson does concede that 'it was the felicity of Pope to rate himself at his real value'.

Despite Johnson's critical analysis, he believed Pope to be a man of great intelligence and literary greatness. Johnson actually argues against some of Pope's earlier critics and asks: 'it is surely superfluous to answer the question that has once been asked, whether Pope was a poet? Otherwise than by asking, in return, if Pope not be a poet, where is poetry to be found?'



'The person of Pope is well known not to have been formed by the nicest model'

SAMUEL JOHNSON, *LIFE OF POPE*

Interestingly, as Johnson explains Pope was 'the most notorious hunchback of the 18th century'. In fact, Pope suffered from a form of tuberculosis affecting the spine known as Pott's disease, an ailment that stunted his growth and left him four-and-a-half-feet tall, hunchbacked and frail. Indeed, many of his literary rivals unkindly referred to him as a 'hump-backed toad'.

However, perhaps Johnson's own ailments meant he was more sensitive to Pope's physical condition. While he does not ignore Pope's disabilities, he does not focus on them either. Instead he writes a detailed account of Pope's life and work, giving equal attention to his disabilities and abilities, failures and successes.

The *Lives of the Poets* has received varying levels of criticism and praise. In his famous biography *The Life of Dr Johnson* (1791), James Boswell says the '*Lives of the Poets* is the richest, most beautiful, and indeed most perfect production of Johnson's pen'. On the other hand, the Romantic poets who followed rejected Johnson's criticism as overly harsh. While

Johnson's *Lives* was not universally celebrated, the legacy of the work and its continued influence on modern critical biography today confirms its value as a literary work. Indeed, it cemented Johnson's reputation as the authority on English literary criticism.

Dr Johnson's House is a charming 300-year-old townhouse, nestled amongst a maze of courts and alleys in the historic City of London. Samuel Johnson, the writer and wit, lived and worked here in the middle of the 18th century, compiling his great *Dictionary of the English Language* in the Garret.

Today, the House is open to the public with a collection relating to Johnson, a research library, restored interiors and a wealth of original features. Often described by visitors as a hidden gem, 17 Gough Square is a tranquil spot in the midst of the bustling City.

MARK ALLEN

While he studied music and history at Melbourne's La Trobe University, MARK ALLEN has spent much of his career working in marketing in the corporate sector.

Currently on a career break from Deloitte UK he is studying for the MA in Early Modern History at King's College London to pursue his passion for European history and culture. As part of the degree Mark gained invaluable experience at Dr Johnson's House curating the *Lives of the Poets* exhibition under the guidance and support of the Curator, Celine Luppo McDauid.

DRESS OF THE WORKING CLASSES

Fashions in the 18th century reflect an era shaped by political and industrial revolutions as well as expanding global trade. There was a growing demand for clothes in all levels of society with clothing being one of the most visible forms of consumption, a sign of collective prosperity and a visible marker of social status.



European visitors to England in the second half of the 18th century were surprised to find the labouring poor relatively well dressed, writing in their letters of a farmer's wife 'clad on Sundays like a lady of quality' and of country girls wearing chintz bodices, straw hats on their heads and scarlet cloaks on their shoulders. Comment was made on the wearing of shoes and stockings, the good quality of the clothes, the wide range of fashions and how fashions crossed social barriers - females of all ranks wore hats which differed less in fashion than in the materials they were made from. The working man's round hat became popular with the male gentry whilst the working woman's apron became part of fashionable elite dress for a short period in the early 18th century. Later in the century, with the emphasis on modest dressing for even wealthy women, white aprons became part of informal dress whilst straw hats were worn outdoors.

However, the gentry took a dim view of lower-class women, especially servants, copying their fashions and dressing above their station, bedgowns being of particular note. A front wrapped thigh-length short gown worn with petticoats at home by genteel women it became the staple upper garment of working-class women in the late 18th century. Clothes worn by ordinary people were the subject of newspaper articles and satirical prints with denunciations of inappropriate finery among the poor. In 1761 *The Annual Register* recorded that 'dress, fashion and affectation have put all on an equality ... it is difficult to tell the milliner from her ladyship, my lord from his groom ...'

Clothing for the common classes was a way to obtain respectability, despite limited disposable incomes, by keeping a minimally decent wardrobe with at least two complete outfits; usually the better one was associated with leisure, pleasure and religious observance being kept for Sundays and holidays. Their clothes were neither strictly functional nor resistant to fashion as to a large degree working class men and women wore styles very similar to those worn by the gentry when in the country. Women would wear a shift, which was also worn at night, a petticoat and a gown with detachable sleeves, though later in the century bedgowns became more popular as did the wearing of the petticoat with a jacket - another garment which morphed into genteel fashion. Also worn, as essential items of appearance, would be a handkerchief around the neck, an apron to protect their clothes whilst working indoors and out, stockings, a cap to wear indoors and a hat and cloak for outdoors. If stays were worn they were usually made of leather fastened with ribbons, scarlet being a popular choice, or stout canvas and split reeds. Stays were worn by all classes though for working class women they did not entail restriction of movement or breathing. Whilst ideal for displaying the latest fashion to best effect, stays were also worn for comfort and practicality providing an extra layer of warmth around the middle and remained clean being worn over the shift. A man's wardrobe was simpler - shirt, breeches, often made of leather, waistcoat and a heavy wool coat were the usual attire along with a handkerchief, stockings and hat. Boots and shoes were made of leather, though women might also own shoes with



uppers made of worsted stuffs. Wigs were worn by labourers, farmers, weavers and shopkeepers until the 1770s when they became no longer fashionable.

Until the late 1700s shifts, like summer gowns, aprons and men's shirts were made of coarse light brown linens woven from flax or hemp whilst other items were generally made from flannel or dark wool fabrics such as camblet, patterned worsteds and silk-worsted mixes - winter gowns and petticoats were often padded. Gradually colourful printed cottons became the material of choice for gowns, waistcoats and neckwear with plain cottons more likely to be used for petticoats and cotton also replacing worsted for stockings. In the 1770s to 1780s cotton and linen gowns were of much the same price but the attraction of cotton, for working class women was the superior quality and appearance - the fabric being lighter and of a better colour. However wool fabrics continued to be used for coats and cloaks whilst linen remained more popular than cotton for shifts and shirts being a more practical and sturdier fabric when it came to frequent washing. Regular changes of linen undergarments were seen as a more effective way of keeping the body clean than bathing whilst not wearing linen could cause fevers and skin disease. The making of shirts for husbands and brothers was one of the many household tasks common to women of all classes.

By 1815 industrialisation had made muslin affordable to everyone, especially for shifts and shirts, though not always to general approval - in Jane Austen's 'Mansfield Park' the housekeeper is praised for turning away two housemaids for wearing white gowns. Female household servants in London were more likely to buy fashionable clothes, especially elaborate hats, than their country counterparts. Sadly, for many a lady's maid, desire often resulted in an appearance at the Sessions court accused of robbing their mistress's purse in order to buy costly fashion items. Ladies maids often benefitted as the recipients of unwanted or unfashionable items whilst clothing was given by most employers as part of a female servant's wage. The 1768 to 1794 account books of the Yorkshire Heaton family record the buckles, buttons, hats and lengths of cloth and lace bought on the Heaton's credit by their female servants - 86% of their wages was spent with the local shops or travelling salesmen. At the end of the term of service most female servants left with the items that they had acquired. Male servants were usually given clothing - coat, waistcoat, breeches and hat being standard livery - as well as their wages though they were expected to buy their own linen, stockings and shoes. Clothes were offered to their workers by factory owners in order to encourage production whilst items of clothing appeared at fairs - a lace and be-ribboned shift was the prize for the winner of a donkey race at the Eccles Wakes in 1808, whilst steel buttons were prizes at a nearby fair in Colne, Lancashire. Clothing was often supplied to tenants by their landlords in times of hardship and for the very poor and needy it could be obtained from charities such as The Dorcas Society or from the overseers of the poor as parish relief.

However, for most working class families clothing, both new and second-hand, could be bought from travelling salesmen and pedlars in rural areas as well as from the many small businesses providing a living for numerous people in even the smallest of towns - weaving cloth, lacemaking, hosiery, hat and glove-making as well as the making of clothes by tailors and seamstresses. With the wide variety of styles, colours, patterns and materials available from the 1760s it became unusual for working class households to make the cloth for their clothes or even to make clothes out of bought cloth. For those living in London whole streets of shops, such as Monmouth Street, offered ready-made (often ill-fitting) garments and second hand clothes alongside small workshops making bespoke garments. For those who could not afford new clothing there was a vibrant second hand market which opened up fashion, practicality and style as well as functionality to both rural and urban consumers. Theft of clothes and clothing material to supply these street markets was common in London and large towns and was one of the most prosecuted offences in 18th century criminal courts. In the Old Bailey indictments of 1785 five silk gowns (average value 16s 10d) and 17 cotton gowns (average value 8s.) had been stolen from working class owners. Rachel Toms, a Whitechapel mantua maker had a blue satin gown stolen from a trunk at her lodgings whilst she was at work in 1770, whilst prized accessories such as silk handkerchiefs, silver and steel shoe buckles also found their way to market stalls.

Losing clothing and accessories could be a disaster as items might need to be pawned in times of need, especially the more expensive and stylish pieces of women's clothing. In the late 1770s Georges Fettes of York was issuing between one hundred and fifty pledges a week, in one four-week period pledges were made on eleven silk gowns (average value 4s. 5d), twenty cotton gowns (average value 3s. 11d) and fourteen worsted stuff gowns (value 2s. 5d.). It would appear that while many items were redeemed, remaining items were sold by the pawnbroker to other working-class families, second-hand dealers and to parish vestries for clothing their paupers.

Apart from their clothing working class men and women had few other possessions and it was on their clothes that their consumer expectations focused especially in young adulthood. Apprentices saved to buy fashionable coats, serving maids exhausted their wages buying printed cotton gowns or the large metal buttons fashionable in the 1780s. However hard times might lead to those same clothes being pawned, sold or worn to rags, whilst periods of high wages and full employment led to dressing well in ways that drew on the fashions of the gentry. As early as 1763 The British Magazine noted 'the present range of imitating high life hath spread itself so far among the gentle folks of low life, that in a few years we shall probably have no common people at all!' Later in the century whilst many of the gentry still looked unfavourably on these fashion aspirations, others argued that they could lead to more socially accepted behaviour in the lower classes - 'a necessary evil, an incentive to labour and a spur to refinement'.

DENISE FARMERY

THE FRIENDS @ 20

The Trustees of held a reception at the residence of Dr Graeme L Blackman AO and Paulene Blackman, Melbourne to mark the creation of The Friends on Thursday 27 June 2019.

The Trustees of The Johnston Collection established The Friends in 1999 to make better known the work of The Johnston Collection and to support The Collection through convivial and practical ways. The Friends held their first meeting in May 1999 and the inaugural Annual General Meeting was held in August 1999.

The Friends quickly became an integral part of The Johnston Collection, forming a social network of members who support the world of art, design and architecture. Many of our inaugural or earliest members are still supporters, if not as active as they once were.

Apart from the social aspects of attending events, making new friends and visiting private and public collections, houses and gardens, The Friends members play a vital role in assisting in the care of such an important historic building and a superb collection.

The Committee have organised hundreds of events to enlighten, engage and entertain members whose commitment gives a very special character to The Johnston Collection, that of warmth and real friendship.

This achievement in itself could be regarded as enough but The Friends have raised over \$443,000 of funds over these 20 years.

Funds which have been used for new acquisitions for the permanent collection including a Redware *teapot* by the Pomona works (A1269); which formed part of The Friends 10th Anniversary celebrations, and recently the *figure of Henry Woodward as 'the Fine Gentleman'* (A1416).

Many new publications for the Reference Library have been purchased including the long out of print *MINTON: The First Two Hundred Years of Design and Production* by Joan Jones. Since 2009, The Friends have subscribed to *Apollo*, *The Bard Journal of Decorative Arts*, *Selvedge* and the *V&A magazine*.

Conservation projects in *Fairhall* and of collection items have been on-going, including a rail hanging system for wall works, the new compactus storage furniture for the small decorative pieces on site, which keep safe collection items, and currently the project of cleaning the chandeliers.

Museum equipment, including the lectern, digital camera, data loggers, a defibrillator and disaster supply bins, are some of the behind the scenes projects which contribute to the smooth running of The Collection. 2010 saw The Friends underwriting the purchase of our online booking system which made The Collection more available to visitors, from local through to international.

In 2014/15 The Friends provided outstanding and very generous support towards the revitalisation of the administration building with a significant contribution in excess

of \$70,000 which included new furniture and light fittings for the public spaces; stackable and storable chairs for the Kent Room (see also *fairhall 14*, pg 10).

There has also been support for The Johnston Collection's programs, exhibitions and lectures including *FEATHERING THE NEST* | *Richard Nylon Meets William Johnston* (2015) (MAGNA) 2016 (Winner) and *DAVID McALLISTER Rearranges Mr Johnston's Collection* (2014) Museums Australia (Victoria) Award for Small Museums 2014 (Winner)

The Friends have also provided ongoing support to the *OPENING DOORS* fundraising campaign since 2015 and are Digitisation Champions for TJC Online project.

All of which adds up to an incredible and exciting first 20 years.

Undoubtedly, without The Friends we would not be able to provide such access to a world of artistic creativity and present stories relating to William Johnston's extraordinary gift to the people of Victoria.

Certificates of Appreciation were presented for their role

AS LONG-SERVING MEMBERS AND MAJOR DEVOTEES

Janet Park	Russell Oke
Roslyn Wells	Helen Silvasich

AS PRESIDENT OF THE FRIENDS

Jill Hobby	President (1999-2000)
Andrew Dixon	President (2003-2006)
Sue Logie-Smith	President (2006-2008) President (2013-2015)
Robert Thomson	President (2008-2013)
Cathy Trinca	President (2018-)

AS RECURRING SUPPORTER OF THE FRIENDS EVENTS

Lady Potter AC
 Australian Tapestry Workshop
 Australian National Academy of Music
 Gibson's Auctioneers & Valuers
 Kozminsky
 Peter & Maureen McKeon
 Moorabool Antique Gallery

PROVIDING ONGOING ADMINISTRATIVE SUPPORT

Felicity Cook	Fil Natarelli
---------------	---------------

Long serving members & major devotees



Kathy & Pauline



Peter, Sue & Mitchell

Fil, Robbie, Anna, Susan & Irina



Janet & Helen



Ros, Mary & Doug



Sue & Rob



Peter



Annette & Rosemary



Louise, Christine & Andrew



Graeme, Anne & Manos



Mary, Bernie, Jean & Patricia



Presidents of The Friends



Our hosts Graeme & Paulene



Peter, Fil, Felicity & Louis



Supporters of The Friends events



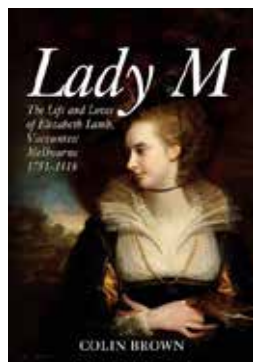
Sue, Sylvia & Robert



Antonia & Judy

BOOK REVIEWS

LADY M



Taking the reader into the social worlds of George III and the Regency this is a fascinating biography of the woman born Elizabeth Milbanke. A shrewd political hostess as well as close friend and confidant to Georgiana, Duchess of Devonshire, Elizabeth used wealth, connections and above all sexual favours to promote the family's position in society and the careers of her husband and children. A squire's daughter from

the north of England she was married at seventeen to the profligate Sir Peniston Lamb, a marriage of convenience in which she brought respectability to his 'new wealth'.

Elizabeth gave birth to a son thirteen months later whilst her husband continued his liaison with his mistress. Unlike other women in her situation, having done her duty in producing an heir Elizabeth was of the belief that she too was entitled to have affairs, going on to produce five more children by different fathers. Whether or not her husband acquiesced in her affairs is unknown but he tacitly accepted her infidelities, especially when rewards flowed from them. Sir Peniston became Viscount Melbourne (an Irish peerage) and Lord of the Bedchamber to George, Prince of Wales after Elizabeth gave birth to her fourth son.

At a time when women were barred from politics Lady Melbourne was one of the great Whig hostesses, known for her discretion whilst hosting parties for the likes of Charles James Fox and Richard Brinsley Sheridan, influencing some of the great political debates of the time. A suitable home was needed for these gatherings and in 1771 work began on Melbourne House in Piccadilly, much of the furniture coming from the workshops of Thomas Chippendale.

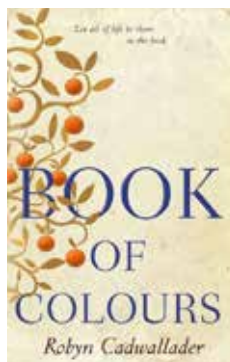
In 1815 Lady Melbourne achieved her crowning ambition gaining an English hereditary title with a seat in the House of Lords for her husband. Three years later she was dead having dominated the social scene for over four decades. It was her second son, William, who was to benefit most from her ambitions becoming the second Lord Melbourne, favourite Prime Minister and confidant to Queen Victoria.

PS | The delightful village of Melbourne, Derbyshire (the family title was bestowed on the new capital of Victoria, Australia during Victoria's reign) is worth visiting, even when Melbourne Hall is not open to the public.

DENISE FARMERY

BROWN, Colin, *LADY M: The Life and Loves of Elizabeth Lamb, Viscountess Melbourne 1751-1818*, Amberley Publishing (2018)

BOOK OF COLOURS



There are many threads in this beautiful book set in the 14th century but they are woven together as skillfully as those of a medieval tapestry. The resilience of the two women, Gemma and Mathilda, dominates the book and brings to mind themes from "Patterns of Collecting" – a recent exhibition, that of women, particularly women artists, being written out of history - their work disregarded or not valued in comparison with their

male colleagues. The importance of skills being passed down through the generations is central to a book which draws the reader into a world of colour, ideas and design, with beauty in every tiny painting.

Each chapter begins with a paragraph from the "Art of Illumination" a book of instruction on the work of a limner, from the grinding of pigments through sketching and construction to the applying of gold leaf. It is written by Gemma, a talented artist whose knowledge and skills must be kept hidden in a time when no woman could join a guild or illustrate books with prayers to God. At the same time as she is secretly writing this book, her husband's workshop is given the work of illustrating a book of prayers for Lady Mathilda, who commissions the book as a statement of her husband's place in society.

The illustrations would depict religious themes as well as their lineage and land, the estates which Lady Mathilda had to run when her husband was away fighting, reverting to her place in the home when he returned. Linking the two women is William Asshe a limner who has fled Cambridge for London, pursued by his own demons. A talented artist, his designs come to life for the reader as well as for Lady Mathilda as she turns the pages.

The novel has a dark side as it is a time of civil war and famine in England, one can envisage the sounds and smells of the narrow, dirty streets of the city, the fear as war comes to the gates and the ever-present threat of hunger, illness and death. On the other side, despite loss, there is light reflected in love and the pages of a beautiful book - "for what is colour itself if not light in all its forms?"

Writers Note | An excellent companion to the Book of Colours is 'The Hours of Jeanne de Navarre' to be found in Chapter Nine of Christopher de Hamel's Meetings with Remarkable Manuscripts.

DENISE FARMERY

CADWALLADER, Robyn, *Book of Colours*, Sydney, NSW: Fourth Estate, an imprint of HarperCollinsPublishers (2018)

QUINCE TART

The earliest known quinces grew wild in the foothills of the Caucasus Mountains between Persia and Turkmenistan. The valleys below formed many ancient trade routes and quinces spread rapidly westward and eastward.



INGREDIENTS

1 quantity shortcrust pastry, doubling the amount if you want to make a lid

2 large quinces 400 gm (14 oz each)

1 cinnamon stick

2 cloves

Peel of one lemon

350 gm (12 oz) raw sugar

70 gm (2½ oz) raw sugar extra

1 egg beaten for egg washing

The word “quince” is derived from the French word “coing”, known as “cydonea”, or “catonea” in Provence, while the Spanish used the words marmello and then membrillo. but in England by the 14th century they became known as quince.

They were first recorded in England in 1275 when King Edward I planted four trees at the Tower of London. They cost sixpence each. In 1292, more trees were planted in Westminster. Mary, Queen of Scots, used quinces to combat seasickness and they were regarded as an aid to digestion and protection from the plagues, the black death, in particular. Throughout the 17th and 18th centuries quinces remained popular in Britain being added to pies, tarts, and sauces.

ROBBIE BROOKS

METHOD

Prepare the shortcrust pastry. If you are using a pastry lid, don't blind bake the pastry base. Line a 20 cm (8 inch) tart tin with the pastry, leaving enough pastry on the rim to fasten the lid to.

Preheat the oven to 160°C (315°F).

In a large saucepan, cover the quinces with water and boil until tender. Remove the quinces from the saucepan, reserving the water. Core, peel, and cut them into thin slices. Reserve the cores and the skin.

Measure out 500 ml (17 fl oz / 2 cups) of the reserved cooking water and toss the reserved quince cores and skin back into the cooking water with the spices and lemon peel. Add the sugar and simmer on a low heat until reduced to a syrup.

Neatly arrange the quince slices in the pastry case, strewing some of the extra sugar in between each layer then strain and pour the syrup over until the fruit is covered but not drowned. Any leftover syrup will keep for a week or two in the fridge when transferred to an airtight container.

If using a pastry lid, cut a circle of pastry the same size as pie dish and carefully place it over the filling. Crimp the edges, or create a nice pattern using a pastry jigger if you have one. Egg wash the pastry lid.

Bake in the middle of the oven for 50 minutes.

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:



GIBSON'S AUCTIONS EXCLUSIVE FRIENDS PREVIEW NIGHT: THE WINTER AUCTION SERIES
THURSDAY 1 AUG 2019, 6:00 PM - 8:00 PM

A special opportunity, exclusively for The Friends, to preview the Winter Auction at Gibson's and enjoy an evening exploring the various treasures that make up this auction.

Image: courtesy of www.gibsonsauctions.com.au



THE 20TH ANNUAL GENERAL MEETING
WEDNESDAY 21 AUG 2019, 6:00 PM - 8:00 PM

Join us at the AGM for the opportunity to hear all about the successes of the past year and the exciting opportunities for the coming year. Refreshments will be served and there will be a very special guest speaker after the meeting.

Image: Tim Entwisle courtesy www.outdoordesign.com.au



FIRST FRIDAY BOOK CLUB | ROGUES GALLERY | A HISTORY OF ART AND ITS DEALERS BY PHILIP HOOK
FRIDAY 6 SEP 2019, 10:00 AM - 11:30 AM

Join The Friends Book Club for another stimulating morning and enjoy some interesting discussion on Philip Hook's fascinating and elegantly written book, *Rogues Gallery | A History of Art and its Dealers*.

Image: courtesy of www.amazon.com



EXCLUSIVE PREVIEW | FAIRHALL A BOY'S OWN STORY | CHRISTMAS AT THE JOHNSTON COLLECTION 2019/2020
MONDAY 30 SEP 2019, 6:00 PM - 8:00 PM

Join The Friends for a very special night when Members are given the privilege of an Exclusive Preview of the Summer | Christmas exhibition.

Image: courtesy of The Johnston Collection

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

Dianne Bond

Kaye Di Carlo

Valerie Forbes

Annie Kilpatrick

Anne Malloch

John Martin

Amanda McMahon

Ros O'Neill

Elizabeth Perini

Rebecca Sheehy

Debbie Brady

Margaret English

Stephanie Iwanowicz

Elizabeth Klein

Elaine Marshall

Siusan MacKenzie

Beverley Northey

Judith Perez

Gwen Rathjens

Robyn Smith

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)

OBJECT LESSONS | WILLIAM JOHNSTON: HIS RESIDENCE & COLLECTION

The Friends celebrated the opening of the William Johnston exhibition on Monday 18 February 2019.

Heather Mallinson, Bernadette Dennis



Pam Hartmann, Alan Hamilton



Malcolm Howell, John & Alene McNamara



Diana Renau, Helen Silvasich



Margaret Toomey, Vida Gaigalas



Sandy Paton, Wendy Stephens



Michael Kirwan, Jo Hubbard



Mary & David Bourne, Georgia Hutchison



Maurie Dean, James Baxter, Ron Brooks

Janet Kaufman, Patricia McCosh

JACKIE, JEWELS & GIN

The Friends, Adrian Dickens of CircaAD Jewels and Four Pillars Gin held an exclusive evening soirée JACKIE, JEWELS & GIN on Wednesday 27 March 2019



Adrian Dickens, Megan Kennis



Wendy Heatley & friend



Ian Edney & visitor



Jo Hubbard, Annie Kilpatrick



Georgie Puttock, Chris Symons, Suzanne Katz



Mercia Chapman



Kate Dermody, Kay Dermody, Suzanne Dermody, Robyn Hore



Julie Nicholson, Elizabeth Perini, Heather Mallinson



Georgia Hutchison, Roz Wells

VOLUNTEERS @ 20

Her Excellency The Honourable Linda Dessau AC, Governor of Victoria and Judge Anthony Howard hosted a reception at Government House Victoria to mark the 20th Anniversary of the volunteer program at TJC on Tuesday 21 May 2019.

Volunteering Australia celebrated thirty years of National Volunteer Week which opportunely coincided with The Johnston Collection Volunteer Guides and The Friends of TJC celebrating twenty years of volunteering – a significant milestone of volunteering both for our organisation and for our nation's volunteers.

The theme for National Volunteer Week 2019 was 'Making a world of difference' and without our volunteers we would not be able to do what we do, nor would we have achieved so much to date. This 'making a world of difference' is more meaningful as we see our volunteer guides sharing our stories with visitors who come and experience The Johnston Collection, giving a very special character to TJC, a warmth of welcome, real hospitality making all our visitors feel comfortable. It comes from the heart. The volunteer guides and all those thousands of visitors have benefited with their sharing stories, creating conversations and inspiring visitors with their knowledge, inspiration and enthusiasm.

Volunteers who, amongst so many things, work diligently to back up and support the care of the collection and work towards making our exhibitions and programs happen and their commitment has underpinned our events through enthusiasm and dedication on so many levels.

The Friends of the Johnston Collection also turn 20 this year with the establishment of the first committee. This group has consistently done amazing work to develop a convivial social program of events and through these have raised substantial funds which have supported The Johnston Collection in the many necessary behind the scenes expenses as well as support of programs and exhibitions, restoration projects and building works.

The Ambassadors are an invited group of individuals who have made significant contributions and have a special relation with TJC. They have volunteered their services to TJC through representing The Collection to others, donating objects from their own personal collections and advising on and supporting various aspects of The Johnston Collection.

The *OPENING DOORS* committee, a group of volunteers who work with the Board of Trustees to provide vital support and growth of William Johnston's endowment, so that we can continue to benefit future generations of visitors.

The strong connection between Government House and The Johnston Collection was established in February 1990 following a discussion between Tom Hazell, then Secretary to the Governor of Victoria and the board of Trustees. This relationship established a long-term association with Government House, Victoria for the use of collection objects, especially the use of the 'Calcutta suite' in the apartments and in the more public spaces.

Supporting the ongoing training and celebrating the contribution of all the volunteers through various events and activities is The Marjorie May Kingston Trust. This gives our valued volunteers a time to share their experiences and their friendship. Undoubtedly, without our volunteers we would not be able to provide access to a world of artistic creativity and present stories relating to William Johnston's extraordinary gift to the people of Victoria.

Thank you to all our volunteers for their support of The Johnston Collection.

WR Johnston Trustees and Director pictured with The Hon. Linda Dessau AC



The Hon. Linda Dessau AC presenting certificate to Marjorie May Kingston Trust



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

The Minton and Coalport brands are copyright
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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.

THANKS

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 +	Dorothy Morgan +	Catherine & Philip Trinca +	
ADFAS Melbourne +	Louise Box +	Jenny & John Hamilton +	Rosemary Stipanov +	Peter Walsh +	
Dagnija & John D Balmford +	Carol des Cognets +	Jan & Walter Heale +	Heather Mallinson +	Jo & Peter Watts AM +	
Holly & Joseph Barbaro +	Bernadette Dennis +	Karina & Sholto James +	Kate Shelmerdine+	Merell Browne MDIA*	
James Baxter	Diana English +	Irene Kearsey +	Robert Thomson &		
Graeme Black	Anne & Peter Glynn +	Vivien & Graham Knowles +	Hugh Ratten+		
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 +
Bill Anderson	Marlene Crowther	Julia Hare	Donna Hoyle & Martin Keay	Matthew Moore	Lynne Redman
Wendy & Mano Babiakakis	Sofia Cuckovic	Ruth & Frank Hargrave +	Patricia Kelsall	Leonie Moran +	Sue Rees
Pamela Bailie Palmer +	Helen Dale	Pamela Hartmann +	Zara Kimpton OAM +	Diana Morgan	Diana Renou
Barbara Beard +	Suzanne Davies	Darren Head +	Michael Kirwan	Jane Morris	Geoffrey Richards
Marguerite Bell+	William (Bill) Davis	Jacqueline Healy	Lezel Kriek	John Nairn +	Elspeth Riggall+
Mary & David Bourne	Kaye Di Carlo	Wendy Heatley	Gillian Lambert +	Heather Nash	Anne Riseborough +
Patricia Brennan	Adrian Dickens +	Elaine Zhu & Ben Hodgetts	James Lambert	Christina Neale	Sara-Jane Roche
John Brookes	Martine Dodd	Sally Holdsworth +	Caroline Lannan	Julie Nicholson	Jennifer Ross +
Deirdre & William (Bill) Brown	Diana Dolan +	Belinda & John Hope	Robyn Lateef +	Patricia Nilsson +	Teresa Savage
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 Scallay
Sheila Butler +	Kim Durban	Georgia Hutchison	Andrew Lees	Tamara O'Dowd	Jane Scott
Ruth & Graeme Caple	Dorothy Edwards	Karen Inge	James Logie-Smith	Sue O'Flynn +	Padmini Sebastian
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	Verol Jacob	John & Andrea Maynard +	Anna & Terry Paule +	Sue Simmons
John S Chambers +	Kate Funnell	John Wakefield & Gary Jenk	Lynette McAlister +	Susan Perry +	Maxine Sandler
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 Courtis	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

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



WELCOME TO IRINA AGARONYAN

The Johnston Collection would like to welcome Irina Agaronyan, our new Administrator and Communications Manager.

Irina joined TJC in May this year and will be at the Museum full-time. She will be handling administrative duties as well as managing marketing, including social media and all online communication platforms to continue to promote TJC's exhibitions, lecture series and the permanent collection to the wider public.

Irina comes from a background in contemporary art studies and business management, with over 14 years' experience working with community festivals, international art fairs, art exhibitions, community workshops, touring developments and masterclasses. She speaks fluent Russian, English and will complete her studies in Auslan (Australian sign language) later this year.

Having lived and studied in Australia, New Zealand, Singapore and South Korea, Irina has a well-rounded understanding of the intricacies of arts management and she looks forward to contributing her knowledge and love of the arts to The Johnston Collection.

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

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

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



SECRETS OF THE SERAIL SUE ROLLIN | 13 AUGUST 2019

We explore the secret court life and ceremony of the Serail within Ottoman Palaces along the Bosphorus. Here the Queen Mother reigned supreme over the harem within magical gardens, and amidst sumptuous costumes, jewels, ceramics and other treasures.



THE POWER & GLORY OF ENGLAND'S COUNTRY HOUSES | ANTHONY RUSSELL | 10 SEPTEMBER 2019

This journey through history examines the origin and role of 'living' stately homes of England. Do these examples of grandeur and beauty have a new role in a changing society? How are they to survive and evolve?



DEADLY ART PATRON RIVALS TOM DUNCAN | 8 OCTOBER 2019

Charles I wanted a court to rival the great courts of Europe and challenged the Duke of Buckingham and the Earl of Arundel to outmatch him, and each other, in pursuit of the finest in visual arts.



THE IMPORTANCE OF BEING OSCAR SUSANNAH FULLERTON OAM | 12 NOVEMBER 2019

"Somehow or other I'll be famous, and if not famous, I'll be notorious" declared the young Oscar Wilde. He proved to be both! We bring to life his extraordinary genius as raconteur, writer, and coiner of epigrams... and his fall from fame and tragic demise.

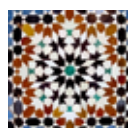
ADFAS YARRA

ADFAS YARRA lectures are held at the Theatrette, Glen Eira Town Hall, cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162
Morning Lectures: 10.00 am | Afternoon Lectures: 1.30 pm



JOSEPH WRIGHT OF DERBY & THE MEN AND ART OF THE LUNAR SOCIETY | LESLIE PRIMO | 8 AUGUST 2019

Using paintings by the artist Joseph Wright, Leslie will explore the lives, achievements and common interests of a unique group of individuals, including Josiah Wedgwood, Erasmus Darwin, Joseph Priestley and James Watt, known as the Lunar Men – the "friends who made the future".



SPECIAL EVENT | TREASURES OF THE SILK ROAD CHRISTOPHER BRADLEY | 4 SEPTEMBER 2019

A popular lecturer in Britain and Australia, Chris has delved into some of the most fascinating aspects of the Silk Road. Silk was just one of the many products traded for 1400 years, but the route also acted as a highway for beliefs, ideas, inventions and art.



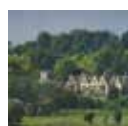
ISLAMIC ART: EXPLORING THE DECORATIVE ARTS OF THE ISLAMIC WORLD CHRISTOPHER BRADLEY | 5 SEPTEMBER 2019

Christopher is an author, photographer, tour leader and acclaimed television documentary film-maker. His lecture will explore the magnificence of Islamic art, both religious and secular, in some of the most exotic cities of the world.



FOR THE LOVE OF FLOWERS MARILYN ELM | 3 OCTOBER 2019

Marilyn is passionate about promoting garden history as a social document, she has lectured extensively throughout the UK and in Australia and has broadcast for the BBC. Her lecture will explore our love of flowers and how they are intrinsically woven into the fabric of our lives.



THOSE MITFORD GIRLS! | SUSANNAH FULLERTON OAM FRSN | 7 NOVEMBER 2019

Ever-popular ADFAS lecturer, Susannah was awarded an OAM last year for her services to literature. She will take us on a fascinating journey through the lives and times of the six extraordinary, unconventional but marvellous Mitford sisters.

THE JOHNSTON COLLECTION IS SUPPORTED BY A CORPUS OF VOLUNTEERS

THE WR JOHNSTON TRUST TRUSTEES

Mr Peter Watts AM (Chair)

Inaugural Director, Historic Houses Trust
of NSW 1981-2008

Dr Graeme Blackman AO

Chancellor, University of Divinity
Chairman, Leading Age Services Australia

Mr Geoffrey Edwards

Consultant and Curator
Former Director of Geelong Art Gallery

Ms Jane Scott

Consultant and Curator
Former CEO of Craft 2013-2016

Mr Peter Walsh

Lawyer and Trustee of a number of
Charitable Trusts and Foundations

Ms Judy Williams

Head of Foundation and Fundraising
NGV 2004-2014

AMBASSADORS

Mr Peter Walsh (Trustee Representative)

Mrs Christine Bell (2016)

Mr John Brookes (2008)

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)

THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE

Cathy Trinca (President) Bernard Crosbie

Bernadette Dennis Helen Hunwick

Heather Mallinson Julie Nicholson

Barbara Summerbell

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OPENING DOORS FUNDRAISING COMMITTEE

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Bernadette Dennis Anne Hodges

FAIRHALL COPY EDITORS

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Sue Chapman

Dorothy Morgan

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Deirdre Basham Marguerite Bell

Sandra Bowen Denise Farmery

Sue Flanagan Charles French

Jan Heale Anne Hodges

Robyn Ives Donna Jones

Irianna Kanellopoulos Suzanne Katz

(on extended leave)

Louise Kinder Paul Mitchell

Dorothy Morgan Peter Nankervis

Christine Newcombe Anna Paule

Rosemary Ramage Teresa Savage

Christine Symons Julie Thompson

Julie Turner Sue Williams

VOLUNTEERS

Holly Barbaro Curatorial & Collection

Michael Barrett Library Assistant

Robbie Brooks Administration & Retail

Bernadette Dennis Treasurer, TFTJC

Liz Ferguson Visitor Services Volunteer (from March 2019)

Lesley Foggin Visitor Services Volunteer (from May 2019)

Jenny Hamilton Administration & Retail

Lynn McKirdy Administration

Dorothy Morgan Curatorial & Collection

Maggie Milsom Curatorial & Collection

Anne Neri Curatorial & Collection

Faye Rance Retail

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THE JOHNSTON COLLECTION STAFF

Louis Le Vaillant Director | Curator

Irina Agaronyan (from May 2019)

Administration and Communications Manager

Irene Villis Visitor Services

Leanne Willson Visitor Services

Luke Mann Accountant

DESIGN

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THE JOHNSTON
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front and back cover | detail from 'Garden' in The Green Drawing Room as part of JANET LAURENCE: *The Palm At
The End Of The Mind** as part of our ongoing 'rad' series held from Monday 8 July 2019 – Tuesday 17 September 2019

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