



*fairball*₃₀

JUBILATION

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.

HOME ALONE: TJC IN THE TIME OF COVID-19

As we entered mid–March 2020, The Johnston Collection closed its front door and our exhibition–house *Fairhall's* gate topped with its pineapple finial, a Georgian symbol of welcome, was locked. At that time the early effects of the COVID–19 pandemic were just beginning to impact on all aspects of life.

AN INTERIOR LIFE, our annual William Johnston and his Collection exhibition, had just opened in mid–February. It was delighting audiences and our lecture program and members events were underway for the year ahead.

With the advice from governments to public museums, galleries and libraries to be part of ensuring the reduction of the spread of the coronavirus, we decided to temporarily close TJC to the public. To have the Collection shut to all our visitors was an exceptional response to an exceptional time, and an unprecedented decision in a very uncertain period.

The unplanned closure presented some real challenges. We cancelled tours, lectures and a program of events that had been scheduled and worked out what to do next. This meant taking up the challenge and drastically changing the way we do things and rapidly adapting how our visitors could access TJC in new ways.

While we have been shut many of our essential functions and services continued behind the scenes. Staff ensured that we continued to care for the precious collection and to keep our visitors engaged online with what we do, even if from afar. Over the next weeks, and then months, we were able to create online events for members of The Friends and then for all our visitors.

We were fortunate enough to be able to encourage visitors to stay connected and engage with TJC by accessing our website and digital resources, via our social media sites. With the assistance of the *OPENING DOORS* fund and The Friends, a 3–D virtual visit of the current exhibition, called *TJC 360°*, was very quickly created and published on our website.

This interval also gave us the opportunity to put our SHOP online so that all the delightful wares are now available to the public and, as a self–funded museum, generate some desperately needed income from SHOP sale profits to go towards supporting TJC.

William Johnston wanted his museum, collection and gift to the people of Victoria to be open for all to visit and enjoy. It has been an odd feeling being at TJC without the sound of voices from our visitors, friends, and supporters. Every program we create is for one purpose only, our visitors. We care for this place, this treasure house, so we can share stories and create conversations for everyone's enjoyment and learning. We now have the wonderful news that we will be reopening, slowly and carefully to smaller numbers of visitors.

We look forward to welcoming you back to The Johnston Collection and enjoying our exhibitions for real and all our activities in person, and to continue making The Johnston Collection a part of your creative community.



NOW WE ARE 30

We celebrate our remarkable milestone of 30 glorious years of sharing Johnston's vision and collection to the people of Victoria opening to the public for the first time on 19 November 1990.



BEGINNINGS AND ENDINGS

We will always remember our benefactor William Johnston who died on 27 October 1986. Over his lifetime, Johnston had become a prominent Melbourne-born antique dealer, real estate investor and collector. Leaving Melbourne for England in early 1947, by 1957 Johnston had based himself at 14 King William Walk, Greenwich, London – a townhouse that also served as a warehouse for his growing trade in antiques. From the profits of antiques he had sourced from England, he purchased *Fairhall*.

In December 1970, Johnston had a fortuitous meeting with John Rogan at a sale of antiques held in the Green Drawing Room of *Fairhall*. Rogan, a lawyer, was involved with the National Trust of Victoria and was tasked with organising *The Best of Britain* exhibition as part of the 1972 Moomba Festival, and to complement a British Trade Promotion being shown in Georges department store.

Rogan invited Johnston to include some of his pieces in this exhibition. Johnston was enthused by the public interest in his pieces as part of the display. Acting as Johnston's solicitor, Rogan encouraged him to keep his collection together.

Johnston left Greenwich for Melbourne, with a buying trip in India as a stopover along the way. Sadly, in Pune (Poona), India, he collapsed and died in the foyer of his hotel on 27 October 1986.

Although Johnston had returned to *Fairhall* over 15 years earlier, it was still a boarding house, stuffed full of personal things and shop stock. It will take four years to reimagine *Fairhall* and create the museum we now know and love, where we continue to share stories and create conversations.

THE CUP THAT STARTED A COLLECTION

Over 100 years ago, William Johnston was given a small Minton cup by his grandmother Mary Theresa (nee Clarke) Friedrichs when he was about 8 years old.

The orphaned cup had no saucer but did appeal to her grandson. The delicately hand-painted coffee cup with its band of flowers, gilt edges and stippled with golden dots evoke William Johnston's life-long love of collecting, gardening, and flowers. Johnston kept the tiny cup all his life,

above, left – right |

William Johnston outside 14 King William Walk, Greenwich, circa 1985, photograph by and courtesy of Laurie Carew OAM

William Johnston at Kent Antiques from an article in *The Age*, 9 March 1982

William Johnston in his sitting room, 'The White Room', of *Fairhall*, before 1986





later recalling that this cup started his passion for collecting.

After a lifetime of dealing, acquiring real estate and collecting, Johnston had worked out, by 1982, that he would leave his collection to the people of Victoria.

By the time he died, Johnston's collection numbered 2,500 items spread over numerous properties: *Fairhall*; *Chandpara* (his country house); *Kent Antiques* (his retail shop); his Greenwich townhouse, and a number of rental properties in East Melbourne.

The museum now holds a selection of objects from his estate and is a treasure house of English 18th century antiques, decorative arts, and *objet d'art*. Pieces are displayed in constantly changing domestic settings, just as Johnston wished.

The Collection is, perhaps, as varied and inconsistent as Johnston himself. The guiding principle of Johnston's collection was, in his words, 'good lines and good form'.

ON OPENING

Thirty years ago, The Johnston Collection opened *Fairhall*, the exhibition-house to the public for the first time on 19 November 1990.

Judith (nee Thompson) Heaven, inaugural director (1989–1991) recalls, "It had taken four years to create the museum. There was much to do. A new Trust had to be created and foundation Trustees appointed. There was the real estate to be sold and tenants relocated.

The Trustees engaged Peter Lovell as heritage architect, David McCabe as museum designer and Susan Abasa from Art Museums Association to advise on the initial set-up of the museum, and John Patrick as garden advisor.

"It was necessary to establish which pieces would form the Collection. Inventories were made of items in his townhouse *Fairhall*, country house *Chandpara*, shop, *Kent Antiques*, and in storage both in Melbourne and London. It was a mammoth task."

"The setting up of East Melbourne was hard work but devising the room displays was a lovely challenge. Johnston himself constantly moved his pieces around, and specified in his will that this should continue to happen in the museum. Robert Buckingham, the Public Program Manager and I devised tours."

"There were difficulties with getting permission to run *Fairhall* as Johnston wished ... and we worked around what was permissible, such as arranging visitors to be transported to the museum by bus.

"We opened in November 1990, exhausted, proud of our achievements but delighted with the praise we received from peers and public alike."

Since 1990, The Johnston Collection has welcomed over 275,000 visitors who have enjoyed over 90 special exhibitions, dozens of study days, hundreds of lectures and workshops as we share our stories and inspire communities. Adding to William Johnston's legacy, The Johnston Collection is a now a multi award-winning and critically acclaimed museum

Continue with us as we celebrate our remarkable milestone of 30 glorious years of sharing Johnston's vision and collection to the people of Victoria.

left | detail showing the *Minton cup* from 'The Green Drawing Room' as seen in *AN INTERIOR LIFE* as part of our ongoing *WILLIAM JOHNSTON: His Residence & Collection* series being held from 17 February 2020 – 23 November 2020, photograph by Simon Griffiths, 2020

above, left | Judith Thompson, Inaugural Director (1989–1991) of The Johnston Collection, photograph source: *The Age*, 10 October 1990

above, right | *Fairhall*, East Melbourne, photograph by Simon Griffiths, 2020

A REASON TO CELEBRATE:

JUBILATION: DIAMOND & PEARLS

2020 is a year worth celebrating! That may seem a strange thing to say in view of all that has happened this year, however two significant milestones are cause for jubilation. 2020 marks the 30th anniversary of The Johnston Collection and the 60th anniversary of The Embroiderers Guild, Victoria.

The Embroiderers Guild, Victoria was founded by three visionary and determined women, Lady Geraldine Amies OBE, wife of the Pro-Vice-Chancellor of the University of Melbourne, and Mrs. Ethel Oates BEM and her daughter Mrs. Morna Sturrock AM. Mrs. Oates and Mrs. Sturrock were both outstanding embroiderers, although it was Sturrock's profession as a journalist that brought her into contact with Lady Amies as they organised a fundraising embroidery exhibition at the university in 1960. The exhibition was a huge success and provided the impetus for the formation of the Guild.

Mr. William Robert Johnston (1911–1986) antique dealer, property investor, and collector left his former home *Fairhall*, and his collection of English 18th century antiques, decorative arts, and *objet d'art* as a gift to the people of Victoria in 1986.

Since it opened to the public in November 1990, there has been an established tradition of re-dressing and redecorating *Fairhall*, initiated by Mr. Johnston himself using like-minded friends and personalities who worked in similar fields, bringing their own skills to the fore in rearranging the interiors. This model of constant rearrangement took place not only in *Fairhall* but also in Mr. Johnston's country property *Chandpara* and his shop *Kent Antiques*, to make little corners or vignettes within the spaces which helped customers to imagine objects in their own homes. Staff and volunteers have continued implementing Mr. Johnston's vision such that the regular rearrangement, decoration and interpretation of *Fairhall* is eagerly anticipated by visitors.

This is nowhere more clearly seen than in the *Christmas/Summer* exhibitions in *Fairhall*. It all began in 1991 when the then Director Anthony Knight introduced a small Christmas decoration into the Green Drawing Room and over the next eight years he spent many hours creating new decorations to add each year. When Nina Stanton took over as Director | Curator in 2000 she invited Laurie Carew, personal friend of Johnston and for many years the creator of the elegant window displays in Melbourne's iconic *Georges* department store, to work his magic in *Fairhall*.

In 2003 the Christmas decorations moved to another level when Stanton invited six craft groups to decorate the house. The brief was that each decoration should be inspired by the

line, form, colour, or decoration in TJC. Linking the decorations to the fine and decorative arts encouraged visitors to look not only at the decorations but also more closely at the paintings, furniture, ceramics, clocks and other objects in the Collection. As a result, the 2003 Christmas show saw embroiderers, decoupers, lacemakers, calligraphers, members of the CWA and porcelain artists create an astonishing array of decorations.

And that is where the relationship between TJC and The Embroiderers Guild, Victoria began. In that show Guild members decorated the front hall, staircase and Green Drawing Room as well as dressing the Holy Family and Three Magi, who have made an appearance almost every year since. The co-curators from the Guild working with TJC on *JUBILATION*, Alison Cole and Yvonne Walton, both contributed to that 2003 Christmas.

From 2006 to 2015 the *Fairhall* Christmas was created by artists and crafters from country Victoria, with each area chosen being one with a branch of The Embroiderers Guild whose members were able to provide a point of contact with other potential contributors in their region. 2006 saw embroiderers and others from Ballarat working together while in 2007 Castlemaine took up the challenge. With Bendigo in 2008, Geelong and the Bellarine Peninsula in 2009, Warrnambool and the Western District in 2010, Wangaratta and the North East in 2011 and the Mornington Peninsula in 2013, much of the state was represented. In 2014 the baton returned to Geelong where many of the craft groups, including embroiderers, who had come together to form the Geelong Artisans Group after their first showing at TJC again decorated *Fairhall* for Christmas. Finally, in 2015 Gippsland makers, including many embroiderers, were able to showcase their work at TJC. Many of these regions have found that working together to create a Christmas to remember for *Fairhall* has strengthened ties in their own artistic communities.

So well received have these wonderful Christmas arrangements been that several retrospectives have taken place, all of them including works loaned by embroiderers from all over the state. Regular visitors to *Fairhall* have delighted in revisiting beautiful work during Christmas in July 2007, *REJOICE* in 2012 and *HOMEmadeGOOD* in 2018.





This long-standing and fruitful collaboration between The Embroiderers Guild, Victoria and TJC meant that when it was realised the two were reaching significant birthdays in 2020 it seemed clear that there should be some joint celebration. The Guild formed a Diamond Jubilee Committee in 2016 to plan its 60th birthday celebrations and was delighted when TJC suggested a joint exhibition. Together, they have co-operated and shared ideas for this exhibition since 2017, with Alison Cole and Yvonne Walton as The Embroiderers Guild co-curators of *JUBILATION*.

The Diamond Jubilee Committee invited all Guild members to submit photos of new and earlier works that could fit with the Christmas theme. Guild Members are spread throughout Victoria with facilities enabling them to meet in Malvern and in 11 regional Branches and one country Group. Guidance Groups with a special interest in a particular technique meet regularly, from cross stitch to goldwork, from producing new ceremonial embroideries for various civil and religious entities to free machine embroidery, meaning that there is a great variety of work from all over the state in this exhibition *JUBILATION: Diamonds and Pearls*. Working bees were also held to create new pieces and some individual embroiderers were commissioned to create new works.

JUBILATION: Diamonds and Pearls brings together traditional and contemporary works from past and previous membership and from the Guild's museum-quality collections of textile and embroidery pieces and embroidery tools. It is fortunate that the Collection contains some embroidery made by two Founding Members, Mrs. Oates – a linen tablecloth in the Green Drawing Room, acquired in 1989, and a crewel work picture of hydrangeas in the White or Wedding Room, donated to the Collection in 1994; and Mrs. Sturrock – a Jacobean crewel work in the Study or Wonder Room, purchased in 1973.

Each room has its own motif, all within the overall theme of Jubilation. Right from the front door and then through the hallway and into the spectacular Green Drawing Room the theme is Christmas, complete with a large Christmas tree and dining table laden with a Christmas feast. A strikingly bold red, black and white panel in the front passage is the collaborative work of members of the North Eastern Branch of the Guild based in Wangaratta, and makes the viewer immediately think of Christmas baubles and icicles. Six quirky party hats add to the fun and festive atmosphere in the Green Drawing Room, where angels and Magi preside over a feast of chocolates, cake and lemon meringue pie while exquisite gifts to treasure are to be found amongst the treasures of TJC.

The elegant White Room across the hall celebrates weddings. A short bridal veil and headpiece commissioned especially for this exhibition and executed in traditional Buckinghamshire lace is worn by The Johnston Collection's terracotta bust of Venus, while the beautifully stitched antique priest's stole from the Guild's Embroidery Collection reminds us of the person officiating at the wedding. A multi-tiered silk wedding cake and a variety of gifts and accessories pertaining to the theme are to be found amongst several pairs or couples from both the Guild and TJC.

From here we move into the Blue Room where we can celebrate travelling vicariously. India, China, Japan, Uzbekistan, Bavaria,

Turkey and Russia are all on the itinerary, along with an imaginative galleon titled *Bound for New Worlds* to transport us. Germany, England and particularly France are represented in a stunning group of antique embroidery tools from the Guild's Historical Tools Collection.

Completing the downstairs of *Fairhall* is the Kitchen, where that most important aspect of any celebration, the food, is being prepared, perhaps by a Victorian lady wearing a black satin hostess apron embroidered with bright silk flowers, leaves and a beady-eyed parrot. We just do not entertain with such style these days.

Up the stairs hung with large beaded tassels and banners created by South Western (Warrnambool) members the fun continues. The Upper Landing is opulent, as befits any celebration worth its salt. A three-dimensional textile vessel and a quilt both feature pink and herons.

Turning left at the top of the stairs takes us into the Bedroom and Dressing Room where costumes and accessories allow us to experience the excitement of dressing for an evening's entertainment. Dresses, bags, shawls, gloves and beaded jewellery, many vintage from the Guild's Collection, will engender serious wardrobe envy from many visitors, while gentlemen might prefer the dinner jacket with its lapel embroidered with flowers from the inside of Mr. Johnston's Minton cup. Then while relaxing after arriving back home from the party one could slip into a magnificent smoking jacket, cap and slippers inspired by The Johnston Collection's Chinese *famille rose* porcelain vase with its dragon and floral decoration.

Moving back across the upper landing we arrive at the Yellow Drawing Room where appropriately enough given its colour scheme we celebrate all things Australian, from the quirky to the stunningly beautiful. Australian flora and fauna is well represented along with a portrait of Dame Edna Everage, an Australian Christmas tree and an amazing table mat in the shape of Australia with a deep border of crocheted vibrant wildflowers dating from the early 20th century.

Finally in the Study we can celebrate the world of nature with a cabinet of curiosities or wonder room containing a vast array of what the keen 18th century gentleman (or lady) naturalist might well have collected with his butterfly net. All manner of bugs and butterflies are joined by a dragon, a family of owls and a partridge, a mermaid and a number of botanical specimens, some extremely realistic and others full of imagination. Then there are the figurative works, pixies and other woodland folk.

The work of so many embroiderers, both past and present, many known and some quite anonymous, represents a vast array of techniques from the very traditional to the imaginative and experimental, and everything in between. For anyone interested in crafting with textiles, either as a practitioner or fascinated viewer, this exhibition is a must – see. As it turns out, *Jubilation* is a remarkably apt title for this Christmas/Summer exhibition. Not only do we have two significant anniversaries to celebrate, but in view of the year's difficulties, the fact that this show has come together is cause for great JUBILATION, so come along and join in the JUBILATION.

DOROTHY MORGAN

FASHIONS FOLLIES & FATALITIES: THE GEORGIANS

In 1827 the Italian poet Giacomo Leopardi (1798–1837) claimed that fashion was Death's sister – “crippling people with tight shoes, cutting off their breath ... because of their tight corsets” but he could have added the fatal use of cosmetics.

Despite an Act of 1724 regulating all preparations sold by apothecaries in London, including highly toxic ingredients such as lead, mercury and arsenic, the importance of wearing cosmetics which contained these products proved stronger. In an age of smallpox and disfiguring diseases a good complexion was highly prized. “the skin in general should be white, properly tinged with red, with an apparent softness and look of thriving health” (Joseph Spence 1752). Though an excess of red was equally unacceptable being associated with the coarse complexions of the lower classes and over-rouged prostitutes.

The second half of the 18th century was a time of artificiality and excessive use of perfume and cosmetics with most preparations made and applied in the home, from asses' milk to make a woman 'look as if she were but fifteen years old' or bean-flower water to remove spots. Whilst these may have been harmless Eliza Smith's recipe for pimple cream included brimstone, and a fingernail preparation contained arsenic. Face painting was practised mainly by women but also by men and children as it covered layers of dirt as well as scars; washing the whole body was still considered unhealthy, exposing one to the dangers of a chill in winter and sunburn in summer. The wiping of face, neck and hands with a cold, wet cloth and homemade soap was seen as adequate by many, whilst a little toilet water made from lemons, lavender, jasmine or roses, applied to the hands and face was a common alternative. For the wealthy fine soaps could be imported from France or Italy but it was not until 1789 that Andrew Pears (1766–1845) started manufacturing a fine transparent soap in London. Overpowering body odours and sweat stained clothes meant that perfume was used more for hiding smells than creating a good impression.

To achieve a smooth and pleasant complexion took time and skill, starting with beeswax or lard to soften the skin which was then whitened with ceruse, a lead based foundation applied with a fine camel hair brush, to achieve the desired pale complexion. More harmless ingredients could be used for the foundation – including rice powder, vinegar, hartshorn, gum arabic and bismuth subnitrate – but lead based was the most popular as it had an opaque quality. Despite knowledge of

the dangers, which included severe headaches, inflamed eyes, blackening of the skin, baldness and blood poisoning, vanity triumphed over health leading to the death of a number of young women including Maria Countess of Coventry at the age of 27 in 1760. An impregnated pad of hair known as Spanish wool saturated with white lead and chalk was used to apply face powder, or to ensure a glazed effect a layer of egg white could be applied over the decorated skin. Rouge was then applied, harmless mixtures could be made from sandalwood, safflowers, red wine or carmine derived from the cochineal insect as few cosmetics could be bought. However, the most popular rouges were vermilion made from mineral cinnabar and mercury sulphide resulting in loosening teeth and stinking breath. Fashionable lips were small and rosebud shaped, painted red to create a “bee sting effect”. A recipe for lip salve contained butter, beeswax and claret and alkanet (the root of which produces a red dye.) Once the lady had the desired complexion, she might need to avoid sitting too close to a fire in case her face melted and spoilt her evening.

Next the eyebrows, which needed to have a thin, halfmoon shape with tapered ends, darkened with lead, kohl, burnt cork, elderberry juice or soot. Excessive plucking could lead to loss of the eyebrows which could be replaced with false ones made of mouse skin. Finally, beauty patches were added which not only covered up smallpox scars but contrasted with the white skin. Made of velvet or black taffeta they came in many shapes – circles, diamonds, stars, birds, and hearts – evolving into a language of romance. A patch to the corner of the eye indicated that the lady was passionate, near the mouth flirtatious, right cheek – married. Replacements were kept in patch boxes with tiny mirrors set inside the lid. The use of patches and cosmetics by men reached its height with the Macaronis, when exaggerated use of cosmetics was seen as a mark of aristocratic folly or was used to lampoon those with inappropriate social pretension. In Hogarth's engravings paint and patches often symbolise sexual and moral corruption whilst for some 18th century writers the increasing use of cosmetics epitomised corruption in an age of rapid and social economic change.





The ornate, expensive and often gilded items of 18th century toilette furniture – mirrors, tables, pots and brushes, were essential to a fashionable woman's beauty routine as were 'Chinese' boxes containing the ingredients for cosmetics. Large shells were used to mix them in whilst later in the century they held readymade preparations. Small Chinese boxes held saturated papers of different colours – white for face, black for eyebrows and rouge for the cheeks. A gentleman's dressing box contained perfume bottles, powder and rouge to be applied after shaving, brushes and hair oil, curling irons and scissors. Pomatum for the hair and scalp was made from cucumbers, snails or sheep's trotters whilst hair oil was made from poppies, almonds and hazels. For a gentleman another danger came from his hat – historically men's hats had been made from

beaver which felts naturally but by the 18th century the supplies of beaver had dwindled to be replaced in England by rabbit and hare which do not felt well. Hatters had to use a solution containing mercury which was not only dangerous to them but to the wearer, causing baldness and blood poisoning if the scalp was irritated.

By the late 18th century advertisements for cosmetics were to be found: one in *The Morning Chronicle and London Advertiser* (27 May 1772) recommended "The Toilet of Flora" by Pierre-Joseph Buc'hoz, which amongst other items offered recipes for cosmetics for men. A later 'improved' edition of 1779 offered recipes for women "that would smooth and brighten the skin and take off the appearance of old age and decay". There were also advertisements for hair dyes as wigs were dispensed with and grey or red hair revealed, both considered undesirable though Atkinson's Vegetable Dye could change this misfortune to auburn or black. Advertisements too for tooth powders which contained bicarbonate of soda to whiten the teeth, though others contained abrasive substances which wore away the enamel. A Mr Rymer of Reigate in Surrey used Peruvian bark to make his tooth powder to brush on with the corner of a cloth or a toothbrush. Bone and ivory toothbrushes had bored holes filled with animal bristles held in place by thin wire but more popular were toothpicks made from pointed pieces of wood or quill which the wealthy kept in ornate gold or ivory boxes. With poor dental hygiene bad breath was common so people also carried lozenges to sweeten the breath which were made from cloves or cinnamon, bramble leaves or honey mixed with ashes. False teeth were obtainable, with teeth from dead people being wired onto wood or bone and inserted into the mouth but being clumsy and painful most people preferred their black stumps.

As the 18th century drew to a close and fashions reflected a more outdoor, natural look, it became inappropriate for young women to paint their faces and society became vicious towards older ladies who resorted to paint and other beauty aids to hide aging complexions. Face painting became associated with vanity, deception and the illusion of beauty, so together with Rousseau's concepts of nature and changing attitudes towards cleanliness, a new era of fashion and cosmetics began.

DENISE FARMERY

above | engraved by Jean-Victor Dupin, (French, born 1718 - ?) after Pierre Thomas Le Clerc (French, 1739 – circa 1796) plate (*Elegant lady having her feet washed by her maid*) from *Galerie des Modes et Costumes Français*, circa 1778-87 coloured engraving on paper, private collection

right | Bow porcelain factory, (active London circa 1747-1764, closed 1776), patch stand, England, circa 1755-56, porcelain | 80 mm, The Johnston Collection (A1406-2017), purchased with funds provided by the Nina Stanton 18th century porcelain bequest, from the Barry and Joan Taylor Collection, Girton Collection, Melbourne, 2005



far right | engraving by John Dixon (English, circa 1740 – 1811) printed and published by Carington Bowles, London 1724-1793 print (*The old beau in an ecstasy*) London, 1773, mezzotint on paper | 352 x 251 millimetres, Inscribed: Lettered with title below, eight lines of verse in two columns, 'Drawn from the life by & ext by J.Dixon' and with publication line 'Printed for Carington Bowles at his Map & Print Warehouse, no.69 in St Paul's Church Yard London. Publish'd as the Act directs 13 July 1773', collection of The British Museum, London, 1877,1013.846



*Behold this Wretch! a Fop at Sixty-two,
A true conceited, ugly, worn out Beau,
Whose Toilet boasts of every scarce Perfume
With Chinese Paint for Artificial Bloom.*

Drawn from the Life &c by J. Dancer.

The OLD BEAU
in an EXTASY.

*A half starv'd paltry Thing—so strange all o'er
That England ne'er beheld, his like before.
The Girls all hate him, and at their request
Up hangs the Cap they think will suit him best.*

Printed for Carrington Bowles, at the Map & Print Warehouse, N^o 69 in St Pauls Church Yard, London. Published as the Act directs.

FASHIONS FOLLIES & FATALITIES: THE REGENCY & EARLY VICTORIAN ERA

Cosmetics continued to be popular into the 19th century; the Prince Regent and his friends wore face powder and rouge, oiled their hair and drenched themselves with flower scented perfumes, but a greater proportion of wealthy men were turning to a more natural look reflecting the influence of Beau Brummel and the Napoleonic Wars.

Washing daily or bathing in a tub with hot water became more accepted, though pastes and moisturisers were still used to heal or hide blemishes and scars. Upper class women also washed and bathed more often and used cosmetics sparingly, a vegetable rouge being the exception, to preserve their natural appearance and not spoil the classical look. Heavy application of cosmetics was considered fast and unbecoming, associated with harlots and common folk whilst some critics went as far as associating cosmetics with foolishness. Lighter face powders were made of rice powder, but harmful substances continued to be used – popular pearl powder was made from sub-chloride of bismuth and French chalk or from pearls dissolved in acid. Lips were coated with a clear pomade of beeswax for shine and to protect from the elements or contained dyes of crushed flower or carmine to discreetly accentuate lip colour. The best cosmetics were imported from France but as they were expensive and heavily taxed most cosmetics continued to be bought from the local apothecary – Taylor Brothers of Cavendish Square was a fashionable London apothecary and vendor of cosmetics. Everything from almonds to violets were used resulting in a rouge labelled 'Liquid Bloom of Roses': for the complexion 'Royal Tincture of Peach Kernels' or 'Carnation of Lilies' were popular, as was Olympian Dew for bathing the eyes. One recipe recommended the juice from a green pineapple to 'take away wrinkles and give the complexion an air of youth'.

Natural complexions, doe eyes and rosebud lips gave way to the Romantic period when many of the beauty icons of the day were depicted as skeletal thin with ghostly pale skin, glistening eyes, flushed cheeks and perpetually red lips. Tuberculosis provided a woman with these features throughout the natural course of the disease so to have the disease became fashionable with deadly consequences. If a lady wasn't fortunate enough to suffer from such a glamorous illness, she could feign going into a decline – the desirable fragile look

being simulated by drinking vinegar and dropping belladonna into the eyes. The thin, delicate even fragile woman was widely portrayed in art and literature, e.g. Edouard Vienot's portrait of Marie Duplessis who died of tuberculosis aged twenty-three in 1847. A Parisian courtesan Marie's life loosely inspired Alexandre Dumas' novel *La Dame aux Camélias* and Verdi's opera *La Traviata*.

The early Victorian period was marked by class consciousness and a strong moralistic view of women, well-bred women were expected to remain in the home and do no physical work. A pale complexion was associated with a superior hierarchy of beauty, any hint of suntan or muscle tone bore hallmarks of the working class whilst over-use of cosmetics was frowned upon, being strongly associated with actresses and prostitutes. Many Victorian cosmetics continued to contain damaging products such as the lead-based *Liquid Pearl* "which were used to achieve as pale a complexion as possible. Many wealthy women also digested arsenic, chalk, ground slate and tea leaves to maintain their pale complexions, often with fatal consequences. The one acceptable cosmetic used by the upper and middle classes, in the most discreet way, was face powder, which was made of lightly coloured starch, milk of magnesia, rice powder, French chalk or Venetian talc. Crème Celeste had become popular by the 1850's, made of white wax, spermaceti, sweet almond oil and rosewater. It was applied before the face powder, moisturising the skin whilst hiding blemishes. A smear of castor oil over the lids attracted light to the eyes which could be enhanced with a little light brown eye shadow, whilst eyebrows were plucked in a natural arch. Belladonna was used to treat cataracts whilst freckles, thought of as unattractive, could be removed by rinsing the face in lemon juice or rubbing with carbolic acid. Sleeping with a slice of raw beef or any other kind of animal fat was believed to restore youthful suppleness to the skin whilst a light diet was recommended to reduce pimples. Charcoal could be used





left | possibly by John Leech (English, 1817–1864), *The arsenic waltz. The new dance of death. (Dedicated to the green wreath and dress-mongers)*. Punch, or the London Charivari, London, [publisher not identified], 8 February 1862, wood engraving; image with border 143 x 179 mm, collection of the Wellcome Library, London (no. 36772i)

right | plate (London and Paris | Fashions for July, 1840), from *THE LONDON AND PARIS LADIES' MAGAZINE OF FASHION* issue from 1840 as illustrated p 78, MATTHEWS DAVID, Alison, *Fashion Victims*, Bloomsbury Visual Arts, London, 2017

for cleaning teeth and toothache eased by sucking cocaine lozenges easily obtained from pharmacies, as was laudanum which was equally fashionable and addictive. Homemade products were still popular with directions for face creams and flower-based toilet waters frequent additions to ladies' magazines – flowers boiled in water produced an effective face wash whilst sugar scrubs cleaned the skin. However, more and more beauty products were available for purchase – Yardley was established in 1823 having bought out the Cleaver family which had been making toiletries in London since 1770. Guerlain began production in Paris in 1828 and soon their products were being exported to England.

In the 1830's the ideal shape for women was a long slim torso emphasised by wide hips. Upper class women wore a tightly laced corset over a chemisette, up to six layers of petticoats, often supported by unhygienic horsehair padding to give the fashionable beehive look and then a tightly fitting bodice worn with a heavily embroidered and trimmed skirt. Middle class women were similarly attired though with less extravagant detailing. The horsehair was replaced in the 1850's with the cage or hooped crinoline made from steel rings suspended from fabric tapes which freed women from the heavy weight but presented its own danger. Nineteenth century doctors pontificated and newspaper articles highlighted the way women's fashion harmed its wearers from the increased number of deaths caused by lighter fabrics – muslins in particular – catching fire when brushed against lit candles or open fires, to hooped skirts which affected spatial distancing. Stepping too close to a fire grate could ignite the material with the flames being fanned by the oxygen circulating under the skirts. Curls were a popular hair style and early curling tongs needed to be heated in the fire, if left too long before applying the hair would literally burn off. Baldness became a common problem for fashionable women who used remedies such as applying ammonia mixed with water to stimulate re growth, though the result was more likely burnt skin and blindness. Other doctors made issue of the damage that could be done

to internal organs by the tightly laced, boned corsets of the period which also caused muscle atrophy, leading to claims that a tiny waist could be safely achieved by swallowing a tapeworm to control appetite. This would be followed by swallowing a pill to kill the tapeworm, should that not succeed a metal tube was inserted into the patient's throat to catch the tapeworm, though the patient was more likely to choke to death first.

At the other end of the fashion spectrum poor working girls lost their minds through coming into daily contact with mercury and nitrates whilst pulling rabbit fur to make hats for the wealthy, whilst factory workers, in adopting the wider fashionable skirts, found them to be a major health hazard when working on or near machines. However, it was the move from natural to chemical dyes that would cause the majority of problems for milliners, glove and flower makers to the women who wore the finished articles. Scheele's Green was developed in 1778 from a mix of potassium and white arsenic poured onto a solution of copper. A deeper, chemically engineered shade, was synthesized in 1814, known as Paris Green in England, and became very popular for interior decoration – such as in wallpaper and paint and ornaments of decorated flowers and fruit. It was also used in the dyeing process of fabrics for clothes, silk ribbons for making artificial bouquets, leather for making gloves and shoes and in shawls, fans and bonnets, green being associated with femininity and nature. The chemicals reacted with moisture and unless the dye was properly fixed the arsenic could leach into the skin, through sweat and absorption, causing at least irritation and in larger doses a lingering, painful death. Despite this, fashionable women continued to wear green even after the dangers were widely known (skin ulcerations around finger nails from wearing green gloves were common) because for as long as fashion appeals to ideals of beauty and to vanity, enticing and delighting, it leaves many victims in its wake.

DENISE FARMERY



Fashions for July, 1840

THE FREDERIC MARÈS MUSEUM, BARCELONA

Eccentric museums are founded by eccentric people. The boundaries between collecting and hoarding are flexible and somewhat blurred. So it is with the house museum founded by Frederic Marès, a sculptor who was born in 1893 at Portbou and died in Barcelona in 1991.

Described as the most important Catalan collector of the 20th century, Marès gave his collections to the city of Barcelona in 1946. Marès was a fine example of a collector known as an *omnium gatherum*. Museum goers with serious artistic intentions wax lyrical about the extent and quality of his historic sculpture collections. The more frivolous amongst us, however, concentrate on the extent of the museum's other smaller and very diverse collections. Even the Museum's catalogue/guide, usefully published in English, describes Marès's method of collecting as *horror vacui*, an assumption which indicates that the author suspects frivolity in his taste and interests.

Marès's sculpture collection, religious in origin and context, but now quite divorced from its historic settings, is the museum's foundation collection. Marès said that he "*made sculpture in order to afford to buy sculpture*". Works range in time from the ancient world to works by Marès himself, and important though they undoubtedly are, anyone who is a regular visitor/scavenger at op shops, antique arcades and even council hard rubbish collections will make a beeline to the Collector's Cabinet. Serious art collectors and critics alike will cast a bewildered eye on the first few rooms in the museum in the shadow of the cathedral next door, and exit hurriedly, rubbing their eyes. The Australian art critic Robert Hughes described Marès as being "... *obsessed by junk, or what seemed like junk to everyone else – the flotsam that filled the flea markets of Catalunya after modernisme went out of style.*"¹

His Collector's Cabinet was assembled over a period of 60 years. There are more than 50,000 objects "*displayed in thematic groupings organised by Marès himself*"² on the second and third floors of the museum.

The first rooms hold objects made with wrought iron. Hughes notes that the iron tradition was fundamental to Catalan culture – "*...the stuff of keys, locks, latches, hinges, armour and weapons – was the very symbol of Catalunya's collective interest in getting, keeping and defending.*"³ The painter Santiago Rusinyol had already assembled such a collection during the late 19th

century and installed it in his private museum in Sitges. a precedent for a fellow artist to follow.

Groups of objects in the Collector's Cabinet reflect a way of life which seems remote in the 21st century. Objects in the Ladies' Quarter describe the interests of a 19th century bourgeois woman. Plates from fashion magazines, jewellery, gloves, fans, posy holders, handkerchiefs, sewing boxes, treadle sewing machines, and mementoes made from the hair of deceased family and friends. In 1966, the wife of another Barcelona artist, Domènec Carles, donated a collection of 140 talismans to the number that Marès already owned. These were a continuation of a custom which arose in the 16th century and functioned both as jewellery and protection. Wearers believed they protected vulnerable children, pregnant women, the elderly and the ill.

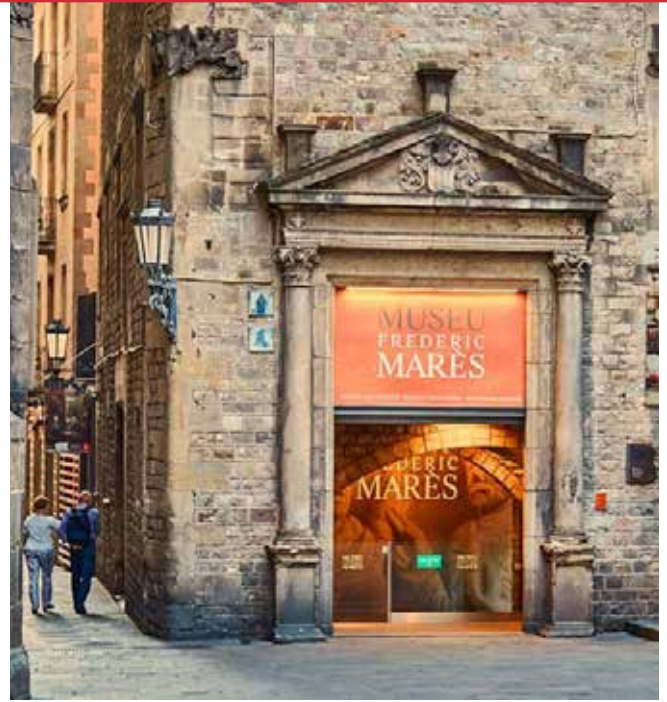
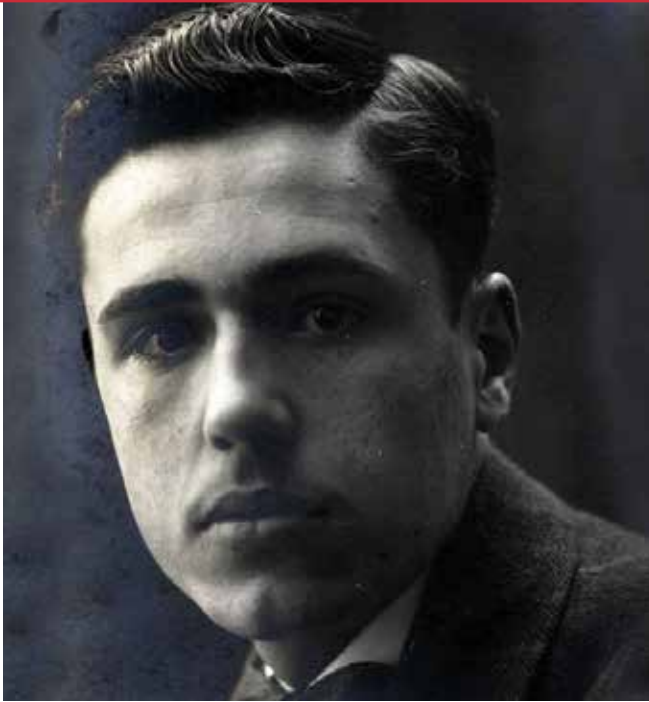
The masculine Smoking Hall is full of pipes, cigar cases, cigarette papers, matchboxes and other related objects, now quite politically incorrect and unhealthy. Few people take snuff these days, but the boxes designed to contain it, and fit into men's pockets, are sought after in antiques markets today. Gold and silver boxes are rare and expensive, but the japanned and papier *mâché* boxes with painted lids are highly collectable today. Many examples appeared amongst the possessions of another inveterate collector, the late Neil Robertson, sold by Joel's in December 2018.

The Johnston Collection has a few objects made from seashells, but these pale into nothing when compared with the 30 or more examples which Marès collected. Designs protected by glass domes were an inveterate decorative part of wealthy 19th century Catalan houses, arranged in pairs on mantelpieces and in entrance halls. Most shells apparently came from Menorca and the Philippines, once a part of the Spanish empire.

Gold-worked objects, most of them with some religious or ceremonial connection, exist side by side with a collection of 'horse pendants', used to decorate horse bridles and harnesses. Domestic furniture – chests, coffer, boxes and cases – date







from the Gothic era to the late 18th century. Textiles and clothing include examples both liturgical and domestic, including some Coptic fabrics from the 6th to 19th centuries, and Egyptian fabrics from 11th to 13th century.

Unless deeply religious, today's collector is unlikely to imitate the Montserrat Hall, filled with images of the Virgin Mary in many mediums. [I do confess to having a collection of primitive Hungarian peasant religious images behind glass in my cloakroom.]

Needlework using human hair was popular in the 19th century, not all made into mourning brooches, rings and other jewellery. The museum holds a number of decorative needlework designs from the pattern books of the era, worked in human hair. There is at least one artist working in this medium in New South Wales, reviving a craft once thought to be lost.

Members of the Ephemera Society of Australia will be very interested in the museum's huge collection of commercial printed matter – advertisements, flyers, labels for products from defunct manufacturers, and posters by Art Nouveau artists.

In the Photography Hall, are examples of daguerreotypes, ambrotypes, gelatin silver prints and cameras ranging from mammoth-plate landscape view cameras using wet and dry glass plates to fix negative images. Smaller examples owned by ordinary people are included. Post-mortem portrait photography is a macabre and rare aspect of this collection, with 90 examples depicting dead children dressed in white with floral wreaths in their hair. Examples of these can be found in most Australian public museum and library collections.

Serious collectors of Iberian pottery and porcelain will find the Ceramics and Glassware Halls filled with 90 apothecary jars, based on the Italian albarello model from the 15th century,

once holding ointments and pills. As religious orders often had infirmaries for the public, including the poor of a parish, most have a similar provenance. A collection of 20 blue Catalan plates tells the story of local pottery from 16th to 18th century. Smaller collections of vases and inkwells complete the displays in the Ceramics Halls.

To balance the Women's collections, the Gentlemen's Quarter has accessories which the well-dressed gentleman of the 19th century would have considered essential – canes, wallets, coin purses, and visiting card holders. Opera glasses, field glasses, lorgnettes and monocles were used by men and women, as were the collection of seals to close letters with hot sealing wax. Finally, the collection of 116 buckles was acquired by Marès in Dijon in the 1920s, and include examples for shoes, hats, bow ties and garters for knee breeches.

Finally, the visitor is encouraged to climb to the second floor and enter the Library/Study, where examples of Marès's own sculpture is exhibited, as well his archive of personal memorabilia.

While most of the displays in the Museum cannot be called high art, for those interested in everyday and ephemeral memorabilia, a visit to this eccentric and highly personal collection can inspire the latent collector in us all. It cost a mere 2 euros 70 cents for a ticket in 2013, the attendants are young tertiary students, and most speak English. There is a small courtyard café, with tables under the trees.

On leaving the Museum, you may be lucky enough to hear, at the bottom of the steps of the cathedral next door, a man playing the pan pipes, his face reminding one of the South American people who once formed part of Spain's empire.

CHRISTINE BELL

WASH YOUR HANDS WITH SOAP

As the world faces yet another pandemic, countless archaeological and historical records show that people have lived with infectious diseases for thousands of years.



Germs or infectious microorganisms such as viruses and bacteria have shaped civilisations and have changed the communities they have spread through. The rate, scale and exchange of disease increased dramatically during the 16th century with the merging of the Old and New Worlds. Dreaded epidemics like the plague, cholera, yellow fever and smallpox appeared unexpectedly and spread quickly across the globe. We witnessed then as we do now, different parts of the world at different times experience their own versions and reactions to disease and epidemics.

During the Georgian era as antiquarians and medical scientists mapped the medical past, many physicians were very interested in epidemic diseases. There was a belief that disease was spread by miasma (from unhealthy or poisonous smells in the air, coming from rotting matter such as vegetation, sewage or corpses). This led to changes in public health practises that significantly reduced the risk of infectious disease with the removing of garbage, cleaning of streets and purification of water. However, the connection between uncleanness and the spread of diseases was not properly understood and state-

above | artist / engraver Isaac Cruikshank (English 1756? – 1811?), publisher Samuel William Fores, (often credited as S. W. Fores) (English, 1761–1838) Jenner and his two colleagues seeing off three anti-vaccination opponents, the dead are littered at their feet, London, 20 June 1808, etching, with watercolour, inscribed "Vaccination against smallpox, or mercenary & merciless spreaders of death & devastation driven out of society! Cruikshank del." collection of the Wellcome Library, London (no. 11758i)



mandated hygiene and preventative measures against them were still alien.

The observation of 18th century epidemiology was acquired from the writings of physicians such as Thomas Sydenham (1624–1689). He was known as the English Hippocrates with his insistence on careful examination and follow-up of the patient. He taught that more could be learned about disease from studying the patient than from books. He researched the prevalent London epidemic diseases of the time such as smallpox and fevers and recognised that these tended to occur in particular localities and in particular seasons. His scientific attempt to classify diseases was invaluable – an early stage in what was to become the important science of vital statistics. His detailed books were reprinted and translated throughout the 18th century.

England's rapid population growth during the 1700s led to overcrowding, poverty and a lack of sanitary living. Crowded urban environments, including affluent households saw the spread of flea and rat infestations. Diseases became rampant and people died as a consequence of poor hygiene. Medical knowledge was basic and healthcare improvements were gradual. Surgery was dangerous as unsterilised surgical instruments caused wounds to become infected. Infection killed many women in childbirth and even having your tooth pulled could prove fatal. To see a physician was costly, the poor were often left to seek alternative help from apothecaries, barber-surgeons, midwives, or even quacks who offered various (often useless) powders and elixirs for pain relief.

Between 1700 and 1830, endemic infections, like smallpox and the fevers, were common in London. Medical responses to illness centred on the individual patient. It didn't extend from the individual to the impact on society at large. Many physicians who were interested in epidemic disease established beneficial medical topographies and kept their own records. These included causes and cures, data from hospitals, dispensaries and Bills of Mortality. As connections with specific diseases and insanitary conditions were found, doctors sought to make the individual's environment healthier through public health and education, dispensaries and hospitals.

Through the philanthropic ethos of the time a series of hospitals were built between 1720–1745. There were five general hospitals as well as the Royal Infirmary of Edinburgh and Queen Charlotte's maternity hospital in London, but admission to the general hospitals failed to meet the city's social and medical needs. As concern with one of London's biggest killers, smallpox, and other infectious fevers rose, new methods of tackling the problem were developed. The London Smallpox Hospital (established in 1746) and later the London Fever Hospital (established in 1801) specifically intended to remove clusters of infection from the community, as well as playing an environmental role in disinfecting and fumigating infected poor.

Lady Mary Wortley Montagu (1689–1762) pioneered the use of smallpox inoculation into Britain from Turkey around 1720. The process called variolation involved injecting the disease into healthy patients with the aim of producing a mild attack in order to build natural immunities. She had this performed on her young son, later her daughter and eventually convinced royalty to be

inoculated. This highly dangerous method was improved later in the century when, in 1796, Edward Jenner (1749–1823) introduced the smallpox vaccination with the use of cowpox (vaccinia; a rather rare disease of the udders of cows, transmittable to humans and not severe). This less hazardous process of immunisation was called scarification. The smallpox vaccination was one of the first large-scale public health initiatives implemented in England and by 1980 it became the first major disease to be globally eradicated.

Cholera nostra, also known as English cholera or summer diarrhoea, included any acute intestinal disorder. It was a disease that mainly adversely affected the poor and malnourished citizens through dirty water and food. After the 1830s, the term virulent *cholera morbus* or Asiatic cholera was used, when it reached England as part of the first of six pandemics that occurred between 1816 and 1923. Transmission was attributed to the increase of commerce, migration and pilgrimage.

With the development of public-health policies, sanitation procedures and techniques, the 1848 Public Health Act began to address inadequate sanitation and to provide clean water supplies. However, suitable sewage collection and treatment systems were not implemented until London's Great Stink of 1858, when hot weather intensified the smell of the untreated sewage and industrial effluent present on the banks of the River Thames.

The idea that microscopic organisms might have a role in human disease was old, but the evidence only evolved with the scientific study of microorganisms under the microscope during the 1670s. This evidence grew with the clinical experience

of medical practitioners. Through observational studies on hand hygiene Hungarian physician Ignaz Phillip Semmelweis (1818–1865) pioneered antiseptic procedures in medical settings. Whilst religious handwashing rituals had been around for thousands of years, Semmelweis discovered that the spread of puerperal fever in labour wards drastically reduced when doctors washed their hands in a chloride solution.

By the late 19th century germ theory (diseases such as diphtheria, typhoid, cholera were caused by the invasion of the body by microorganisms) was advocated. This was credited mainly to the work of French chemist and microbiologist Louis Pasteur (1822–1895) and German physician Robert Koch (1843–1910), commonly referred to as the fathers of bacteriology. Pasteur's investigations revealed that fermentation and putrefaction caused disease, then proceeded to develop vaccines against anthrax and rabies. Koch and his associates discovered the causative bacteria of many diseases such as anthrax, tuberculosis and cholera.

As this latest pandemic infectious disease COVID-19 continues to test us, and we go through the stages of denial, anxiety, adjustment, re-evaluation and adjustment to the new norm, we wait for modern medicine to work on an effective vaccine. Collectively we are asked to modify our behaviour to protect ourselves and others, as the past has shown us that the health of the most vulnerable is a determining factor for the health of us all. As a precaution against the spread of this disease we do know what does help – isolating when required, physical distancing, wearing a mask in public and washing our hands with soap.

IRENE VILLIS



above | engraver / printmaker "IWG" | unidentified lithographer's monogram "IWG", *A dead victim of cholera at Sunderland in 1832*, London, [1832] lithograph, with watercolour, inscribed "The appearance after death of a victim to the Indian cholera who died at Sunderland; IWG lithog" collection of the Wellcome Library, London (no. 5395i)

SURVIVAL OF THE SWEETEST

A cold pudding made in layers of sponge cake spread with fruit or jelly, and perhaps decorated with nuts, cream, or chocolate.



Hedgehog pudding, fruit cream tansies, syllabubs, flummeries, foolies, junkets, trifles – not one but all of these fancifully named sweets would have adorned an 18th century English Banquet.

The name ‘foole’ was synonymous with the word trifle. Cooks thought it fooling, a mere trifle but the only popular survivor of the above favourites is the rich cold pudding known as trifle. The word trifle comes from the old French term ‘trifle’ meaning something whimsical, a thing of little consequence.

The first trifles were very much like foolies. The cook for Charles I, Joseph Cooper (1600–1649) had a recipe for foole bearing a closer resemblance to the modern trifle – a thin layer of bread soaked in sack (a dry white wine) covered in custard and flavoured with rosewater.

The history of trifle is also linked to the history of those special sponge fingers which are also known as Boudoir biscuits, Naples biscuits, Savoy biscuits, or lady fingers. The recipe for these biscuits dates back to the 11th century from the house of Savoy and was carried throughout Europe by the marriages of the descendants of Bertha of Savoy (1051–1081) to the royal houses of Europe. Czar Peter and wife Catherine loved them. Boudoir biscuits come from the name boudoir, a lady’s bedroom or private room in French. The noble women of the court had tea and these biscuits in their boudoir.

Trifle was referred to in English literature as “that most wonderful object of domestic art”; Dickens put it among his “glorious foods”. How trifle became a lasting popular pudding may be for reasons of thrift. It offered a use for using up stale cake, custard, and fruit (a much later evolution of trifle) and because the British were renowned in their country for two things, recycling all left overs into soups for the next day and an obsessive love of puddings.

ROBBIE BROOKES

Source: JACK, Albert, *What Caesar did to for Salad*, Penguin Books, London, 2012

ORANGE AND CHERRY TRIFLE

INGREDIENTS

- 10 sponge fingers
- 8 amaretti biscuits
- 3 oranges (juice only)
- 125ml Amaretto di Saronne liqueur
- 6 eggs
- 125 gm castor sugar
- 500 ml cream
- 175 ml dry marsala
- 250 gm preserved sour cherries or fresh cherries, pitted
- 250 ml whipped cream

METHOD

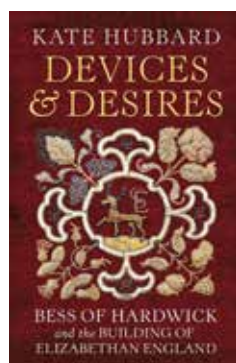
Break up sponge fingers and crumble biscuits into a bowl. Mix orange juice and liqueur then pour over the biscuits. Whisk the egg yolks and sugar together until thick. Heat cream and pour over egg and sugar mixture. Add marsala and cook over low heat until custard thickens. Remove from heat and cool over a bowl of ice.

ASSEMBLY

Place the soaked biscuits and sponge fingers into a bowl. Scatter the cherries on top then pour over the custard. Add a layer of whipped cream and decorate the top with a bunch of fresh cherries or some chopped citron. Chill for several hours before serving.

Source: DUPLEIX, Jill & Jane Miller (ed), *The Women’s Cookbook*, Mandarin, Port Melbourne 1995

BOOK REVIEWS



DEVICES & DESIRES

Bess of Hardwick's life forms the bones, the houses that she and other great Elizabethan house builders built form the body of this very informative and engaging book. There is a brief overview of Bess's early life before her marriage to Sir William Cavendish, the only of her four husbands she truly loved and respected. Time spent with him at the royal court brought Bess into contact, and lifelong

friendships, with men who were building new homes influenced by new European works of architecture as well as prints and engravings – classical features began to embellish traditional designs. Sir William Cecil was to build Theobalds and Burghley House; Sir John Thynne – *Longleat*; the Duke of Somerset – *Somerset* and *Syon* houses and Sir Francis Willoughby's *Wollaton* in nearby Nottinghamshire, which may have inspired Bess's fourth husband the Earl of Shrewsbury into a burst of competitive building at Worksop.

Bess was a shrewd and forceful woman, inheriting both money and lands from her husbands she became an extraordinary manager and business woman building on this wealth buying more land, particularly that which would enable to build her four houses using as much local material as possible – wood, lead, coal and later the blackstone for *Hardwick*. Little remains of Bess's Chatsworth, a house which impressed visitors with its unusual height and configuration of the interior, especially the positioning of the state rooms on the top floor. However, furniture and tapestries (Bess had a number of male embroiderers on her permanent staff) made for *Chatsworth* still exist and can be seen at *Hardwick Hall*, having been taken by Bess to Hardwick to spite her son-in-law Gilbert Talbot.

One of the most fascinating aspects of this book is the detail of how the houses were built and of the men who built Bess's four houses – the carpenters, brick makers, plasterers and masons – where they came from, their wages and living conditions. Hardwick Old Hall was still unfinished when Bess, being unhappy with the design, began the New Hall this time using the services Robert Smythson a master mason and highly skilled draughtsman. (Smythson may also have designed Owlcotes) which Bess built for her son, William.

Old Hardwick Hall is a ruin, *Owlcotes* and Bess's *Chatsworth* are long gone but *Hardwick New Hall* still stands triumphant, a glorious monument to a remarkable woman and her love of building.

HUBBARD, Kate, *Bess of Hardwick and the Building of Elizabethan England*, Chatto and Windus, London, 2018



THE CLUB

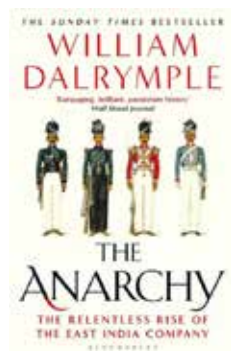
The Literary Club, or "The Club" as its nine founding members more familiarly called it, met weekly at the Turk's Head Tavern in London from 1864. They were brought together by Joshua Reynolds to engage in conversation, eat and argue in an attempt to alleviate the depression and loneliness of his friend Samuel Johnson, who at the time had accomplished little in the eight years

since publishing a Dictionary of the English Language.

This engaging book is full of fascinating characters who played a central role in their own culture but whose voices, wit and wisdom echo through the centuries, the central ones being the unlikely friends Samuel Johnson and James Boswell. The potted yet detailed biographies of their early and then their later lives provide bookends to the biographies of the other eight founding members – Sir Joshua Reynolds, Edmund Burke, Oliver Goldsmith, Topham Beauclerk, Bennet Langton, Sir John Hawkins, Anthony Chamier and Christopher Nugent – reflecting on their intersecting lives, interests, friendships and rivalries and more particularly, their interactions with Samuel Johnson. Over the next twenty years forty four new members were elected, including actor David Garrick, politicians Edward Gibbon, Charles James Fox, Richard Brinsley Sheridan and economist Adam Smith, all of whom influenced not only their generation but later ones and who each merit a short biography. (Apart from Gibbon's which is possibly overlong) James Boswell was not a founding member, it was only in 1773 through Johnson's endeavours that he became a member – many of the others thought of him as a lightweight.

Multiple illustrations and coloured plates add life to the world of the late 18th century in which the club members lived and loved against the background of an exciting but often brutal daily life in London. The book is enhanced by many quotes from the diaries of Johnson and Boswell, as well as from those of other literary figures such as Fanny Burney. There are also extracts from conversations at The Club recorded by Boswell when he was present and from letters – particularly those between Johnson and Hester Thrale, a major influence on his later life. Samuel Johnson holds central place in both *The Club* and this book, a man whose life interacted with so many literary and non-literary figures in the 18th century, a man of letters who at the end of his life produced his greatest work – *Lives of the Poets*.

Damrosch, Leo, *THE CLUB: Johnson, Boswell and the Friends Who Shaped an Age*, Yale University Press, Connecticut, 2019



THE ANARCHY

In charting the rise of the East India Company from its tentative beginnings in 1599 to its quiet demise in 1857 the author explores how one body of merchants based in London came to run Britain's most important colony, monopolising its trade and destabilising its economy and culture. A company over which Parliament had little control as many of the

Company's directors were also MP's. A company which came to have its own navy and an army which was used aggressively to maintain colonial power and crush any opposition, often with tragic consequences.

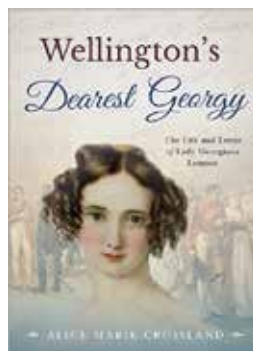
By the 1750's the Company generated one eighth of Britain's import trade – tea, silk and luxurious cotton cloth – and fortunes were already being made; Robert Clive had made his first substantial fortune by the age of 28 at the end of his first period in India. Calcutta became one of the largest cities in Asia where great wealth could be accumulated in a matter of months or lost quickly, if death did not come first!

The trials of Robert Clive and Warren Hastings are described in great detail which is unsurprising as they were sensational at the time and dragged on for many years. Warren Hastings may have complained in his letters to London of the exploitation of the Indian people and the destruction of the Bengali economy, but he was still a Company man extracting riches for the shareholders. Hastings did institute some reforms to aid the local economy and to prevent a repetition of the 1770 famine and I would like to have read more details of these, with perhaps some of the letters between Calcutta and London revealing how the Company reacted. Or did the shareholders in London prefer to remain in ignorance of what was happening in their name, their desire for profits being foremost? As this is a history of the East India Company it would also have been interesting to read of its commercial activities in London and Calcutta, the building of docks and warehouses and the auctioning of trade goods.

The author's focus is on the chaos which ensued with a large part of this book covering the various campaigns against the French and especially against the power of two Indian states, the Marathas who had largely been responsible for the slow decline of the Mughal Empire and Mysore under the leadership of Haidar Ali and his son Tipu Sultan. Together the two states challenged the military might of the Company and prevented its takeover of peninsular India. However by 1806 the Mughal Empire was no more, the Emperor Shah Alam was back on his throne but power resided with a London based company, asking the question – was the Company's abuse of power in its conquest of India the worst case of corporate violence in world history?

DALRYMPLE, William, *The Anarchy, The Relentless Rise of the East India Company*, Bloomsbury Publishing, 2019

An interesting accompaniment to *Anarchy* is *Koh-I-Noor* which traces the history and unravels the myths that surround this famous diamond and is also by William Dalrymple along with Anita Anand, Bloomsbury, 2017.



WELLINGTON'S DEAREST GEORGY

Lady Georgiana Lennox was born in 1795 and her life would have been an ordinary one for an upper-class girl growing up in Regency society if it wasn't for her forty-six-year friendship with the Duke of Wellington. They first met in Dublin when Georgy's father, The Duke of Richmond, was made Lord

Lieutenant of Ireland and Arthur Wellesley – Chief Secretary; social and ceremonial life bringing Arthur (recently married) and Georgy together. Despite the twenty-six-year age gap there developed friendship and affection which continued through their letters after Arthur returned to his military duties fighting against Napoleon.

By 1814 the Richmond's were living in Brussels, Georgy enjoying the social life and the attentions of several army officers. Despite this, and Wellington's affairs with a number of beautiful society ladies, letters between Georgy and Arthur became more flirtatious and intimate; Wellington even included a lock of his hair in a letter sent after The Battle of Waterloo. It was the Duchess of Richmond who held the ball on the eve of Waterloo, from which so many officers left never to return. The family letters with news of friends and relations are quite heartbreaking.

After Waterloo Wellington remained based near Paris for several years and with the Richmond's being frequent visitors to France, having estates there, Georgy joined Wellington at Cambrai. Their close companionship was reflected when out riding together – she rode his famous horse Copenhagen – and at parties and balls. In 1818 the Richmond family returned to London where Georgy mainly remained for the next few years, socially popular but her marriage prospects hampered by lack of fortune – her parents had run up huge debts with their extravagant lifestyle – and her continued affection for Wellington. It wasn't until 1824 that she married William de Ros and became a happy and contented army wife despite moving from home to home. Wellington became a close family friend to both William and Georgy until his death in 1851 and Georgy continued to cherish his memory until her death at the age of ninety five, having witnessed many of the famous events of the nineteenth century.

Georgy's diary was destroyed by her daughter Blanche (Wellington's god daughter) as Wellington destroyed Georgy's letters to hide their intimacy. However, many of his letters did survive and this interesting book spanning both the Regency and Victorian periods is based on these as well as memorabilia and other family letters in the keeping of William and Georgy's descendants at Strangford in Northern Ireland.

CROSSLAND, Alice Marie, *WELLINGTON'S DEAREST GEORGY: The Life and Loves of Lady Georgiana Lennox*, Unicorn Press, England, 2016

DENISE FARMERY



THE FRIENDS MUSINGS

ANDREW DIXON PRESIDENT (2003–2005)

I got involved at TJC as a volunteer mid-2000 soon after Nina Stanton's arrival as the Director. I was impressed with how she took on both the detail of day to day operations and the big picture whilst sharing her deep passion for the appreciation of the stories and characteristics of beautiful objects.

Soon after that I volunteered to help with committee activities and the development of the first website and became editor of the fledgling *Friends Newsletter*. Nina was very encouraging of my interest I got great satisfaction from researching in books and the early internet for the small feature articles on items from the Collection.

The Friends were encouraged to focus on William Johnston's collections and collecting interests and William Johnston's wish that visitors would both enjoy their visits to the Collection whilst learning about objects and developing a good "eye" for the beauty in objects.

The activities of The Friends proved to be a successful vehicle to draw in like-minded individuals and sustain their interest in TJC tours and lectures and also aimed to encourage new visitors to the Collection. At a very practical level we distributed flyers to the antique stores in High St Malvern to encourage visits ... in the days of a flourishing antique trade and pre social media.

Our social activities were often held in East Melbourne private homes or venues like Clarendon House and the Victorian Artists Society and we aimed to raise funds to support the Collection. We contributed towards a variety of conservation projects including the conservation of several pieces of furniture and ceramics as well as Mr Johnston's carpets.

In these early days a number of individual Friends also made some noteworthy donations which added to the silver and glass collections complementing Mr Johnston's legacy. Of particular note was the George II silver *soup tureen* which often graces the sideboard or table settings which was added to the Collection with the generous support of the late Mr. Roger Brookes.

On this occasion I thank those longstanding Friends who have been long term supporters of TJC and The Friends and I look forward to catching up again with Friends old and new when these iso days are over.

SUE LOGIE-SMITH PRESIDENT (2006 TO 2008 | 2013–2015)

How wonderful it is to belong to The Friends of The Johnston Collection!

The Friends are a highly valued group of enthusiasts whose support of The Johnston Collection makes a major contribution to the life & ongoing success of the Museum. The Friends have contributed over \$440,000 over 20 years through their social activities to provide funds for many of the programs, acquisitions, conservation and Museum equipment.

It was a great honour to be President of The Friends from 2006 to 2008 and 2013 to 2015 and receive the Certificate of Appreciation from Chair, Peter Watts.

Working with Nina Stanton and Louis Le Vaillant was always stimulating and enlightening. They were always supportive of The Friends activities and their dedication to The Johnston Collection and its continuing and exciting development was clear for all to see.

The highlights are too many to name but we were always grateful to members and their friends who generously invited us into their homes for our unique events.

The Days in the Country were always greatly supported and two highlights were at Rodney Davidson's country estate, *Wentworth* in the Macedon ranges and our visit to *Coombe, The Melba Estate* at Coldstream.

Our *Christmas in July* at the Arrowsmith's was a real treat that delighted us all with Lisa's beautiful home decorated in classical Christmas style. Afternoon tea in the Ellis Rowan Room at The Australian Club was a special event with Patricia Fullerton's presentation on the remarkable Ellis Rowan surrounded by the unique Murals.

The great variety of places we have visited is outstanding ranging from the Grainger Museum, the NGV with a private viewing of the collection of miniatures, the Geelong Art Gallery, the Primrose Potter Ballet Centre, St Paul's Cathedral, a soiree at the Alexandra Club with a performance by an ANAM trio, and Government House.

These events are at the cornerstone of The Friends activities providing opportunities for behind the scenes, unique

experiences for members and their guests and a vital source of revenue for The Friends to demonstrate their support for the collection.

The Friends' Christmas parties held in private homes never fail to delight and the spirit of friendship and fun prevails.

I was fortunate to work with wonderful and happy Committee Members who brought their knowledge, experience and pride in The Johnston Collection to organising and hosting the many outstanding events.

Members preview nights provide an excellent opportunity for The Friends to get together to view each new show of the collection before opening to the public. It also provides an opportunity for the Director to mingle with The Friends and sustain their engagement with the Museum.

I am looking forward to seeing everyone at the next preview evening when we can 'get together again'.

ROBERT THOMSON PRESIDENT (2008-2013)

It was at a Reception in Government House, Melbourne given to connect people such as retirees with organisations and charities that the Governor's wife Lynne Landy introduced me to The Johnston Collection Director, Nina Stanton. I had recently retired from my interior design company Riddell Marly of which I had been a Director for many years and looking for something challenging.

Nina always a mass of energy and never one to let an opportunity pass invited me onto The Friends Committee. Furthermore, she insisted I re-arrange the Collection under my own name, which I did and again some two years later. I had always been extremely interested in the Collection having done some work for William Johnston in the past.

My association has continued ever since as well as being on the Committee, four years as President and now as an Ambassador. As you can imagine this was all very interesting and I never tired of increasing my knowledge of this charming house museum and promoting it to other people.

Firstly, led by Nina Stanton for a short but vital time then followed by the inspirational and dedicated Directorship of Louis Le Vaillant, The Friends had an exciting future ahead.

We encouraged our members to visit the Collection as often as possible for exhibitions and lectures and as many had been members since the beginning the enthusiasm was there. Our AGMs we felt were important and we always tried to make them an event with guest speakers and held in historic houses or buildings all associated with Melbourne's fascinating history.

Consequently, nothing pleased members and their friends more than seeing houses and gardens and our list is truly remarkable and far too many to put before you here. Of our many visits the most amazing were the two weekends in the Western District visiting many lovely and famous historic houses and properties. Daniel McOwan, Director of the much-admired

Hamilton Art Gallery gave receptions for us at the Gallery and we had wonderful dinners and lunches.

Most importantly I must make mention that the driving force behind the weekends was our secretary at the time Jane Morris whose arranging ability was legendary.

There were many functions and outings to houses, gardens, churches, cathedrals, galleries and bookshops and I cannot stress how grateful we were that people opened their houses to us and it is really appreciated by all who visit them.

Anyone would gain pleasure and enjoyment by belonging to The Friends and meeting like-minded people and supporting a world class Museum.

CATHY TRINCA PRESIDENT (2016-)

My time as the current President of The Friends comes after a long but episodic connection with William Johnston and the Collection.

The first time I came across William Johnston was back in the 1980s when we were looking at a table at Kent Antiques in High Street, which we wanted to buy for our new Victorian house. Unfortunately, the renowned eccentric owner had recently died and there was some confusion about whether we could complete our purchase, which did in fact fall through. I remember being annoyed at the time as it was a great table but had little knowledge of the late owner and his story.

My second introduction was in the 1990's, when we went to a small corporate function at *Fairhall* with my husband's law firm, followed by a tour of the house, which I fell in love with. We are great visitors to English country estates, galleries, and museums, and the Collection was unlike anything else in Melbourne, with its impressive antiques, decorating, and furnishings, more like a house museum in London. I am a great collector of treen, boxes and tea caddies, and always love seeing *Fairhall's* extensive collection of these when they are out on show during an exhibition.

We later joined The Friends at the time Robert Thomson was the President and before the major work was completed to the adjacent building to *Fairhall*. I managed to attend a few of the famous Christmas Parties as a member, but little else, before joining The Friends committee under Sue Logie-Smith, and thence becoming President.

I value my close connection with the Collection and am proud that during my time on the committee we have introduced member preview evenings where we can all enjoy good company and experience the Collection together. We have also introduced the First Friday Book Clubs, and have adapted to these difficult times by going online. Zoom Book Clubs and informative online lectures are a great way of keeping in touch with our membership until we are allowed to get together again. I look forward to seeing our members at the Collection in the near future.

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.

JOIN THE FRIENDS FIRST FRIDAY BOOK CLUB IN 2021



SOAR: A LIFE FREED BY DANCE
BY DAVID MCALLISTER
5 FEBRUARY 2021 | 10.00 AM - 11.30 AM

In SOAR, David McAllister AM, until recently artistic director of The Australian Ballet, gives us a reflective memoir of his upbringing in Western Australia, his discovery of ballet, his highly successful stage career, his equally inspiring career off-stage and his personal life.



LIVES OF HOUSES EDITED BY KATE KENNEDY AND HERMIONE LEE | 9 APRIL 2021 | 10.00 AM - 11.30 AM

In LIVES OF HOUSES, eminent novelists, poets, biographers and historians write about the homes of men and women who have shaped history. Edith Wharton's grand house in America, Sir John Soames London home and W H Auden's apartment in New York are amongst many other famous houses discussed.



THE BIRDMAN'S WIFE BY MELISSA ASHLEY
4 JUNE 2021 | 10.00 AM - 11.30 AM

A poignant but revealing novel about Elizabeth Gould, artist, mother of eight children and wife of John Gould, the famous ornithologist. Credited only by her initials, alongside John's, for creating over 650 hand-coloured lithographs very little is known about the artist.



CONSTABLE IN LOVE BY MARTIN GAYFORD
FRIDAY 6 AUGUST 2021 | 10.00 AM - 11.30 AM

Love not landscape was the making of John Constable a struggling young painter who fell in love with Maria Bicknell, daughter of a prominent London lawyer. However, he faced not only disapproval of his profession, but also of his lack of money.



MISS AUSTEN BY GILL HORNBY
FRIDAY 8 OCTOBER | 10.00 AM - 11.30 AM

Twenty-three years after Jane Austen's death her sister Cassandra burnt much of her sister's correspondence, much to the horror of Jane's fans and literary historians. In Miss Austen, Gill Hornby attempts to solve mysteries with a fictional interpretation of Cassandra's motives and what those letters may have contained.



PERSUASION BY JANE AUSTEN
FRIDAY 3 DECEMBER 2021 | 10.00 AM - 11.30 AM

PERSUASION is the last novel of Jane Austen, published in 1817, six months after her death. It looks at Anne Elliott, a twenty-seven-year-old, who is Austen's most adult and mature heroine. Jane Austen examines the influence those we love can exert, whilst looking at English society, marital expectations, social mores and the search for love.

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

Marion Bishop	Meg Downie	Mary Newton
Beryl Black	Ailsa Drent	Virginia Noonan
Sue Black	Diane Gardiner AM	Ian Pollard
Margaret Boyes	Christine Gibbs	Valma Riley
Kerry Brown	Judith Gibson	Esther Ringer
Anne Butler	Sue Gillard	Allison Ringer
Wendy Cameron	Meaghan Gleeson	Kathryn Robson
Pam Cameron	Marguerite Hancock	Elfie Schmidt
Zillah Carlin	Wendy Love	Frances Spain
Christine Clarke	John Maidment	Elizabeth Tye
Helen Cook	Joy Manners	Ian Watts OAM
Christine Crawford	Helen Matson	Zita Weber
Narelle Crothers	Sally McLaine	Janet Westworth
Phyllis Dadley-Moore	Marion McPherson	Susan Wilson
William (Bill) Davis	Margaret Menting	Desley Woodcock
	Janet Moritz	Geoff York

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)

THANK YOU TO OUR SUPPORTERS



CHRISTINE REID

In these difficult times, it has been an honour to have the generous support of Christine Reid who kindly, unassumingly, and generously, commissioned the wonderful photographic talent of Simon Griffiths to photograph the *Fairhall* exhibition-house earlier this year.

These beautiful images have, and will, allow us to share TJC with wider communities, beyond the museum doors. They handsomely document *An Interior Life* so we will have a tremendous record of this exhibition. You will have seen many of them in our social media posts during the year.

CHRISTINE REID is a long-time supporter of TJC and has contributed to our programs. She initiated and curated the 'Out of India' study series of lectures held at The Johnston Collection in 2014. She has presented lectures including *GARDENS ON THE EDGE: A journey through Australian landscapes* (2018) and *HIDDEN FROM VIEW: Historic houses in the Western District landscape* (2012). Christine is a well-recognised Australian garden writer whose interests include the social and cultural history of gardens and designed landscapes, both historic and contemporary.

SIMON GRIFFITHS is a leading photographer of food, interiors and gardens. His photography appears frequently in the major lifestyle magazines and in books such as Stephanie Alexander's *Kitchen Garden Companion* and Kylie Kwong: *My China*. In the field of gardening and landscape design he has collaborated with Rick Eckersley and Lisa Stafford on their book *Outside*. Simon's stunning interior photographs are showcased in two publications by Jenny Rose-Innes, *Australian Designers at Home* (2019), and more recently *British Designers at Home* (2020).

Christine Reid's generosity in supporting independent artists and organisations during this very challenging time is so very much appreciated both by Simon Griffiths and TJC.



THE COLIN HOLDEN CHARITABLE TRUST

TJC recently received a generous grant from the Trustees of the Colin Holden Charitable Trust of \$15,000. This grant will support the TJC lecture program and the purchase of archival materials for the works on paper collection.

Dr Colin Holden (1951–2016) was an author, historian, curator, collector, and philanthropist. He was passionate about encouraging others to see the world differently through art, literature, and music. During his lifetime, he shared his extensive knowledge through his many books; the exhibitions he guest-curated at Geelong Gallery, the National Gallery of Victoria, and the State Library of Victoria; through numerous public lectures; and the soirees and fund-raising exhibitions he hosted at his home.

Dr Holden's collection included fine examples of eighteenth- and nineteenth-century decorative arts and furniture, but his primary collecting interest was prints. His significant collection features French portrait prints (1640–1770); eighteenth-century representations of Roman ruins and Venice; and prints that reflect the reinterpretation of European themes in Australia.

Subjects of his books range from the works of Italian printmaker Giovanni Battista Piranesi; to Lionel Lindsay's travel in Spain; a biography of print curator Dr Ursula Hoff; and histories of St Peter's Eastern Hill and Christ Church South Yarra.

Dr Holden's commitment to print scholarship continues through the Colin Holden Charitable Trust. The Trust primarily supports the activities of Geelong Gallery, where works from Dr Holden's print collection are regularly on display.

We thank the Colin Holden Charitable Trust for their grant to create stories for our audiences, as well as safeguarding our Collection for the future.

THANKS

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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)

left | detail showing Two Hares from *Dorothy's Menagerie* by Dorothy Addlem, Bendigo Branch, 2008, as seen in 'The Kitchen | FESTIVE FARE', photograph by adam luttick | luts photography | melbourne, vic

THANKS

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

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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 exhibitions 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:

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Details of these benefits are available at
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- 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

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

Donations over \$2 are fully tax deductible.

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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.

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Diana Dougall	Beverley Northey	Louise Voll Box
Adrian Dickens +	Posie O'Collins	Julie Walsh +
Gabrielle Eager	Judith O'Neill	Gabrielle Walters
Anne Ferguson +	Russell Oke +	Jane Walters
Annette Fothergill	Susan Perry	Bernice Weller
	Margaret Picken	Michele Williams +
		Elizabeth Wright

REFERENCE LIBRARY ACQUISITION FUND

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

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



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 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.

right | detail showing *petits fours*, Amanda Ginsberg, Metro Branch, 2004, The Johnston Collection (6031-2004), as seen in 'The Green Drawing Room | CHRISTMAS', photograph by adam luttick | luts photography | melbourne, vic

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



THE JOHNSTON COLLECTION IS SUPPORTED BY A CORPUS OF VOLUNTEERS

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Chairman, Leading Age Services Australia

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Former Director of Geelong Art Gallery

Ms Jane Scott
Consultant and Curator
former CEO of Craft (2013–2016)

Mr Timothy Wilmot FAICD (until December 2020)
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Ms Judy Williams
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Mr Andrew Dixon (2008)
Mrs Robyn Ives (2017)
Mrs Dorothy Morgan (2019)
Mr Robert Thomson (2016)

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Mr C H (Roger) Brookes (2008–2017)
Mr John Brookes (2008)
Mr William (Bill) Davis (2008–2019)
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Bernadette Dennis **Helen Hunwick**
Heather Mallinson **Julie Nicholson**
Barbara Summerbell

CONTACT:

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PO Box 79 | East Melbourne VIC 8002
E: friends@johnstoncollection.org
P: (03) 9416 2515
W: johnstoncollection.org

OPENING DOORS FUNDRAISING COMMITTEE

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Bernadette Dennis **Anne Hodges**

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Wendy Babiolakis **Sue Chapman**
Dorothy Morgan

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Holly Barbaro | Curatorial & Collection
Robbie Brooks | Administration & Retail
Maggie Cash | Library Volunteer
Bernadette Dennis | Administration
Liz Ferguson | Visitor Services Volunteer
Lesley Foggin | Visitor Services Volunteer
Lynn McKirdy | Administration
Dorothy Morgan | Curatorial & Collection
Maggie Milsom | Curatorial & Collection
Faye Rance | Visitor Services Volunteer

CONTACT US AT THE JOHNSTON COLLECTION

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THE JOHNSTON COLLECTION STAFF

Louis Le Vaillant | Director | Curator
Kathleen Ashby
Administration and Communications Manager
Irene Villis | Visitor Services
Leanne Willson | Visitor Services
Luke Man | Accountant

DESIGN

The Letter Q | theletterq.co.nz

DONATIONS

The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997. All gifts made of \$2 and more, other than those made via a testamentary gift, are fully tax deductible.
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THE JOHNSTON COLLECTION

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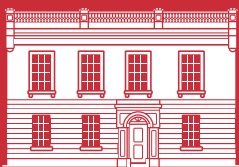
left | detail showing possum from *Dorothy's Menagerie* by Dorothy Addlem, Bendigo Branch, not dated, in 'The Yellow Room' | 'AUSTRALIANA'

front cover | detail showing the Christmas Tree with *JUBILATION Tree Topper* by Alison Cole, Ballarat Branch, 2020

back cover | detail showing *Anniversary Cake* (made for Leongatha Branch 30th Anniversary) by Sheila Griffiths, Leongatha Branch, August 2018

both in 'The Green Drawing Room' | 'CHRISTMAS' as part of *JUBILATION: Diamonds & Pearls* as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2020 to 23 February 2021

all photographs by adam luttick | luts photography | melbourne, vic



THE JOHNSTON
COLLECTION