



*fairball.*₂₉

AN INTERIOR LIFE

TJC

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.

As we enter April, we do so with our front door closed and *Fairhall's* gate topped with its pineapple finial, a Georgian symbol of welcome, is locked.

To have the Collection closed to all our visitors and communities is an exceptional response to exceptional times, and the Trustees and staff thank you for your understanding of this unprecedented decision. For health and wellbeing aligned with the clear advice from governments to stay at home, we decided for the safety of our staff and visitors we should temporarily close TJC to the public.

William Johnston wanted his museum, collection and gift to the people of Victoria to be open for all to visit and enjoy. We have never closed to the public before. This time we are closed to protect the health of staff and visitors, until further notice.

While the front door may be shut and gate locked, many of our essential functions and services continue. Our staff are hard at work, ensuring that we will continue to care for the precious collection and keeping you engaged with what we do, if from afar.

It's an odd feeling being at TJC without you, our visitors, friends, supporters, and communities. Every program we run is for one purpose only, for you. We care for this place, this treasure house, so we can create conversations and share stories for your enjoyment and learning.

We are regrouping after the cancellation of our *A Garden Party* event and would like to thank all of you who initially supported this event and still donated to TJC. This means a lot to us. We are already planning another wonderful event to help support the Collection so we can keep *OPENING DOORS*.

The Friends are at work (remotely) rescheduling their events and working on new ones so that you will be able to enjoy events and activities from afar. Like all of us, The Friends have taken up the challenge to change the way they do things for you and over the next couple of months you will see and engage with their new ways of creating events for our members.

A 3-D Virtual Visit is in preparation and will be published online soon thanks to the *OPENING DOORS* fund and The Friends. We are grateful that you can delve into the Object Collection online thanks to a significant donation from the *OPENING DOORS* fund, the generous support of The Friends of The Johnston Collection, and Digitisation Champion Christine Bell.

In the meantime, we encourage you to continue to stay connected and engage with TJC by accessing our website and digital resources, via our social media sites, and your looking back over all your exceptional copies of *fairhall* magazine that have been published for you.

I know you will miss visiting us but rest assured we will open as soon as it is safe to do so. Call your friends and acquaintances to check they are okay. Chat. Be kind to others. Share things.

We look forward to welcoming you back to the museum you love very soon.



A VERY BIG THANK YOU!

The Trustees would like to thank OPENING DOORS for their support of the painting of the façade of *Fairhall*.

This absolutely needed maintenance work was completed in mid-January 2020 and certainly refreshes the front of *Fairhall* and makes it more welcoming and appealing to the street and to our visitors.

The Johnston Collection applauds all the OPENING DOORS supporters who have enabled us to maintain *Fairhall* and return it to how it looked on 19 November 1990, and on its opening day splendour.



The Johnston Collection welcomed guests to the official opening of *A Boy's Own Story | Summer at The Johnston Collection* on Tuesday 1 October 2019.

The annual 'inspired by' exhibition was opened by Ilka White artist, weaver and educator.



Tony Finch, E Barber, Naica Netti & David Pearce



Anna Niuwenhuysen & Ian Abbott



Pauline Fodera, Fay Marwick & Adrienne Sylva



Ilka White



The Green Drawing Room



Galenys Kuhn, Dorothy Morgan & Shelagh Black
Marie Antonio, Sue Sweetland



Tyson Wils & Sim Luttin



Douglas McManus, Kathy Williams, Will Vials & Roze Elizabeth



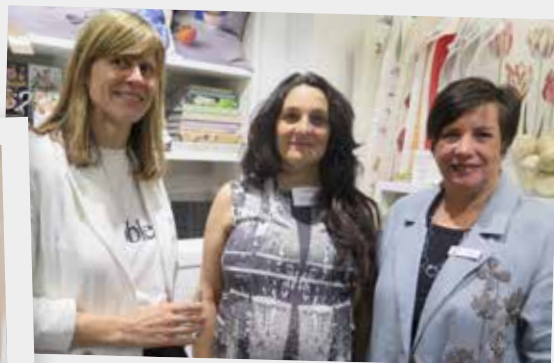
The Dressing Room & Kevin Smith



The Yellow Room & Trevor Smith



Amy Wilson



Danielle, Paola Di Trocchio & Anne Hodges



Ann Hodges, Ann Jenkins & Susan McDougall



Flora & Steve Campbell-Wright



David Collyer, Jenny Neary & Missy Pizaro

Michael Page-Day, Luke Hockley



Kevin Smith



The Kitchen & Noel Button



Dawn & Malcolm Howe



Peter Nankervis & David Collyer



Wendy Babiolakis & Julie Nicholson



AN INTERIOR LIFE

What do we know of William Johnston creating an interior life?

William Johnston craved privacy. Through his own promotion as a diffident and curmudgeonly character of acquired taste, Johnston protected his private life while simultaneously projecting another self – seeking social acceptance, financial security and a conventional life through the way he decorated the rooms of his many houses.

During his life and after his death, for many friends, clients and tenants, he remained an explosive persona, reclusive shopkeeper and cantankerous enigma. To protect himself, Johnston manufactured an exterior persona but also created a sheltered interior life.

Johnston, and his small group of close friends, protected his wish for privacy. Few people outside his intimate circle really knew him. He created a public face and remained a personal enigma. So, as William Johnston projected one self to the world, he also created an interior world with surroundings, certainty and security for himself.

William Johnston did not train as a professional interior designer. Johnston learned how to project style and shape

appearances from his public work as a window dresser at Buckley and Nunn in Melbourne, Ackmans Monster Furnishings in Collingwood, Brook Tozer in Elsternwick and Kent Antiques in Armadale. These creations were a public projection to express his place and taste to advance his acceptance, and by extension at Kent Antiques, establish his place in society.

Where does Johnston's interior life begin? There is no information on what his first family home was like, above their bootmakers shop, in Lilydale. Leaving Assumption College in Kilmore, the Annual records that he has some talent. '*WJ – is rather particular about his clothes ... Has charge of the altars in the chapel and keeps everything in good order and tastefully arranged.*'¹ Starting work at *Buckley & Nunn* (now David Jones) as a window dresser (and also in the furniture department) in 1927, Johnston was expected to be well-dressed. He always arrived for work with polished shoes and a hat.² Being sartorially well-presented becomes a first step essential to acceptability.

Johnston soon moved to *Ackman's Monster Furnishing Arcade and Exchange* at 243-247 Smith Street, Fitzroy in



left | William Johnston's 14 King William Walk, The Drawing Room, date unknown. William Johnston (seated on far right) is seen with Ahmed Moussa Aboul Maaty (in centre) and friends.

far left | William Johnston's *Chandpara*, The Entrance Hall, circa November 1986

1928.³ Ackman's was one of the largest department stores manufacturing and retailing furniture. Johnston worked in the furniture department. A fellow worker, Keith Lawson had a mutual passion for furniture. On Saturdays they would take Lawson's car and go hunting and collecting furniture. Lawson went on to study interior decorating at Melbourne Technical College [now RMIT], later establishing his own business⁴ and may have been an influence on Johnston's approach to decorating.

In 1930, the Johnstons moved to a small, single-storey timber house at 26 Range St, Camberwell⁵. There are no known images or descriptions of the interiors but it was to this house that Johnston brought and gathered early treasures.

After working at Ackman's for some years, Johnston took on the position of Departmental Manager at Brook Tozer, 126 Glenhenty Road, Elsternwick in November 1939.⁶ Johnston worked in soft furnishings and did the windows. Johnston was not happy selling the everyday furniture available at Brook Tozer, and he continued to buy and sell antiques and collectibles in his spare time. David Allen, who worked at his father's auction rooms, S M Allen & Son, remembers the Brooks Tozer windows dressed by Johnston, "*He was an arty fellow rather than a business man, and he created brilliant, artistic, eye stopper windows.*"

Johnston met many people through Brook Tozer and began to make connections. Customers welcomed Johnston's decorating and styling skills. Many invited him into their homes for advice. A Mrs Conway was one such person. Johnston visited her house, measured up for new curtains and supplied the furniture.⁷ It is said that Johnston assisted the Patterson sisters furnishing of *Grosvenor*, a two-storey twenty room Victorian Italianate mansion, on the corner of Glenferrie and Toorak Roads, Toorak (now demolished), that they had converted into fashionable reception rooms.

In 1932 the family moved to his mother Louise's house at 79 Outer Cres, Brighton. Known as *Ainstall*, it was a typical Victorian house, single storey with a bay window and colonnaded verandah on three sides. Both Louise and

William's love of old things may also have been behind the move to a bigger house much better suited to the display of Louise's growing collections. And Louise encouraged her son to buy furniture and to decorate *Ainstall*.

William's decorative style was entirely his own and as such his decoration was intricately bound with his determination to escape the ordinary. He set about redecorating the house. Thriftily, Johnston painted dark Venetian blinds white, claiming that these were the first white blinds ever in Melbourne.⁸ He bought new fittings: a chandelier that cost £1; another that cost £1.10. He acquired a marble mantelpiece reputedly from a home of early land baron Sir Thomas Bent KCMG (1838 - 1909), Member of Parliament and Mayor of Brighton.⁹ Johnston also bought a huge Victorian mahogany settle at *Decoration Co.*, 350 Little Collins Street, in the city.

'Eventually', Johnston recollected, 'The house looked lovely'.¹⁰ Some thought the house cluttered and overdone but most thought it elegant.¹¹ 79 Outer Cres will become an important interior for Johnston's life over the next twenty years.

Johnston first left Australia in 1947, travelling to England on the hunt for antiques. After making some money in England, William Johnston purchased *Fairhall* in 1952 and renovated the front façade in order to create the appearance of an English Georgian period exterior. He made significant alterations to the drawing room, and turned the interior into three flats which he subsequently rented. One of the first tenants to move into *Fairhall* was Angus Winneke. Winneke had worked for over twenty-five years at the Tivoli Theatre as a professional designer. His upstairs flat was a showroom for antiques, with some of them bought from Johnston and some of them borrowed from him.¹²

By 1971 Johnston's health had deteriorated. He returned to Melbourne and to *Fairhall*. Although Johnston had purchased *Fairhall* nearly twenty years earlier, he had never lived in it and it was still a boarding house. Before moving in, he undertook some renovations. He altered the Green Drawing Room transforming a veranda into a conservatory framed by recycled French doors. Black and white vinyl tiles were [re]laid

in the entrance hall and the Yellow Room. He inserted two Ionic columns to the Yellow Room.

In September 1971, Johnston opened his first retail shop, Kent Antiques at 1213-1217 High Street, Armadale.¹³ In the heartland of Melbourne's antique trade, it was the largest of all the antique shops with three big windows allowing plenty of scope for display. Here, Johnston pioneered a way of presenting antiques for sale in stylings which reflected his concept of an eclectic mixture creating dramatic visual effect. "If he was short of inspiration he could turn to one of his many artistic friends - Angus Winneke, the theatre designer for the Tivoli Theatre and the Lido Nightclub and well-known window dressers, Fred Asmussen, famous for the Myer Christmas windows which he started in 1956, and Laurie Carew of Georges Department store."

Some dealers saw him more as a decorator than as a connoisseur, and as 'doing his own thing'.¹⁴ It has been said that, "he never acted professionally as a decorator. His decorating advice was given simply to sell his furniture. But it was given ungrudgingly. He would not only help with selecting furniture, which was chosen for its decorative, rather than its collectable, qualities, but also he frequently gave advice on the selection of colours and fabrics. Often he would allow clients to take home items of furniture 'on appro' for a few days so they could get a feel of the pieces in their own homes."¹⁵

However, Nina Stanton wrote when first researching his life, "William Johnston loved decorating. In his East Melbourne residence [*Fairhall*] and at *Chandpara*, his country estate, everyday things were juxtaposed with extraordinary pieces. He created a dialogue between pattern and colour, fine line and form. Drama and whimsy were counterbalanced with harmony."

With his return to Melbourne, Johnston relocated some of his things from King William Walk to Hotham Street. The redecorated *Fairhall* became a show home and an extension of the retail spaces of Kent Antiques. The arrangements in both venues changed often. He used them to help potential clients see how things could be done, how furniture could be used, how to live with antiques but also to flog off stuff to unsuspecting customers. By definition *Fairhall* was not a recreation of the London Look or English Country House style. The contents had not evolved over time and things were changed and added to after they were sold off. He constantly moved things around and by often sold things, creating gaps in the recent notion of longevity. *Fairhall*, especially the Green Drawing Room, was a cluttered house, lived in but most often used to entertain and sell from.

If we step back to July 1959, Johnston had signed a lease for 14 King William Walk. It was the last in a row of simple terrace houses built about 1685. It had three main floors; the first floor was his apartment with sitting room, bedroom, bathroom and kitchen. Johnston's sitting room was a large, L-shaped room. Black and white tiles were laid on the floor,¹⁶ which went on to become a signature decorating motif throughout his career. As time went on, it came to be furnished with many of the treasures that later in his life made their way to Melbourne. White panelling adorned the walls of the hallway and stairwell.¹⁷

A friend, Edwina Waddy (née Avery), visited him in 1963. She recalled, "... every room was full of furniture ... and he had the most beautiful furniture in a sitting room, particularly a bureau bookcase. He had lovely china. His bedroom ... was always masculine. The bathroom ... done with black and white wallpaper and he had these Roman busts all around the place, and mirrors."¹⁸



William Johnston's *Fairhall*, The Green Drawing Room, circa November 1986

Johnston's interior life was completed with the acquisition of a country house. He purchased *Chandpara*, at Tylden in Central Victoria in 1977. It was a flimsily constructed and greatly extended Victorian-era farmhouse. Johnston worked tirelessly on the house and loved its massive gardens, and it became his favourite property. Like King William Walk it had white painted walls, striped wallpapers and black and white floor tiles.

Some of the basic ingredients of the London Look were "rather cluttered rooms; slightly shabby but very fine upholsteries, preferably original; definitely original patinas; the odd wobble suggesting generations of housemaids polishing out their frustrations; a casual disorganised clutter which was certainly studied if not, in fact, contrived; cascading silk damask curtains brought up to London from the country house, often 19th century and always too big for the windows; oversized chandeliers; big family portraits and occasional splendid pieces of furniture, all suggesting that one had once lived in a far grander house."

The inspiration for both 14 King William Walk and *Chandpara* were the London Look's ideals "... constructed to reinforce a sense of being part of an recognised order, the impression of the natural progression that the layered accumulations of generations of living in one place can give. The profusion of things, exotic pieces from the East, add to this ambience of establishment the achieved in both places. The effect was to give a sense of place, of permanence, of established position, of immutability.

After Johnston's death effects from 14 King William Walk were transferred back to Melbourne or dispersed, *Chandpara*, Kent Antiques and his rental properties were all sold. Taking due care to maintain and protect Johnston's wish for privacy all his personal belongings, from all his properties, were removed and destroyed. *Fairhall* was opened, executors came in and

museum imagineers took over.

In repurposing the post-Johnston *Fairhall*, from a quasi-share house and shop, into a public museum Johnston's private life and interiors were erased. At that time "The objective in the presentation of *Fairhall* will be to maintain the atmosphere created by William Johnston and to build on this atmosphere."

The previous use of rooms in *Fairhall* remained reasonably the same, but the eight main rooms were radically redecorated to enhance Johnston's collecting interests rather than endorse his own personal treatments. In creating *Fairhall*'s redecorated public interiors new fabrics and picture frames were sourced in England; fabric was supplied by St James Furnishings, Melbourne and curtains made by Arthur Taylor, Hawthorn. Almost all the furniture was reupholstered and cushions made by Ian Cooper (in Melbourne).

This new *Fairhall* interior "is a reflection or reinterpretation of the countless English country houses, manor houses and London townhouses, seen over the years when Johnston went on buying sprees and [is] the suggestion of an inherited place in the world of inheritance, of position and of things. In reality, the things chose you, you did not choose the pieces, you inherited them."

King William Walk and *Chandpara*, Johnston's very own, now lost, isolated interiors were exchanged and reinstated by another elusive and interior self ~ one that actually does fabricate social acceptance, financial security and a conventional established life made known in *Fairhall*. Perhaps this public manifestation is the best interior life that William Johnston could have fashioned.

All the quotations referred to in this article are from an unpublished manuscript *WILLIAM JOHNSTON: A Decorative Life*, with original research by Nina Stanton and written by Sylvia Black* © The Johnston Collection 2011 and is used with permission for reference purposes only.



William Johnston's *Chandpara*, The Lounge Room, circa November 1986



THE WARWICK VASE

“I built a noble greenhouse, and filled it with beautiful plants. I placed in it a vase, considered as the finest remains of Grecian art extant for size and beauty.”

These words were said by George Greville, Earl of Warwick when he unveiled the so-called *Warwick Vase*, of which a bronze copy is part of The Johnston Collection.

The story began as fragments of an ancient roman marble vase with *Bacchi* ornament found at Hadrian's Villa, Tivoli about 1771 by Gavin Hamilton, a Scottish painter-antiquarian and art dealer. Its story ends in the grounds of the Burrell Collection near Glasgow in Scotland.

During the 18th century, the Grand Tour became the necessary complement to a refined education of the younger members of English society. As a result, a regular trade and supply for antiques grew rapidly. Hamilton's business was to sell busts and statues so, having gained permission from the owner, Hamilton's excavation of the lake and swamp at Hadrian's Villa found 45 marbles and a vast quantity of fragments. Accounts differ as to the state of the vase when discovered at this excavation, but it is agreed that the vase was missing both the foot and the base and at least one head was missing. The cost of restoring it was beyond Hamilton, so he sold the fragments to Sir William Hamilton, British envoy at the court of Naples. Sir William was renowned as one of the foremost collectors of the time, having already begun his famous museum-of vases, terracotta, bronzes, ivories, gems, coins etc., known as the 'Etruscan Vases'.

Sir William immediately took on the restoration of the vase, first having had a large piece of marble cut at Carrara to repair some of the damage. Giovanni Battista Piranesi had made preliminary sketches and etchings of the fully restored piece. A Piranesi etching of *The Baths of Caracalla* (A0163-1989) is part of The Johnston Collection.

“Keep it, I cannot, as I shall never have a house big enough for it.”

Hamilton first offered the restored vase to the British Museum who rejected his offer so he sold it to his nephew, George Greville, 2nd Earl of Warwick who was renovating Warwick Castle, with no expense spared.

The vase was placed on the lawn in front of the Castle before the greenhouse was built to protect what is generally considered a largely 18th century work with “a few ancient portions inserted here and there”

Widely admired for its rich ornament and form, many copies were made. Pottery, porcelain, marble, Sheffield plate, bronze and silver were all used to replicate the vase. Two full size bronze copies were made and one can be seen at Windsor Castle growing flowering plants. The other one is at Cambridge University. The Norman Brookes Challenge Cup which is presented to the winner of the Australian Open tennis tournament is modelled in silver and based on the *Warwick Vase*. The miniature version (A0657-1989) in The Johnston Collection is made from bronze.

In 1978, the vase was sold to Metropolitan Museum of Art in New York. However, it was declared an object of national importance and an export license was delayed. It was not considered of sufficient archaeological value for the British Museum, so ended up at the Burrell Collection, Glasgow where it now can be seen in a courtyard setting.

Sir William Burrell (1861–1958) was a Scottish shipping merchant and philanthropist. After his father's death, he and his brothers developed the technique of ordering modern, advanced ships at rock bottom prices when the market was in a slump. When the market recovered, they sold them at a large profit. This enabled him to become enormously wealthy, allowing him to concentrate on collecting art and antiques for which he had an eye for detail and an astute eye for opportunities. He loved a bargain. In 1927 he was knighted for his services to art, and in 1944 he donated 8,000 items to his hometown of Glasgow, with private funding for a new museum. Just as William Johnston had stipulations on how his collection was to be viewed, Sir William wanted a rural setting, away from the pollution of Glasgow as he was concerned about the carpets and tapestries. Sir William died in 1958, aged 96. It took the council until 1983 to acquire a suitable site, Pollock Country Park. A custom-built museum, the Burrell Collection was finally opened in 1983. At present, the Collection is closed for refurbishment and is due to reopen in the spring of 2021.

JULIE THOMPSON

FEMALE FASHIONS FOR THE UPPER CLASSES

1760–1800

In the period 1760 to 1780 a new wealthy merchant class emerged for whom fashion was an important part of their lives, vast amounts of money were spent on conspicuous displays as a hopeful *entrée* into society.

Fashions were also influenced by travellers returning from the Grand Tour with clothes and fashion plates from Paris, though English costume remained less extravagant than its Parisian counterpart with a greater informality at home or out of doors. Women's clothes were generally tight against the torso from the natural waist up and heavily full-skirted below; the mantua, popular in the first half of the century and worn over wide panniers made of woven linen and cane, had become stylised into the sack back gown. This was still worn over hoops with various kinds of underskirts, beneath which was worn a shift, stays (ribbed with whalebone and laced to give a straight waist) and hose of wool or silk gartered at the knee. The robe *à la française* was open at the front requiring a stomacher, a V shaped panel laced into place made of matching or contrasting fabric and elaborately embroidered or adorned with lace and ribbons. In later styles the stomacher was replaced by a bodice with edges that met at the front. In an alternative style the robe was closed - being fitted at the back with fabric falling from the shoulders. Another popular fashion was the robe *à l'anglaise* a close bodied gown featuring back pleats released into the skirt, which could be draped in various ways. In the portrait opposite the sitter is wearing a sack back robe possibly of Spitalfields silk, with a design by Anna Maria Garthwaite.

By the 1780s dress became less of a way to solely categorise between classes or genders, as alongside the growing fondness for the outdoors, elaborate female fashions gave way to more naturalistic styles, though they still took up a considerable amount of space with padded busts and bottoms and elaborate hats. The low *décolleté* was covered by a white *fichu* or neckerchief usually of muslin, whilst sleeves covered

the arms to the wrist and a sash was tied around the waist giving an illusion of a raised waistline. A mob cap of lace or linen was worn indoors and a large wide-brimmed straw hat completed the outfit for strolls in the countryside. On cool days a full length enveloping lightweight wool dress with buttons down to the hem known as a redingote, was worn, whilst riding habits were influenced by male tailored waistcoats and jackets. Panniers and heavily boned corsets were only worn with silk formal gowns and with mantuas decorated with gold and silver thread worn at court where Queen Charlotte insisted on formality. However, it was Marie Antoinette who later in the decade, had the greatest influence on fashion when she wore a more informal style of dress when not attending court functions; the *gaulle* or *chemise à la reine* consisted of thin layers of muslin, cotton or sheer linen loosely draped around the body gathered around the neck, belted at the waist and often worn with an apron and a *fichu* to cover the *décolletage*. Fashionable women in England also adopted this casual style of dressing though it tended to be worn in the home, as were front wrapping thigh length bedgowns made of lightweight printed cotton fabrics worn with petticoats and handkerchiefs of fine, sheer fabrics usually trimmed with embroidery or lace. The cotton petticoat, often in a contrasting colour, was a dress worn beneath a robe or open gown rather than underwear - it provided an extra layer of warmth and the richer fabric of the outer dress could be lifted when walking without the ankle being exposed. Stockings were tied above the knees with ribbons and were made of fine wool or cotton for daytime wear and knitted silk for evening. Free hanging pockets were tied around the waist and were accessed through pocket slits in the gown or petticoat whilst wool or quilted waistcoats were worn over the stays and under the gown for warmth in winter. At home backless slippers were worn whilst outdoors shoes were very elegant with short, slender heels and pointed toes that were made of satin, leather or painted kid, fastened with ribbons or small buckles and with no right or left design.

During the 1790's there was a new emphasis on hygiene; clothing became lighter so able to be changed and washed more frequently. Spotted and plain muslins were popular for chemises which had a drawstring to tighten at the neckline which would also have a small frill, drawing attention to the bust. The ease and comfort of one's dress was incorporated into a more natural style, tightly laced stays and heavy fabrics began to give way to a celebration of the natural form though many women still relied on short, lightly boned corsets to highlight their fashionable style. Gowns with opening fronts







after Sèvres porcelain factory (manufacturer) figures (circa 1755-65), modeled by Étienne-Maurice Falconet (French, 1716-1791)
after paintings or engravings *The Grand Toilette* (circa 1755) [*The Toilette of Venus, 1751*] by François Boucher (French, Paris 1703 - 1770 Paris)
Derby porcelain factory (est. circa 1748-1848), Staffordshire,
figure group (the Shoemaker), from a pair, England, circa 1880-1900
porcelain (hard paste), polychrome enamel decoration, The Johnston Collection (5141-1999), gift of The Friends of The Johnston Collection, 1999



English School, *from a portrait pair (unknown lady with turban)*
England, early 19th century, oil on stretched canvas | 760 x 635 mm
The Johnston Collection (A0907.2-1989, Foundation Collection)

requiring a matching petticoat were still worn but round gowns, which had straight skirts pleated at the back that no longer opened at the front and a closed bodice requiring no stomacher, had become fashionable for day wear. Usually made from printed cotton fabric, brown or deep purple muslin with Vandyke (pointed borders) was also recommended - though Jane Austen ordered a 'plain brown cambric muslin', which was worn with a muslin handkerchief or *fichu* tucked into the neck of the dress. Day dresses had higher necklines and longer, tighter sleeves than evening wear when 'open gowns' with short sleeves, long trains and matching petticoats would be worn, whilst white was the colour worn by the gentry for receiving and making visits. For outdoors redingotes had become a fashion statement in themselves, double breasted they were closely fitted to the waist with a cutaway front and collar and cuffs in contrasting colours, a wool or fur muff being a necessary addition. Riding habits, made of dark coloured wool fabric with a silk 'habit shirt' worn underneath the waistcoat were an essential fashion item and even worn to church or as a 'going away outfit'. A hat with a veil to protect the complexion completed the outfit. Shawls were in vogue as were long fur tippets and fashionable oriental style silk turbans inspired by Nelson's Nile Campaign. New fashions

required natural coloured hair, dressed simply in a mass of curls swept up on the top of the head and often decorated with large ostrich feathers. Following the introduction of a tax on powder in 1795 hair powder was only used when attending court functions. Shoes were becoming more comfortable with simple styles providing greater freedom of movement due to broad, flat or wedge-shaped heels, with leather walking shoes and short boots for outdoors. Fashionable gloves were made of white kid which either had all over prints or pretty hand painted designs, glove strings made of ribbon were tied or fastened with a jewelled buckle high above the elbow.

The 18th century was a time of great change and importance for women's fashions and by its end the clothes women wore had become comfortable and soft flowing with similar styles being seen across all classes of society. Fine fabrics of cotton, wool and silk and increasingly muslin gave women the delicate, feminine figure that became popular and admired. Although skirts were still full, waistlines were rising preparing the way for the neo classic inspired Empire and Regency fashions of the early 19th century.

DENISE FARMERY

A NEW ERA

1800 – 1820

A new era in fashion began in France when Josephine Bonaparte wore her finely decorated white muslin dresses at court receptions, emulating the simplicity of Ancient Greek dress and denoting the purity of the French republican ideal, whilst exposing the female form to a degree which would have been unthinkable in the previous century. Her long sleeved, waistless wedding dress with a jewelled gold band under the bust was designed by Jacques Louis David and epitomised the Empire silhouette.



Periods of truce during the Napoleonic Wars saw a major influx into Paris of wealthy British families looking to buy the latest fashions, often thought to be of a higher quality than those obtainable in London. French fashion journals and fine silk from Lyon were also popular purchases. In England the years of the Regency became synonymous with elegance and style, London being the epicentre of its fashionable world. English women also adopted the Empire style, though for most their gowns tended to be fuller and more rounded in line as well as being worn with a petticoat which made them less revealing than the sleek, sometimes opaque French fashions. Not surprisingly the English were equally enamoured with the simple democratic muslin which was manufactured in vast quantities and became the mainstay of fashion. In *Mansfield Park*, Edward Tilney declares – ‘a woman can never be too fine when she is all in white ...’

The Regency silhouette defined a dress with a high, fitted bodice and a long, loosely falling skirt which lengthened and flattered the body shape but did not always make it look slim. Fabrics were light to the point of being sheer which made them easier to wash but also necessitated three layers of clothing. A shift made of linen or cotton was worn as an undergarment, it had short, straight sleeves and a wide rectangular or round neck to suit the gown being worn and often came with a detachable gathered muslin frill. A petticoat of linen, lawn or

coloured silk prevented dresses from being fully transparent and highlighted the fine muslin which was often woven with delicate floral patterns. Short stays or petticoats with a fitted bodice might be needed to achieve the fashionable silhouette, other women resorted to long knitted undergarments of silk or cotton moulded to the body. They were without sleeves but pulled down over the legs forcing the wearer to take very short steps.

A short jacket called a spencer, which was cut on similar lines to the high waisted dress bodice and made of matching material or trim, could be worn for warmth at home in the daytime and especially when out walking. Jane Austen wrote in 1808 “my kerseymere spencer is quite the comfort of our walks”. A full or knee length, long sleeved, high waisted pelisse, or coat dress, made of wool or velvet in colder months and saracen or silks in the summer could also be worn when outdoors. Both spencer and pelisse being worn with a matching poke bonnet of fabric or straw decorated with ribbons or trimmings to match the outfit. Tall crowned hats shaped like a military shako were popular especially when worn with a riding habit trimmed with military style braid, a fashionable but also practical outfit which could be worn for travelling and walking or going to church when in the country. Walking sticks were a fashionable accessory often delicately decorated with ribbons or gilding, whilst a silk

above | Adam Buck (English, 1759-1833), portrait (Miss Hester Sarah Fry), England, 1802, watercolour on paper | 360 x 250 mm signed and dated lower right hand corner “Adam Buck / 1802”, The Johnston Collection (Foundation Collection, A0991-1989)

right | François Pascal Simon Gérard titled as Baron Gérard (French, 1770 – 1837), Portrait de Joséphine at Malmaison, circa 1801 oil on canvas | 1780 x 1740 mm, The State Hermitage Museum, Saint-Petersburg, GE 5674, Image | Public Domain





left | Plate from *Designs of modern costume, & c., On 29 plates ...* London, 1823, designed and engraved by Henry Moses (1781–1870) published by E. and C. M'Lean, (English, ?-?), 216 × 160 mm | hand-coloured engraving on paper, Public Domain

parasol would be carried on sunny days. Ankle boots were made from kid-leather or satin with many colours being available, though in wet conditions overshoes or pattens, resembling wooden-soled sandals with an iron ring fastened to the bottom, were necessary to raise dress hems above the mud. Gloves were commonly worn in all weathers and large fur or sealskin muffs were carried for extra warmth with swansdown being popular for evenings.

Inspired by the neoclassical, the style of the day was casual and informal; though there were still demarcations of Full, Half and Undress that ruled the propriety of fashion. Clothes were a major item of expense as contemporary expectations amongst the upper class and the aspiring wealthy middle class demanded the correct outfit for social occasions. Worn at home Undress referred to simpler dresses with long sleeves and a covered neckline made from white or printed cotton, cambric or muslin in dark shades worn with a beribboned fabric cap and apron and fine cotton stockings tied above the knee.

Jane Austen was very fond of caps and wore them from an early age, detailing the making and altering of others in her letters to Cassandra. Round gowns which had been popular since the 1790's had skirts completely encircling the body. Made of lightweight wool or printed cotton they were seen as a practical alternative to muslin, especially when engaged in household tasks. Detachable pockets were still an essential item though often accessed through a slit in the petticoat rather than the gown.

Half dress, usually muslin, involved a smarter more formal ensemble with shorter sleeves and a lower neckline for receiving and making visits. It could also be worn for some evening entertainments and afternoon walks, particularly if visiting the fashion shops of Mayfair. Full Dress was the most formal with ornate gowns, usually with a train, made of silk or the finest Indian muslin which might glitter with gold and silver threads. Such dresses were also worn as wedding gowns whilst dresses for dancing were often of a lighter, more tubular style with a shorter hemline decorated with a Vandyke border of ivory silk; short, puffed sleeves being the standard for evening wear.

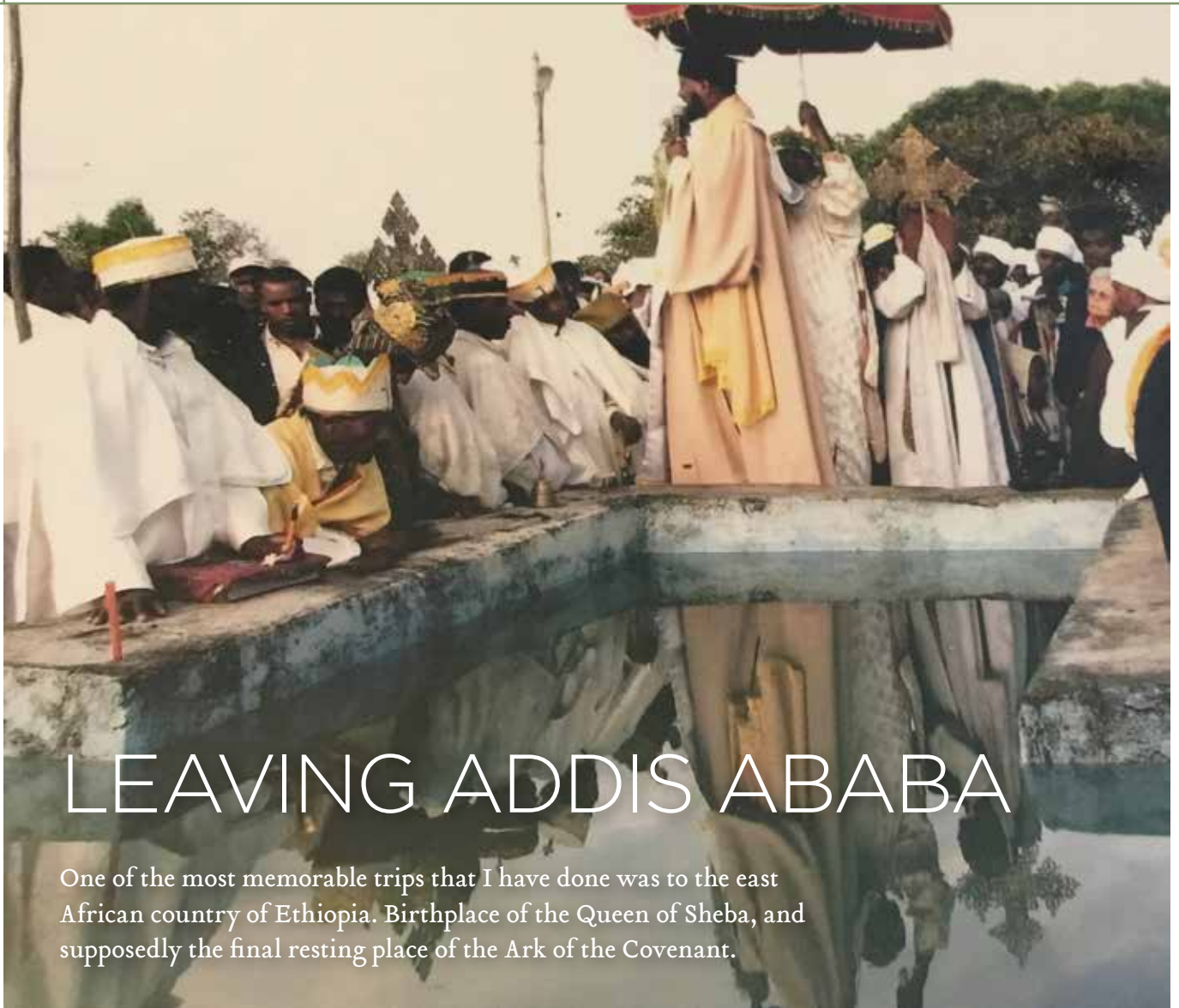
Formal outfits would be worn with silk stockings embroidered with decorative clocks at the ankle. Flat ballet style shoes in

jewel coloured silk or satin, or sandals worn with an ankle bracelet and toe rings, were ideal for dancing whilst an elaborately embroidered shawl of cashmere or silk could be artfully draped over the figure. Long white gloves and a small decorated silk bag called a reticule would complete the outfit. With the popularity of the reticule fans had become smaller; paper and silk fans were highly decorated with scenes from the Grand Tour or neoclassical patterns, whilst ivory fans and dance cards remained popular.

In an age of consumerism women were spending larger amounts of money on their own account than previous generations, especially on fashionable goods and by 1810 English women's attire echoed this with style and fit being as important as the type of fabric used. Although the Regency style continued to be popular into the next decade Romanticism and even a revival of Renaissance fashion led to styles moving from simplicity towards ornamentation. Mechanisation led to lower production costs and increased availability led to an abundance of decoration and trimmings, particularly silk bows, piping and cording, not only on dresses but on spencers and pelisses. Long stays, from bust to hip, returned though in a less exaggerated form and drawers or pantaloons, both calf and ankle length, became established items of a lady's wardrobe. Full length sleeves were fashionable again and whilst waists were still high for evening wear waistlines dropped almost to the natural waist for daytime, skirts becoming bell shaped, gathered at the back, and shorter with decorative details around the hem.

English fashion in the period 1800 to 1820 became synonymous with affluence, respectability and prosperity for a wider segment of the population, no longer were the latest styles confined to London's high society. As travel to London and the larger towns became easier and illustrated fashion such as *Designs of Modern Costume* (1812) became more available the aspiring and affluent middle class, as well as country society, were eager to have the latest fashions too. Fashion had become the barometer of change propelled by capitalism and industrialisation.

DENISE FARMERY



LEAVING ADDIS ABABA

One of the most memorable trips that I have done was to the east African country of Ethiopia. Birthplace of the Queen of Sheba, and supposedly the final resting place of the Ark of the Covenant.

This unique orthodox Christian country in the horn of Africa and surrounded by Muslim countries can trace its origins back thousands of years. The home of many myths Ethiopia itself covers over 1.6m² kilometres. These 600 million-year-old countries have many contradictory physical features, deep precipices, gorges, pinnacles, weird and withered landscapes that house an abundance of wildlife, and is the source of four of Africa's major river systems, the best one known as the Blue Nile, that transits down through Egypt and eventually ends up in the Mediterranean.

The sprawling capital of Ethiopia, Addis Ababa, is famous as the burial place of Haile Selassie, the last king of Ethiopia supposedly a direct descendent of Menelik, the son of Solomon and the Queen of Sheba.

Mercato the largest open market in Africa is also in Addis Ababa, and the world-famous Hamlin Fistula Hospital founded in 1974 by Australian doctors Catherine Hamlin and her late husband Reginald, both of who worked to relieve the suffering of over 50,000 young Ethiopian women who would otherwise be ostracised by their families and villages.

The area around the city is richly forested with eucalyptus from Australia which was introduced by Emperor Menelik II in 1894 to counteract the massive deforestation when the new city of Addis Ababa was built. This easy to grow tree rapidly spread throughout the countryside and is still used by the poor as building timber and firewood.

Leaving Addis Ababa on our way to Lalibela we travelled through the most spectacular scenery, deep precipices, gorges and pinnacles, through the famed Tarmaber Pass and finally into the rift valley and on to Lalibela, now the site of an Eighth Wonder of the World, the Christian Orthodox Churches carved out of solid red basalt, and the famous Christian festival of Timkat that every January celebrates The Epiphany, or Baptism of Jesus in the Jordan river. This festival is celebrated all over Ethiopia, but the sight of the priests in their rich brocade robes and colourful umbrellas exiting the red rock churches of Lalibela is something no one should miss.

The churches dating from about the 13th century, represented for the Ethiopians spirituality and humility. Used on a daily basis, they are completely hollowed out imitating the layout



of a 12th century Christian church. The ten churches, five on one side of the river Jordan and five on the other are joined by an interconnecting maze of underground tunnels, although many have now collapsed. The position and the names of the churches are generally accepted by the clergy of Lalibela to be a symbolic representation of Jerusalem. The country's conversion to Orthodox Christianity was the result of a shipwreck. Two young Syrian Christian boys from the shipwreck were adopted by King Ezana in around 330 CE. One of the boys Frumentius, baptised the King, thus this was the turning point in Ethiopian religious history. Frumentius became the king's treasurer, and established Dabba Salama, the first monastery.

The next day we rose early and with hundreds of local worshippers made our way to the rock churches to wait for the priests to appear. Then they emerged in their extravagant and colourful robes, wearing enormous domed silver headdresses, carrying huge Ethiopian processional crosses, and over their heads the famed colourful umbrellas.

Finally, groups from each church joined together, and thousands of people in a riot of colour followed the hundreds of priests, singing and dancing to the site of the 'Blessing of the Waters' a mesmerising experience. Some of the congregation immersed themselves in the consecrated waters symbolically

renewing their baptismal vows, many filled bottles and containers to keep. The festival continued overnight and the next day with children running about dressed in their finest, the young and old singing and dancing, tirelessly repeating rhythmic songs, with the clergy performing rollicking dances and songs as they returned the Ark of the Covenant back to the 'rock churches'.

Bags strapped to the top of our bus the following day we rattled our way to Gondor, once the capital of Ethiopia and the site of the spectacular Royal Enclosure of King Fasiledas and his family. These European style castles built between 1630-1850 are often referred to as the 'Camelot of Africa', the architecture a combination of Portuguese, Indian and local styles. One of the finest churches in Ethiopia is at Gondor - Debre Birhan Selassie is known for its high ceilings completely covered with winged angels painted in rich colours in the Ethiopian style. It was in this period that the Ethiopian Emperors started the bizarre custom of locking their brothers on top of a high rock prison in the Rasselas mountains 60 kilometres outside Gondor. More subtle than the indiscriminate slaughter of relations. Only one was ever released to take the place of the former Emperor. This anecdote has always been regarded as another Ethiopian myth until 1956 when an Australian explorer landed on the top of Amba Wehni in a helicopter proving it to be true.



Lake Tana in the beautiful Ethiopian highlands with its many island churches plays a major role in Ethiopian Christian history. Most are round in design and unexceptional from the outside, but when stepping through the engraved wooden doors, one finds an intricately painted world in which are recognisable murals of biblical history joined by wandering lions or acacia trees taking the familiar brand of Christianity and entwining it with Africa.

The outstandingly beautiful circular church of Ura Kidane Mehret, which is a part of the complex of The Convent of Mary, is one of the more extraordinary of the island churches. Founded in the 14th century, its walls are covered with fabulous murals and is considered one of the most highly decorated in the Ethiopian style. Lake Tana is the home to the famed isle of Kirkos, this island and church inhabited by monks, is reputed to have been the home of The Ark of the Covenant for 800 years before finally reaching Axum. In around 1600 BC a garrison of Jewish mercenary soldiers and their families from the Egyptian Isle of Elephantine mutinied and made their way south up the Nile into Ethiopia thus setting the foundations of the Beta Jews of Ethiopia who influenced certain aspects of the Orthodox Ethiopian Christian liturgy. Eventually in 1974 the Jewish community of Ethiopia was air-lifted to Israel.

The old walled city of Harar dating from the 7th century high in the Ahmar mountains is now a UNESCO site. With its five gates protecting it, the city has a warmth and vitality generated by a warren of steep narrow-cobbled alleyways between ancient balconied wooden houses, that radiates from a central market renowned for its handicrafts. Harar is often called 'The City of Saints' having 90 mosques and numerous churches, Christian and Muslim living here in harmony together. French author Arthur Rimbaud lived here from 1875-1886 as a gun runner and coffee trader, his eccentric house of intricately carved wood and glass is now a museum.

In the four weeks I toured Ethiopia in our trusty bus, along bumpy dirt potholed roads, my enthusiasm for the country, its gentle people, customs, scenery, myths and legends only increased. The joy of discovering such interesting sites, wonderfully painted churches, and cities I had only read about far outweighed the discomfort of rough travel. Whether rural or urban the Ethiopian people were ready to offer friendship and trust. Their simple austere lifestyle strengthened by their beliefs have much to teach industrialised man.

VIVIEN KNOWLES



THE QUEEN'S
Silver Jubilee
1952 • 1977

THE TEA TOWEL

What type of tea towel do you like to use in your kitchen? Pure Linen? Cotton? Expensive?

Even Queen Elizabeth II takes the time to choose her own. Journalists have frequently reported how the Queen likes to be hands-on in an informal setting. It is said that Prince Phillip likes to work the barbecue, while she makes a point of doing the washing up. In 1976, the former British Prime Minister Harold Wilson, during a visit to the Royal Balmoral estate in Scotland is said to have broken the news of his resignation to the Queen whilst she was washing the dishes.

Tea towels or tea cloths (UK English), originated in the 18th century as an accessory for the upper class. Technically a tea towel is a large piece of cloth, usually made from linen or cotton that is intended specifically for drying dishes and cutlery. Historically, they were meant for use in tea service and traditionally they were found in England and Ireland, where tea was and remains a daily ritual.

Listed in the Dictionary of Traded Goods and Commodities 1550-1820, a tea cloth was a small cloth made of linen to fit a "tea table" or "tea tray", and the Oxford English Dictionary's earliest date of use in this sense is 1770. Tea towels came later in the latter half of 18th century and originated in Britain. They were referred to as a 'drying up cloth' and were made from soft, lint-free linen or fibre derived from the flax of linseed plants *Linum usitatissimum*. The linen texture of the fabric was prized for its softness, was stronger when wet than dry, and had a smooth surface, making the final fabric lint free. It was a versatile and absorbing tool for the lady of the household to dry her expensive bone china, delicate tea sets and fragile glassware as they were too precious to allow their servants to dry them.

Housekeepers guarded and kept inventory of the linen closet. The right cloth for the right job was a must. In 1803 the linen inventory of Trentham Hall in Staffordshire, England, listed 189 domestic cloths: china cloths, pocket cloths, glass cloths, lamp cloths, dusters, horn cloths for polishing beer cups in

the servants' hall, to name a few. Cleanliness was powerfully associated with gentility. At the turn of the 17th century one of the most productive in an economic sense was the making up and maintenance of personal and household linen. Gentry women would oversee their female servants spin textile fibres into yarn and then contract local weavers to transform that yarn into cloth. By the second half of the 18th century however, gentlewomen were responsible for purchasing cloth and once bought, processing it. Sheets, pillowcases, towels and napkins for family and servants were all cut, stitched and labelled.

The linen cloth during the 18th century was frequently embroidered to match the table linen. It was a way for ladies to show off their embroidery skills. They were often gifted to friends and family, stitched with flowers, initials, or creating heirlooms to be passed down generation after generation. They came in handy during tea service for a variety of uses; they were wrapped around tea pots for insulation, they kept one's hand from being burned by the pot handle when serving the tea and prevented drips when pouring. Just before serving tea they were also draped over a plate of freshly baked pastries.

The term tea towel however, originated in the 19th century and by that stage to the early to mid-20th century, a glass towel or tea towel would have been a striped or checked cloth. During the Industrial Revolution and the 19th century the tea towel became a more widely available consumer item, and manufacturers turned to durable fibres such as cotton.

Early 20th century household manuals sometimes call them glass towels or, just, towels. Some use terms such as "damask towelling" to explain the patterning and "crash towelling" to indicate the grade of linen used. "Crash" being a plain, coarse, loose weave made from uneven yarns originally woven of linen, jute or hemp.

The first commercially successful printed tea towels were pioneered during the 1950s. Artists and designers have since used them as a vehicle to disseminate their work to a wider audience. These days a chosen tea towel may carry a meaningful sentiment, purchased as a memento, a souvenir from a museum or destination, as a commemorative piece or even political statement. The prized tea towel whilst still useful has also become a styling accessory in our contemporary kitchens.

IRENE VILLIS

left | For the people of Flax Fox at St George's Market Belfast it was an extra special day when The Queen popped in to buy a tea towel.

far left | 'Medallion by Ulster' (Ulster Weavers), (Northern Ireland, est. 1880 -) tea towel (*The Queens Silver Jubilee 1952-1977*), Holywood, circa 1977 Irish linen, printed, The Johnston Collection, TRP2018.0093



HOLLYWOOD REGENCY STYLE:

FURNITURE, DÉCOR & DOMESTIC INTERIORS

Previously my design contribution to *fairball* focused on the gracious colonial and restrained federal American furniture of the east coast. This time I have taken a cue from *The Pet Shop Boys* and gone west.

Not to the streetscapes of San Francisco where they wear flowers in their hair but the glam abodes of the sunny southern Californian set. So, get your diamond-encrusted smartphones out, Paris Hilton approved shades on, and those soft tops down on your convertible roadsters as we travel, metaphorically speaking, through the palm tree lined boulevards of La La Land!

Twentieth century design is replete with tales on the advent of modernism – that severe rejection of all things decorative, emphasising design for the everyman (or woman), and materials selected for their pure geometrical forms – that less is more mantra with function following form and houses sterily viewed as machines for living, promulgated by Le Corbusier, Frank Lloyd Wright, The Bauhaus school set et cetera. Hollywood Regency is the antithesis. The less known and underappreciated design philosophy embraces not abandons the timeless chic of Regency classicism – whether pared down neo-classicism, sometimes referred to as Neoclassical Moderne (a neo-Grecian version of art deco) or vamped up to Regency revival.'

Perceptibly the namesake derives from 'the movie-making industry of southern California typified by the celebrity abodes and actresses of Hollywood's Golden Era, roughly spanning the 1920s to 1950s, and exemplified by the work of designers like: Dorothy Draper and William 'Billy' Haines.' Rochelle Greayer eloquently explains Hollywood Regency as 'glitz and glamour covered in lacquer, chrome, and mirrored finishes.' Every detail exudes luxury and 'there is always a feeling people should look good in design – particularly if they are wearing satin bathrobes and sipping a cocktail.'

Dubbed the father of Hollywood Regency, Haines, a well-known friend of Dorothy's stumbled – or was rather forced – into interior decorating, after curiously for the times, refusing to submit to a studio-mandated 'lavender marriage' to cover up his sexuality and abandon his long-term beaux. Haines' close-knit friends, a feisty band of Hollywood starlets, assisted with the networking and early commissions, and seemingly overnight he became a Hollywood success story, designing interiors for everyone from Joan Crawford to Ronald and Nancy Reagan.

Still under contract at MGM, Haines opened an antiques shop in 1930. His shop-studio displayed antiques in room settings, assisting clients to visualise how items could look in their own houses – the Hollywood version of William Johnston's Kent Antiques in High Street Armadale perhaps. Billy's big break came decorating actress Carole Lombard's new abode, after her divorce from actor William Powell. Taking a gamble, he refused to charge the actress, bargaining that the publicity would be payment enough. The bet paid off and his newly launched business became the talk of Tinseltown. Motion Picture magazine evocatively described Lombard's redesigned interiors as 'no place for tweeds or slacks, but a perfect setting for trailing tea gowns and evening dresses!'

Hollywood regency incorporates neoclassical elements, rebirthed from mid-19th century European designs, including Haines' take on the Bentwood chair, inspired by the tapered, splayed sabre tooth lion legs of English regency Grecian chairs. Haines was known for deploying rich textiles, sumptuously tufted seating, and dramatic elements – oversized sculptures and bold colourways – think glass and gilt auto trollies, Greek key-patterned upholstered throw pillows, floor-to-ceiling bevelled mirrored walls along with gilt bronze starburst clocks and mirrors.

Competing with Haines for film-star interior-design commissions was Dorothy Draper – judged 'the mother of Hollywood Regency style and the decade-defining decorator of the 1940s.' Dorothy freshened dark tired period styles with lashings of white coats of paint, black lacquer and lots of oversized botanical prints and stripes. Her bold and often feminine colour schemes modernized baroque and regency styles, softening and simplifying them to create a unique, Americanised version of traditional period style.

Draper's regency redux was more east coast traditional though bolder, than the sleek, dazzling flairs of Haines. Her outfitted rooms became more mid-century modern as the decades passed – banana leaf patterned pillows, bright green carpets, modernised Anglo-Indian campaign style furniture, mirrored plated brass trays, gilt bronze and brass table lamps and floral curtains and plenty of chintz sofas.







left | The view from Liberace's bed in the master bedroom

far left | 'David's bed at Albany'
From *David Hicks: A Life of Design* by
Ashley Hicks, Rizzoli, New York, 2009

Liberace championed Hollywood regency unsurprisingly taking it to the extremes – perhaps more Hollywood neo-baroque with regency flourishes – though surprisingly his varied residences, admittedly some more architecturally Spanish mission or mid-century modern, had as many restrained French and English Regency furnishings as over the top mirrors dripping with gold-gilding or ormolu. Liberace and his entourage held late night antique polishing parties after performances – to see what decorative treasures hid behind layers of dirt, grit and dust, acquired from recent antiquing jaunts. Mr. Showmanship would have no qualms taking an US\$40,000 chandelier and spray-painting it gold – relishing in the self-described title of “king of palatial kitsch.”

For the 2013 biopic *Behind the Candelabra* – exploring Liberace's five-year secretive love affair with his male chauffeur, Scott Thorson – 100 chandeliers had to be tracked-down from across the globe. The filmsets of his LA, Palm Springs and Las Vegas residences were replete with art, mirrors and statuary – both the interiors and exteriors. Sculptures appeared in every room with set designers confessing to “swooped[ing] up every single naked David statue in Hollywood, from mini to giant.”

During the swinging sixties and disco seventies Hollywood regency became more abstracted and masculine particularly in California, à la Palm Beach style. American interior designers from the 1970s were quite into patterning – pattern on the walls, on the windows and pattern on the furniture etc.

British designer, David Hicks masterfully blended the funky pattern-laden 1970s style with preppy tailored Hollywood Regency designs. Today American designers including Jonathan Adler, Kelly Wrestler and Nate Berkus along with their 21st century Hollywood A-list clientele, including Ellen DeGeneres, Gwyneth Paltrow and Bruno Mars remain infatuated with the theatricality and opulence of Hollywood Regency.

Classic Hollywood regency was not restricted to Tinseltown and remnants can be traced to The Land of Oz – no not that one – a select number of examples are evident in Australia. Two National Trust properties – Rippon Lea in the inner-city suburb of Elsternwick and Mooramong, in Skipton – Victoria's Western District, exemplify aspects of the style.

When Mrs Louisa Jones inherited Rippon Lea from her father in 1935, she updated the interiors to the voguish Hollywood style. She hired celebrity local interior designer, Mrs Dolly Guy Smith, of the Myer and Rocke Company - Australia's answer to

Dorothy Draper! Indeed, Liberace himself would have approved of the white-lacquered baby grand piano in the 1930s drawing room and the colonnaded director's style swimming pool.

Mooramong was home to millionaire grazier Scobie MacKinnon – of the MacKinnon Stakes fame – and his former Hollywood silent screen star wife, Claire Adams. After a brief three-week whirlwind romance, the couple married, with Claire abandoning fame for love. The couple soon set about creating their own private Beverly Hills compound in the Aussie bush, transforming the 19th century neo-gothic Mooramong homestead into a fashionable abode redecorated ‘in the moderne style with art deco elements and Regency accents.’ Claire commissioned Melbourne based architect Marcus Martin to undertake the renovations.

Rosemary Weatherly, whose mother was a regular attendee at Mooramong parties, recalls the “spectacular bathrooms.” The private ensuite had a gigantic shower, complete with a large rose-head cap and two others to spray you from both sides. Befitting a Hollywood starlet, light bulbs flanked the mirrored vanity cabinet, and the toilet had a matching bidet. Once a plumber was called out to the property and went away thinking the couple were “most peculiar having two dunnies” – so they could chat to each other while doing their business!

The hoi polloi of the Western District affectionately recounts summers spent splashing and frolicking about the McKinnon's swimming pool, reputedly then the largest heated private pool in Victoria. Patricia McKenzie recalls as a twelve-year-old going into the adjoining dressing rooms, to put on not her own bathers but ‘Aunt Claire's,’ complete with swimming cap, and smothering her face with Elizabeth Arden face cream, which was always in abundance, before plunging into the pool pretending she was Esther Williams!

Claire ‘never scared of a mirror’ liberally scattered looking glasses throughout her boudoir along with ‘marvellous satin brocades and overstuffed pillows with all the trimmings’ evoking luxury and quality but equally comfort and homeliness. Nothing was overlooked. Even a Steinway piano was ordered for the couple, but allegedly sent back because it was not white enough – like the ones in Hollywood she was more accustomed to. Steinway refused her request to deliver her a white lacquered one – so she had to settle for customised walnut instead.

CHARLES FRENCH

BOOK REVIEWS

THE BIRDMAN'S WIFE



Reading this excellent historical novel it is hard to accept that it is not an autobiography so clear is the voice of Elizabeth Gould. Most people would recognise the work of her husband ornithologist John Gould, particularly *A Century of Birds from the Himalayan Mountains* (1830-1832) and *The Birds of Australia* (1840-1848) in which some of the plates are signed J and E Gould.

However, the author proposes that it is more than likely that all the plates were painted by Elizabeth. Drawing on Elizabeth's diary, family letters and letters sent by Elizabeth to her mother from Australia and the diary of Elizabeth's eldest daughter, the author has drawn a portrait of a strong, talented and courageous woman. A passionate woman who so adored her husband that she would accompany him to Australia for two years, revelling in the adventure whilst always feeling guilt at leaving their three youngest children in the care of relatives in London.

John Gould had just been appointed Curator and Preserver of Birds for the Zoological Society when he and Elizabeth married in 1829. An extremely talented artist, having been professionally taught, Elizabeth painted the birds that John taxidermied. She often working late into the night and into the last weeks of pregnancy to cope with the work load as birds and animals were shipped to John from all round the world. Early on Edward Lear helped her in the composition of the birds but as her work became more assured it drew the admiration of many in the scientific world including Charles Darwin.

The most fascinating part of the book is the two years the Goulds spent in Australia after a perilous voyage, first in Hobart where they became close friends of Sir John and Lady Franklin and then in New South Wales. Elizabeth grew to love the Australian landscape whilst beginning to question the number of birds and animals killed or capture by her husband, few of which survived the voyage back to London.

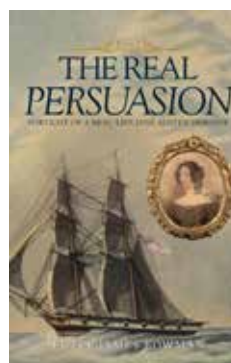
As John's fame grew so Elizabeth's contribution to his work was eclipsed especially after her death in childbirth at the age of thirty-seven. This novel illuminates the life of a woman ahead of her time who is now being recognised for her exquisite paintings and extraordinary life, a woman whose work should no longer be confined to the footnotes of history.

DENISE FARMERY

ASHLEY, Melissa, *The Birdman's Wife*, Affirm Press, Melbourne, 2016 & 2017

THE REAL PERSUASION:

PORTRAIT OF A REAL-LIFE JANE AUSTEN HEROINE



This is an enjoyable, well written book with not only a fascinating look at late Georgian social life but an interesting concept – taking Jane Austen's novel 'Persuasion' and finding a real life Anne Elliot or is it the other way round, with the life of Katherine Bisshopp being echoed in that of the fictional character. Jane Austen never met the Bisshopp family or moved in the same circles, the Bisshops belonging to the greater landed gentry but so much of their

lives echoes in the actions and words of her characters. Though it appears that Katherine was not impressed with Mansfield Park writing "I think Fanny's love and Miss Crawford's ambition both equally absurd".

Born in 1791 Katherine Bisshopp was the youngest of a family of four children and her life is told in each section of the book through family letters, in particular those between her mother and Katherine's older sister, Harriet, her mother's favourite. At the close of each section is a comparison with the world described in Jane Austen's novels and letters.

The Bisshops were a wealthy family, Sir Cecil came from a long line of baronets whose family seat was Parham in Sussex. A Member of Parliament he spent much of his time focusing on a claim to the barony of Zouche which would elevate him to the peerage, much as Sir Walter Elliot is concerned with status and his aristocratic connections. Katherine and her mother spent the Season in London and much of the year travelling to visit friends and relatives, particularly to Staffordshire after Harriet married into the Curzon family. It was in London that Katherine met George Pechell, a younger brother from a similar family background to Jane Austen's brothers and to Frederick Wentworth, all of whom, needed to earn an income and did so by joining the Navy. Katherine and George become strongly attached but Katherine's parents denied them permission to marry on the grounds of George's lack of status and wealth. As in Lady Russell's influence on Anne Elliot leading to her rejection of Wentworth's proposal - Anne Elliot waits eight years for the man she loves, Katherine eleven.

"Persuasion" ends with Anne and Frederick together, Katherine's life continues happily for many years - a strong marriage and three children and positions at court for George through friendship with William IV and his wife Adelaide.

DENISE FARMERY

Bowman, Peter James, *The Real Persuasion*, Amberley Publishing, United Kingdom, 2017

SOUP À LA REINE

Taste history with this warming winter soup. Embrace soup season with this hearty Georgian recipe!



By the bye, Charles, are you really serious in meditating a dance at Netherfield?—I would advise you, before you determine on it, to consult the wishes of the present party; I am much mistaken if there are not some among us to whom a ball would be rather a punishment than a pleasure.”

“If you mean Darcy,” cried her brother, “he may go to bed, if he chuses, before it begins—but as for the ball, it is quite a settled thing; and as soon as Nicholls has made white soup enough I shall send round my cards.”

PRIDE AND PREJUDICE, JANE AUSTEN

Soup à la Reine is a creamy chicken soup that would have been served as a reviving supper for guests towards the end of a ball or to warm them up as they arrived on a cold night.

INGREDIENTS

250 g gammon
4 chicken thighs
A handful of parsley
1 onion, cut into chunks
1 blade of mace
500 ml of stock
Salt and pepper
25 g almonds, ground
1 roll to make 50 g of breadcrumbs (keep the crust)
150 ml cream
A little butter
Parsley to garnish

METHOD

1. Put the gammon into a pan with the chicken thighs, parsley, onion and mace. Cover with water and simmer gently for an hour, making sure the meat does not stick to the bottom of the pan.
2. Add the stock and some salt and pepper and simmer gently for another hour.
3. Pass the soup through a sieve into a large jug.
4. Remove the chicken meat from the bones and remove the fat from the gammon.
5. Blend the chicken and gammon with the almonds, breadcrumbs, cream and about 600ml of liquid. Pour into a pan to warm through and then check the seasoning.
6. Chop the crust of the roll into pieces then fry in a little butter until crisp and golden. Scatter these over the soup with a little parsley and enjoy!

Serves 4-6

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:



EXCLUSIVE PREVIEW NIGHT | AN INTERIOR LIFE: WILLIAM JOHNSTON AND HIS COLLECTION
MONDAY 17 FEBRUARY 2020 | 6:00 PM - 8:00 PM

Join The Friends for an Exclusive Preview Night and enjoy a visually enticing display of over 400 years of art and history, and share in William Johnston's lifetime passion for collecting beautiful things. This exhibition is supported by The Friends of The Johnston Collection.



ARCHITECTURAL TOUR & TALK | WELSH CHURCH OF MELBOURNE | TUES 18 FEB 2020, 10:00 AM - 11:30 AM

Enjoy a personal guided tour of the Welsh Church of Melbourne, one of the oldest churches in Melbourne. The church was founded to serve the Welsh people of Melbourne, but now everyone is welcome in a very multicultural church, where a traditional Welsh welcome is provided to all people, regardless of age, sex, orientation, denomination or national origin.

FIRST FRIDAY BOOK CLUB



THE FEATHER THIEF BY KIRK WALLACE JOHNSON
FRIDAY 7 FEBRUARY 2020 | 10:00 - 11:30 AM

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



THE MAN IN THE RED COAT BY JULIAN BARNES
FRIDAY 3 APRIL 2020 | 10:00 - 11:30 AM

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



SAVING MONA LISA BY GERRI CHANEL
FRIDAY 5 JUNE 2020 | 10:00 - 11:30 AM

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



THE MUSEUM OF BROKEN PROMISES BY ELIZABETH BUCHAN | FRIDAY 7 AUGUST | 2020 | 10:00 - 11:30 AM

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



WHITELEY ON TRIAL BY GABRIELLA COSLOVICH
FRIDAY 2 OCTOBER 2020 | 10:00 - 11:30 AM

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

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

Anne & Robert Banks-Smith	James Butler
Robert Campbell	Susan Cherrey
Marina Comport	Elizabeth & Peter Crauford
Kay Dermody	Glenn Ewing
Cojana and Amo Filippini	Jennie Franklin
Elizabeth Golding	John Govan
Robyn Hore	Luke Jones
Snowe Li	Gwen MacDonald
Jackie Mackinnon	Bruce Miller
Rosalind Robson	David Shipston
Emily Sinfield	Meredith Ure
Svetlana Voloshina	Kathryn Watt

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)



detail from 'The Green Drawing Room' as part of *AN INTERIOR LIFE, WILLIAM JOHNSTON: His Residence & Collection* as part of our ongoing 'trad' series being held from Monday 17 February 2020 – Tuesday 22 September 2020



THANKS

Principal Funder

The WR Johnston Trust

Major Partner

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The Johnston Collection

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Volunteer Support

Majorie May Kingston
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Christine Bell
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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*		
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				Catherine & Philip Trinca + Peter Walsh + Jo & Peter Watts AM + Merell Browne MDIA*		
Other						
anonymous (2) Chandra Altoff Bill Anderson Wendy & Mano Babiolakis Pamela Bailie Palmer + Barbara Beard + Marguerite Bell+ Mary & David Bourne Patricia Brennan John Brookes Deirdre & William (Bill) Brown John Buhrman + Trevor Burnard Sheila Butler + Ruth & Graeme Caple Jenny Carty + Patricia Case Bronwen Cavallo + Loreen & John Chambers John S Chambers + Mary Ryllis Clark Caroline Cook Sally Cooper + Ken Courtis	Robert Craig Bernard Crosbie Marlene Crowther Sofia Cuckovic Helen Dale Suzanne Davies William (Bill) Davis Kaye Di Carlo Adrian Dickens + Martine Dodd Diana Dolan + Jackie Donohue Diana & Gregor Dougall Kim Durban Dorothy Edwards Denise & John Farmery + Ely Finch Susan Fincham Sai-Wai Foo Kate Funnell Vida Gaigalas Keira Gee + Maxine Glennan Joe & Sharon Groher +	Allan Hamilton + Natalie Handsjuk Julia Hare Ruth & Frank Hargrave + Pamela Hartmann + Darren Head + Jacqueline Healy Wendy Heatley Elaine Zhu & Ben Hodgetts Sally Holdsworth + Belinda & John Hope Malcolm Howell Helen Hunwick + Georgia Hutchison Karen Inge Irene Irvine + Margaret Isom Ruth Jackson Verol Jacomb John Wakefield & Gary Jenk Victoria Jennings + Rob & Christine Johnston Donna Jones + Suzanne Katz	Lydia Kaya John Keating Donna Hoyle & Martin Keay Patricia Kelsall Zara Kimpton OAM + Michael Kirwan Lezel Kriek Gillian Lambert + James Lambert Caroline Lannan Robyn Lateef + Michelle Laurent Louis Le Vaillant Andrew Lees James Logie-Smith Sue Logie-Smith + Adriana Lopresti Rosemary Maxwell John & Andrea Maynard + Lynette McAlister + Carole & James McCormick Patricia McKendrick Peter & Maureen McKeon Eugenia Mitrakas	Melinda Mockridge Maryanne Moore Matthew Moore Leonie Moran + Diana Morgan Jane Morris John Nairn + Heather Nash Christina Neale Julie Nicholson Patricia Nilsson + Sue O'Brien Rosemary (Posey) O'Collins + Tamara O'Dowd Sue O'Flynn + Melissa Ogier Russell Oke Wilma Oxley + Anna & Terry Paule + Susan Perry + Maurie Dean & Tony Peters Lisbeth Phillips + Barbara Porter Anne Preston Flint +	Janet Puschenjak Jesse Raean + Lynne Redman Sue Rees Diana Renou Geoffrey Richards Elspeth Riggall+ Anne Riseborough + Sara-Jane Roche Julie Nicholson Teresa Savage Louise Saxton Susan Scollay Jane Scott Padmini Sebastian Jennifer Shaw William Shephard Sue Simmons Maxine Sindler Pamela Spradbery + Mark Stephenson Jeffrey Stilwell Fay Stokes Richard Stuart-Smith +	Christine Sweeney Sue Sweetland Anne Sylvester Rae Szuch Deborah Thomson Louise Tierney Marjorie Todd Margaret Toomey + Bruce Trethowan Kerry Viksne + Jodie & Mark Vogt Julie Walsh Virginia Walsh Susan E. Williams + Bernice Weller Roslyn Wells Linda Wheeler Judy Williams Leanne Willson Joanne Willson Margaret Ygaa + Bill Young

Correct as of 15 July 2019

+ Foundation Donor 2015 # Notified bequest * Bequest

Read more about our donor programs and sponsorship opportunities at johnstoncollection.org/donate
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OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

The Johnston Collection, including *Fairhall* exhibition-house, has grown in stature to become a valued addition to Melbourne's cultural landscape. With over 100,000 people having already visited and participated in our programs, 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.

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 +
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Chelsea	\$100,000 +
Sheraton	\$50,000 +
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Coalport	\$10,000 +
Bow©	\$5,000 +
Worcester	\$1,000 +

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

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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

Name: _____

Address: _____

Postcode: _____

Phone: _____ Mobile: _____

Email: _____

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

☐ I / We would like to make a single donation: _____

☐ \$ _____ annually over _____ years (i.e. 1,2,3,4, or 5 years)

☐ I / We would like to make a regular
monthly donation of \$ _____

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

Name on card: _____

Card number: _____

Expiry date: ____ / ____ CCV: ____

Signature: _____

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

Westpac 360 Collins St, Melbourne

BSB: 033 157 Account: 403 589

Account name: The WR Johnston Trust

Please use your full name as a reference

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

Please send this completed form to:

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

Visit www.johnstoncollection.org for details on regular, one-off and annual giving options and bequests.

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.

THE FRIENDS DONATIONS

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

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

GENERAL DONATIONS

anonymous (13)	Kevin & Pamela Gates	Lady Potter AC
Marjorie May Kingston Charitable Trust	Lesley Gerrish +	Anne Preston-Flint
Teresa and William Allen +	Marg Goodall	Kay Rankin +
Bill Anderson	Patricia Hamilton +	Diane Reidie
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Annette Fothergill	Susan Perry	Bernice Weller
	Margaret Picken	Michele Williams +
		Elizabeth Wright

REFERENCE LIBRARY ACQUISITION FUND

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

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



KATHLEEN ASHBY

The Johnston Collection would like to welcome Kathleen Ashby, our new Administrator and Communications Manager.

It is a most unusual time to welcome a new member of staff to an organisation. At this stage we can only introduce Kathleen by email

Kathleen joined TJC on 14 April 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.

With over 5 years experience, Kathleen comes from a background in historical and contemporary art studies and small business management. She has just completed her role as Assistant Curator, Projects at Arts Centre Melbourne and has previously worked as Gallery Manager, Brunswick Street Gallery, Fitzroy and National Gallery of Victoria.

This has provided Kathleen with a broad experience of curatorial tasks within a large arts organisation as well as gaining experience in management of a small commercial gallery, and registration, public programs, education and front of house positions in public art institutions.

Kathleen looks forward to contributing her knowledge and love of the arts, to The Johnston Collection.

I hope when we meet again that you will come and introduce yourself to Kathleen and make her welcome at TJC.

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 MELBOURNE



YOUNG VICTORIA'S WATERCOLOURS AND DIARIES

Karin Fernald | 13 May 2020

Taught from childhood by artists including Edward Lear, Queen Victoria continued to paint and sketch throughout her life, including revealing self-portraits.



FOUR WHO WENT TO WAR

Dr Gavin Fry | 10 June 2020

Ivor Hele, William Dargie, Harold Herbert & Murray Griffin. Each of Australia's first four official war artists of WWII had a very different experience of war that profoundly affected the rest of their lives.



CHRISTOPHER MARLOWE: POET AND SPY

Giles Ramsay | 15 July 2020

During an age when men were prepared to murder and be martyred for their religious faith, Christopher Marlowe was instrumental in the fostering of a Golden Age of Theatre.



ART NOUVEAU ARCHITECTURE AROUND THE WORLD

Ian Gledhill | 12 August 2020

The emergence of iron as a building material allowed for Art Nouveau to arise – initially in Belgium and France – as a reaction against Victorian historicism.



EDVARD MUNCH: THE MAN BEHIND THE MADNESS

Brian Healey | 9 September 2020

Central to the European expressionism and symbolist movements, Edvard Munch's tortuous backstory is filled with disease, death and romantic obsessions which ended in catastrophe.



THE FRENCH JEWEL HOUSES FROM 1900

Patricia Law | 7 October 2020

A survey of the stylistic developments and trends of Van Cleef & Arpels, Cartier, and Boucheron, including designs, manufacture, gemstones and the influence of 20th century events.



HISTORIC HOUSES OF THE WESTERN DISTRICT OF VICTORIA

Richard Allen | 11 November 2020

The great wealth of Western District squatters during the 1870s enabled them to build elaborate mansions and employ the best landscape architects – and thereby create a virtual antipodean England.

ADFAS YARRA



AFRICAN ART - ART, CRAFT OR CURIO? AN INTRODUCTION TO SUB-SAHARAN TRIBAL ART

Nirvana Romell | 7 May 2020

Art has at times been used to replace a postal service, help with marriage problems and deal with unruly teenagers, yet its seemingly exotic aesthetic is in many ways much closer to Western Art than one may assume.



FOUR WHO WENT TO WAR

Gavin Fry | 11 June 2020

The first four official war artists of World War II were Ivor Hele, William Dargie, Harold Herbert and Murray Griffin. They could not have been more different from each other yet they shared a common goal of bringing home to Australians artistic evidence of the service of their fighting troops in the first years of the war.

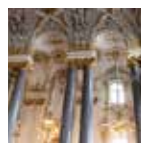
SPECIAL EVENTS



SUMMER PALACES OF THE TSARS

Dr Alexey Makhrov | 1 July 2020

In his lecture Alexey will focus on the royal estates in the environs of St Petersburg which not only impress with their splendour but also give fascinating insights into the private lives of the Romanovs. Peter the Great, his daughter Elisabeth, Catherine the Great and their successors spared no expense in building palaces, villas and gardens.

SPECIAL EVENT | ST PETERSBURG IN THE 18TH AND 19TH CENTURIES

Dr Alexey Makhrov | 2 July 2020

St. Petersburg was founded in 1703 as a fortress in a remote area on the Baltic Sea but soon developed into one of the grandest capitals of Europe. Alexey will analyse important institutions such as the Hermitage and the Academy of Arts which still determine the cultural image of the city.



ELISABETH VIGÉE LE BRUN

Lucrezia Walker | 6 August 2020

18th century French painter Elisabeth Vigée le Brun, is one of the most important women artists of all time. Celebrated for her expressive portraits of French royalty and aristocracy, and especially of her patron, Marie Antoinette, Elisabeth exemplified success and resourcefulness in an age when women were rarely allowed either.



ARE YOU SITTING COMFORTABLY? A SOCIAL HISTORY OF THE CHAIR

Janusz Karczewski-Slowikowski

2 September 2020

There is much to be revealed about something so commonplace as the chair! Janusz today considers its role as a symbol of power and authority in religious and courtly ritual as well as in more ordinary domestic settings.



AND SO, TO BED ... (SAMUEL PEPYS'S DIARY 20 APRIL 1660)

Janusz Karczewski-Slowikowski

3 September 2020

Janusz traces the history and use of beds from the medieval period through to the 18th century. The significance of beds can be judged by the prominence given to them in wills and inventories.



LOST ON THE TITANIC: THE MAKING OF THE GREAT OMAR BINDING

Dominic Grey | 1 October 2020

The Great Omar was the most elaborate and opulent binding ever created. Taking two and a half years to complete, it was embellished with leather onlays, gold leaf and over a thousand jewels. It went down with the Titanic.



BELLS AND POMEGRANATES

Geoffrey Edwards | 5 November 2020

The poetry of Robert Browning, Elizabeth Barrett Browning and Alfred, Lord Tennyson, literary giants of the Victorian Age, is notable for its romantic imagination. As such, their work reflects a keen interest in the visual arts: in painters, paintings and photography. This lecture considers that proposition together with an account of the Brownings as art collectors.

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.

PAGE 6

AN INTERIOR LIFE

i Assumption College Annual, 1925 or 26?, p. 58, Assumption College Archives.

ii Johnston, William R. interview with Margaret Gurry, 1983

iii Johnston, William R., interview, op. cit.

iv ibid.

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vi Allen, David, interview with Nina Stanton, August 2000; Mobilization Attestation Form as part of Johnston's Defence Service Record, National Archives of Australia. Photocopy in The Johnston Collection Archives

vii Conway, Ivor, interview with Nina Stanton, 2002

viii Johnston, William R., interview, op. cit.

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x ibid.; Johnston, Ronald, interview with Nina Stanton, December 2000

xi Eustace, op. cit.

xii Copper House, bill to Kent Antiques, 11 Sept 1971; The Green Place, Sept-Oct 1972, p.13.

xiii Greg Pickett, telephone interview with Sylvia Black, 8 Sept 2009; Hooper, Juliana, informal conversation with Sylvia Black, 9 Sept 2009

xiv Abo el Naaty, Ahmed Moussa, interview with Sylvia Black, 10 July 2009.

xv Conroy, 15 June 2000, op. cit.

xvi Conroy, 15 June 2000, op. cit.

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front cover | detail from 'The Kitchen' as part of AN INTERIOR LIFE, WILLIAM JOHNSTON: His Residence & Collection as part of our ongoing 'trad' series being held from Monday 17 February 2020 – Tuesday 22 September 2020

figure | in the style of Émile Gallé (French, 1846-1904), Porzellanfabrik Mitterteich, (Max Emanuel & Co. (Mosanic) est. 1887-2006) *figure (cat)*, Germany, circa 1895-1917, earthenware, glazed | 310 x 210 x 150 mm, collection of The Johnston Collection (A1409-2017), gift of William and Deirdre Brown, Melbourne



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