

*fairball*₃₁



CELEBRATE

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.

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

Our summer exhibition, *A TOUCH OF CHRISTMAS* continues to celebrate a magnificent history of making and collaboration between TJC and The Embroiderers Guild, Victoria. Getting to see *JUBILATION* was curtailed by COVID-19, and we now offer a revitalised opportunity to return to see wonderful pieces that celebrate Christmas and the joy of making with some very impressive contributions by The Guild makers, as well as drawing upon TJC's own archive collection of pieces that were made especially for our annual 'inspired by' show.

Events and change continued for TJC throughout 2021. The year has been demanding, and we all readily adapted and continued to make the museum work and engage with our supporters under sometimes unexpected circumstances and conditions.

The good news was that TJC was successful in its application to the City of Melbourne for a new Planning Permit which was issued in January 2021 and the details to operate under the Permit were finalised in October 2021. The new Permit will change the way we have opened and operated the museum over the last 30 years, and it will be a timely, necessary, and exciting change to the way we do things.

This means TJC now has the opportunity, and flexibility, to be open 7-days a week. We will still bring all visitors to TJC by courtesy bus, and we will be open for visitors 5-days a week from Wednesdays to Sundays (excluding public holidays).

Over the last year we recruited a new intake of volunteer guides for the weekend opening. Their training was partially achieved onsite but mostly by online learning while we were closed. When TJC reopened to the public in November there was a brief opportunity to guide in *Fairhall* and learn the ropes. We hope you all look forward to meeting our new weekend volunteer guides.

The Friends continue to engage with the members under limited conditions. Thank you to all the Members who have renewed their memberships over the year even though experiences and events have been curtailed. Your continuing support at this time is truly valued. While many in-real-life events are unable to be held, please start your holiday reading for the First Friday Book Club list of books for 2022.

We are thrilled that *fairhall* continues to be an exceptional magazine created by volunteers for volunteers, and all our supporters. Thank you to all of our contributors, without you we would not have such a wonderful and informative magazine.

We encourage you to continue making TJC a part of your creative community. See you back here very soon, especially on weekends!

HOME ALONE 2: TJC IN THE TIME OF COVID-19

As we farewell 2021, The Johnston Collection was able to re-open our exhibition-house *Fairhall* at last, on 8 November which was a long-awaited return after closure in mid-February due to the exceptional period and very uncertain times brought about by COVID-19.

Amid all the uncertainty and constant change this year, we were still able to overcome extraordinary challenges to deliver different experiences that connected, inspired and engaged with our communities.

We were delighted to safely welcome volunteers, visitors, and voices back to our beloved TJC to view *AN INTERIOR LIFE*, our annual William Johnston and his Collection exhibition which had opened in mid-February for a very short time.

As the year was drawing to a close, we were overjoyed to open *A TOUCH OF CHRISTMAS* which celebrates some very impressive contributions by makers from The Embroiderers Guild, Victoria who have exhibited work from over fifteen years of Christmas exhibitions, as well as drawing upon TJC's own archive collection of pieces that makes an especially 'inspired by' annual show.

While we were closed for an extended period of time to visitors onsite, we continued to connect with our audiences through virtual exhibitions and lectures, online shopping, and 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 became part of our *TJC 360°* series.

This interval also gave us the opportunity to continue to upgrade our online *SHOP* so that, as a self-funded museum, we could generate some urgently needed income. All *SHOP* sale profits go towards supporting TJC.

Within this period (in-between lockdowns) there was an opportunity to interview and select a new intake of trainee volunteer guides who are for our new weekend tours. While we managed to have two training sessions onsite, the remaining balance of the training was completed online. We are excited to welcome the new weekend volunteer guides as we look forward to the changes that 2022 will bring.

We also would like to acknowledge The Friends who continued to work tirelessly in their support of TJC. Members stayed

with us over the past year by maintaining their memberships, attending events, and kindly donating to TJC. We want to say thank you for your friendship and support of TJC over the last two years.

With the assistance of a generous grant from the Colin Holden Charitable Fund we were able to support well over 40 lectures in the online lecture program over the last year. The Fund is also supporting the essential conservation and ongoing care of our works on paper collection. Both aspects of support are greatly appreciated.

We must also acknowledge all of the very many individuals and groups who have very generously donated to TJC. Your support has been remarkable. You have helped us to survive the previously unimaginable impacts of a global pandemic, and to emerge safely and a little more secure.

As 2021 is behind us, we are hopeful and excited for the year ahead. It is with immense pride in our staff, volunteers, friends, makers, supporters, and followers who found ways to continue to support and showcase artists and presenters so that TJC remained a valued and essential presence in Victoria's cultural landscape.

Now that we are in 2022, we are immensely optimistic for the year ahead. This is the year that we will, 35 years after William Johnston intended, open on weekends. Johnston wanted his exhibition-house, collection, and gift to the people of Victoria to be open for all to visit and enjoy. Now, after working closely with the City of Melbourne, TJC will enjoy increased opening hours and be more accessible than ever. Opening over weekends gives us a new confidence and a renewed vigour to attract as many visitors as possible through our doors.

We look forward to continuing to delight in safely welcoming visitors back to our beloved museum, for you all to enjoy our exhibitions and activities in person, and to continue making TJC a part of your creative community.

MORE JUBILATION AND A TOUCH OF CHRISTMAS

2021 is a year worth celebrating too! In 2020 TJC had the privilege of working with The Embroiderers Guild, Victoria to mark our respective 30th and 60th anniversaries.

More tumult came to pass in 2021. The viewing of *JUBILATION* (held between 1 December 2020 - 23 February 2021) co-curated by Alison Cole and Yvonne Walton was curtailed and *A TOUCH OF CHRISTMAS* was proposed to offer a reimagined opportunity to return to see wonderful pieces that celebrate Christmas and the joy of making.

A TOUCH OF CHRISTMAS celebrates some very impressive contributions from Guild embroiderers from among the eleven regional branches and one country group of The Embroiderers Guild, Victoria (The Guild), as well as drawing upon TJC's own collection of pieces made especially for our annual 'inspired by' exhibition.

Dorothy Morgan, TJC Exhibition Coordinator says that "It is wonderful to welcome back old friends, as well as to see some of the treasures from TJC's archive of Christmas inspired embroideries."

A TOUCH OF CHRISTMAS features over fifteen years of work by Victorian-based embroiderers made for our popular summer exhibition which began in 2003. In the first invitation to exhibit in that year, Nina Stanton, then Director put a challenge to Guild members and asked them to decorate *Fairhall* as a home for Christmas.

Over that time hundreds, if not thousands, of Guild members have participated in making new works inspired by the Collection, bringing recognition and appreciation of extraordinary creativity found throughout the regions of Victoria.

By design, TJC's annual summer exhibition is based on our benefactor, William Johnston's own craft-related skills, in which he was encouraged to make things at an early age. Johnston, the son of a bootmaker, was a competent knitter, and was taught basic sewing and tailoring skills, as well as upholstery, all of which led him into an early career in soft furnishings.

A TOUCH OF CHRISTMAS offers another 'inspired' display in Fairhall and celebrates and delights in remarkable creativity by members of The Embroiderers Guild, Victoria at TJC.

THE EMBROIDERERS GUILD, VICTORIA: A DIAMOND

The Embroiderers Guild, Victoria was founded by three visionary and determined women in 1960 thanks to the enthusiasm and guidance of the late Founding Members, 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.

The Guild is a non-profit organisation with its head office at Embroidery House in Malvern. The Guild is administered by a Board of seven Directors headed by the State President with assistance from two Vice-Presidents, Honorary Treasurer and Honorary Secretary. The day-to-day running of The Guild is done by volunteers.

The Diamond Jubilee Committee (DJC) was formed by The Guild in 2016 to plan and organise a calendar of events celebrating our 60th birthday in 2020. The Guild was delighted to be invited by TJC to collaborate with them in celebrating their 30th year by participating in this joint exhibition, *JUBILATION: Diamonds & Pearls* and are overjoyed to continue The Guild's long association with TJC. Together, they have cooperated and shared ideas for this exhibition since 2017.

JUBILATION: Diamonds & Pearls brought together traditional and contemporary works from our 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, acquired in 1989 and a crewel work picture of hydrangeas, donated to the Collection in 1994; and Mrs Sturrock - a Jacobean crewel work, purchased in 1973.





The TJC invited all Guild Members to submit photos of new and earlier works that could fit with the Christmas theme and later, more specifically, with the room themes that emerged after assessing the available exhibits. Working bees were then held to create the new pieces required - many thanks to everyone involved.

In keeping with its Objectives, The Guild is, among other things, a teaching institution and provides a centre for Members, and more recently non-members, to attend short- and long-term classes in traditional and contemporary embroidery. Beginners are particularly welcome. Classes take place at Embroidery House and at Branches where local, interstate and overseas tutors pass on their knowledge. Additionally, the biennial Ethel Oates Scholarship is awarded to a Member to improve and further their embroidery skills and knowledge and to pass on the knowledge gained to Guild Members through teaching or other suitable means. *Embroidery House* also contains a comprehensive library for members' use.

Guild Members are spread throughout Victoria with facilities enabling them to meet in Malvern and in eleven 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.

Members are kept up to date with Guild events at official monthly meetings and displays, a monthly magazine *Threadlines*, our website and Facebook page. Increasingly, The Guild is embracing the internet to inform Members and to encourage regional Members who might otherwise be unable to travel to Malvern to attend *Embroidery House* meetings

and join on-line classes. The internet has enabled the Board to meet regularly during COVID-19 lockdown and so allow the administration of The Guild to continue.

2020 has seen the postponement or cancellation of many Guild happenings in its Diamond Jubilee Calendar of events and classes, and the inaugural biennial Australian Textile Art Award exhibition - a joint venture between The Guild and ArtWear Publications.

Each October, The Guild normally welcomes the public to its annual exhibition of works by metropolitan and regional Members - our Diamond Jubilee Exhibition was postponed, and we were able to hold the exhibition in March 2021.

2021 saw a series of closures in line with Government lockdowns and members were kept together and informed with the monthly general meetings continuing via Zoom. It was wonderful when Embroidery House could finally throw its doors open and welcome members back for classes and fellowship.

We were thrilled when we were invited to participate in *A TOUCH OF CHRISTMAS* - continuing our association with TJC - and it is lovely to be able to show some of last year's treasures along with some new embroideries and pieces from TJC's Christmas archive.

We are looking forward to 2022 with enthusiasm and a full calendar of classes and events - including welcoming back the Australian Textile Art Award exhibition in March and our own member exhibition in October.

YVONNE WALTON, ALISON COLE
OCTOBER 2020 | DECEMBER 2021

This Fairhall exhibition is generously funded by The Friends of TJC and supported by The Embroiderers Guild, Victoria

right | detail showing the decorated *Christmas Tree* as seen in 'The Green Drawing Room | *Lunch + Luxe*'

above, left | detail showing *Nativity scene (The Adoration of the Magi)*, 2003, project coordinated by Maggi Ryan and Dorothy Morgan, worked by members of The Embroiderers Guild, Victoria including Lesley Uren, Alison Cole, Sue White, Ann Brignall as seen in 'The Yellow Room Niche', TJC (6073)

above, right | detail showing *Regency Wedding Group* by Jean Mackenzie, Metro Branch, 2003, TJC (6048-2003) as seen in 'The Bedroom | *FAMILY, FLOWERS + FOOTWEAR*'

all works are displayed in *A TOUCH OF CHRISTMAS* as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2021 - 27 February 2022
all photographs by adam luttick | luts photography | melbourne, vic





John Leech

Mr. Ferriwig's Ball.

DECK THE FAIR HALLS

In much of Europe evergreen plants are a reassuring sign, in the dark and cold of December, of the longed-for rejuvenation of Spring, and so using greenery for year-end festivities is deeply entrenched in both more northerly areas, where pines and firs were available, and in the south, where laurel was the more usual choice.

As Christian celebrations replaced the long-entrenched festivities such as the Roman *Saturnalia* and *Sol Invictus* (Unconquered Sun) the practice of using fresh greens for decoration was retained, although not without opposition, an opposition which resurfaced during the Reformation period.

However, by the 8th century “decking” - a word derived, not from decorate, as we might expect, but from the Anglo Saxon for “thatch” - became an accepted part of the celebrations.

The antiquarian John Stow, wrote in his *Survey of Londone* (1598)

Against the feast of Christmas every mans house, and also the parish churches, were decked with holme, ivie, baies, and whatsoever the season of the year afforded in green. The conduits and standards in the street were likewise garnished ...

By bays he refers to laurel (*Laurus nobilis*) and holm is the evergreen oak *Quercus ilex* - or Holly Oak - but holly is not mentioned. Despite attempts to link holly to (mythical) Druid practices, or “protection from evil spirits” documentation of its use at Christmas does not seem to predate the 15th century. In 1522 an unknown courtier published a carol by Henry VIII, who composed both poetry and music.

*Green grow’th the holly
So doth the ivy
Though winter blasts blow na’er so high
Green grow’th the holly*

It concludes

*Green grow’th the holly
So doth the ivy
The God of life can never die
Hope! Saith the holly*

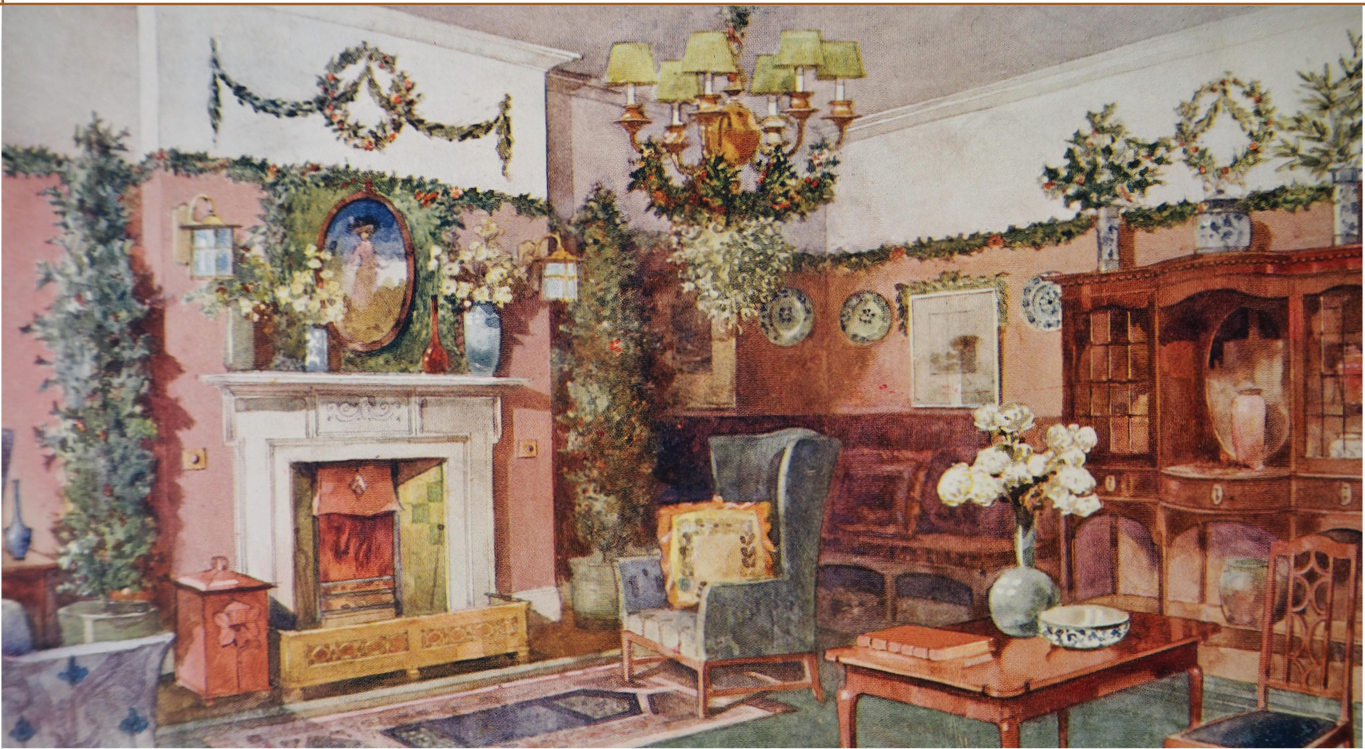
An alternative version of the text was written as a love song, but suggestions that holly and ivy represented male and female also seem not well founded. The much more well-known carol *The Holly and the Ivy* is 19th century.

Similarly with mistletoe: Pliny’s 1st century account of Druid practices of cutting mistletoe with a golden sickle for a “sixth day of the moon” sacrificial ritual - which of course he had never seen - has given rise to a flourishing mythology of magical practices, which, like the plant itself, are semi parasitic. Hanging up bunches of mistletoe cannot be traced back before 1720. The “kissing bough”, which is often assumed to be an ancient custom, is first mentioned in 1784. It was given a real impetus by John Leech’s 1843 illustrations for Dickens’ *A Christmas Carol*, with the frontispiece of *Mr Fezziwig’s Ball* showing a huge bunch of mistletoe hanging aloft, and off to the side, a red cheeked girl being embraced by a man holding a sprig of the plant over her head.



left | ‘Mr Fezziwig’s Ball’, frontispiece illustration by John Leech from *A Christmas Carol. In Prose. Being a Ghost Story of Christmas* by Charles Dickens, published by Chapman & Hall, London, 1843, British Library, London (Public Domain)

right | ‘Christmas Tree at Windsor Castle’ wood engraving illustration by Joseph Lionel (J L) Williams from *The Illustrated London News*, Christmas supplement, 1848, p. 409, United States Library of Congress’s Prints and Photographs division (digital ID cph.3c17376)



WHAT OF THE CHRISTMAS TREE - NOW AVAILABLE IN MANY-COLOURED PLASTIC SPLENDOUR?

This has a long and complicated history, with its roots firmly planted in the rich soil of multiple evocations of the World Tree, or Sacred Tree, found throughout cultures across the globe. Although Prince Albert, with his Germanic background, is often credited with introducing the Christmas Tree to England in 1840 as an indoor cut or potted fir decorated with candles and presents, Queen Charlotte, the German-born wife of George III, who was familiar with the practice of using a branch of yew indoors at Christmas, is recorded as having such a tree set up as early as 1799. The Queen's biographer, Dr. John Watkins, described how the branches were hung with "bunches of sweetmeats, almonds and raisins in papers, fruits and toys, most tastefully arranged; the whole illuminated by small wax candles".

However, an illustration of Queen Victoria's family gathered around a splendidly decorated tree, published in the *Illustrated London News* in December 1848, served, like the Leech illustration for Dickens, to carry visual confirmation of the practice to an increasingly literate audience.

While conifers certainly had a strong presence in Northern rituals for many centuries, decorated trees were also well known in medieval Mystery plays, which were customarily presented at Christmas. These "Paradise Trees" were hung with apples, recalling Adam and Eve, and hosts - the wafers used in celebrating the Mass - in reference to Christ. (Perhaps the latter were the forerunners of the "cookies" now used for Christmas tree decoration in Northern Europe and North America). Trees - both good and evil - figure prominently in the writing of Luther, and the iconography of Lucas Cranach, a close associate of Luther. There seems little concrete evidence

for Luther observing stars shining over a fir and using a candle decked tree to convey a sense of this experience to his family, but it is attested that Martin Bucer, also an associate of Luther, set up a tree in 1539 in the Cathedral of Strasbourg - the city which still regards itself as "the Christmas capital of Europe". Strasbourg held a St Nicholas market on 6 December since the 12th century; in 1570 this became the first "Christmas Market."

If we were to regard the Victorian era as the epitome of "traditional" Christmas decoration we might turn to *Cassell's Family Magazine* for December 1877.

In decorating, the great object to be attained is uniformity, and we are inclined to think that each room should have its special feature ... a lattice of laurel-leaves has a wonderful effect ... [the task of sewing on the leaves] will furnish a few pleasant evenings' work to the younger members of the family.

For the hall the writer highly recommended the use of "mottoes" - greetings or appropriate verses - carried out in cotton wool dipped in boiled-down alum to make them "glisten and sparkle" on large shield shaped bases. The mottoes could also be carried out in ears of corn, pasted paper, feathers, or even crochet. Garlands trimmed the staircases and doorways and were draped to the centre of the room where the mistletoe-bough was suspended. Holly was recommended as best used to make garlands, each leaf mounted on cord, and draped around "antlers or clocks, or above an oval glass." And, in a foretaste of things to come, "Coloured glass balls attached at intervals, and Chinese lanterns, are a vast improvement where the room will admit of them."

SOPHIA ERREY

WHEN CHRISTMAS CELEBRATIONS WERE BANNED

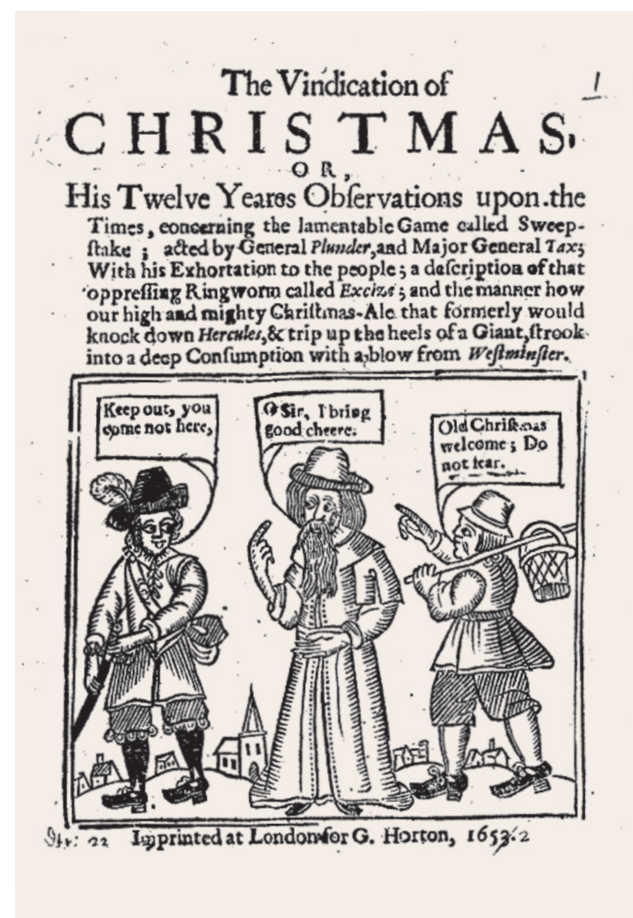
From 1647-1660 in England, Christmas was banned. At times, congregations illegally attending church on Christmas Day faced Parliamentary soldiers armed with muskets, fines were imposed for eating mince pies and Christmas dinner could be confiscated.

By the time of the English Civil War, there was already debate about how 'religious' Christmas was. As part of the attack by the Puritans on the established church, against the 'clergy who cherish formality and superstition' according to John Pym's description, all festivals of the church calendar including Easter and Christmas were abolished by Parliament in 1647. The Book of Common Prayer was replaced by the Directory for Public Worship, and Armada Day and the discovery of the Gunpowder Plot were substituted by the state as national feast days.

So Christmas went underground. The 17th century diarist John Evelyn succeeded in finding churches in London which celebrated church feast days using the banned Book of Common Prayer and recorded in his diary for Christmas Day in 1657: 'Sermon Ended, as (the minister) was giving us the holy Sacrament, The Chapell was surrounded with Souldiers: All the Communicants and Assembly surprised & kept Prisoners by them ...(They) examined me, why contrary to an Ordinance made that none should any longer observe the superstitious time of the Nativity I durst offend'. In a spirit of sang froid the congregation continued even when the troopers held muskets to their heads as they went to receive Communion 'as if they would have shot us at the Altar'.

However it was in suppressing Christmas festivities that Parliament greatly misread public sentiment. In the early 17th century overindulgence at Christmas reached almost bacchanalian proportions of feasting, drinking and merrymaking. To the Puritans these constituted unacceptable immoral activities, which were considered in the words of Puritan pamphleteer Philip Stubbs, to the 'dishonour of God'. Quiet respectful contemplation was the preferred Puritan approach. But the English expected their Twelve Days of Christmas and their extended seasonal holiday, and the prohibition of Christmas was highly unpopular.

The seeds of 17th century Christmas were indeed sown in pre-Christian Celtic mid-winter pagan festivals and a heady hotchpotch composite of pagan, druidical, Roman and Norse rituals and mythology created a Christmas to celebrate. The Roman Conquest of Britain and the Viking Conquest brought their customs which became incorporated into the Christmas festivities.



above | 'The Vindication of Christmas', 1652, woodcut
The woodcut on the front shows an early image of Father Christmas

Christmas in 1631 is described thus by John Taylor. Following church 'some went to cards, some sung Carrols, many merry songs, some to waste the long night would tell Winter-tales'. Remarkably similar to the festival of Saturnalia during which the ancient Romans entertained themselves gambling, singing, playing music, feasting, socialising and giving gifts. In honour of Saturn, the Roman god of agriculture, Saturnalia was one of the major precursors to Christmas. Described as 'the best of times' by the poet Catullus, all work and businesses, schools and law courts closed, and in an easing of moral restrictions, certain normal patterns of social behaviour were suspended from 17 - 24 December. Like Christmas, Saturnalia espoused peace and joy to all, and the cheerful seasons greeting exchanged was Ho Saturnalia rather than Merry Christmas.

Even the date of Christmas Day itself had pre-Christian precedent. In the Julian calendar, 25 December was chosen by Julius Caesar in 45 BCE as the shortest day, the winter solstice. This later became Dies Natalis Sol Invictis, the Birthday of the Unconquered Sun god before crystallising on exactly the same date as the Birth of the Divine Son, The Feast of the Nativity, Christmas Day.

Carolinian homes were decorated with evergreen garlands of yew, rosemary, laurel, bay, ivy, and box. The frescos of Pompeii depict commercial garland sellers and the holly and the ivy abounded in 17th century Richmond as in ancient Rome.

Mistletoe in particular was considered inappropriate by the Puritans due to its immoral connotations and druidical associations; Pliny had witnessed two white-clad druids climbing a tree to pick mistletoe being collected as a cure for infertility. This metamorphosed in the 17th century into mistletoe suspended overhead in a 'kissing bush', acting as an encouragement to reproduction, and Kissing under the Mistletoe continues to this day.

The pagan antecedents for Christmas were indeed many. In the mythology of the North, the Norse god Odin led a great Yule hunting party through the sky riding his eight-legged leaping horse Sleipnir who could gallop over sea and through the air, potentially the prototype flying reindeer of Christmas mythology.

There was a long-established precedent of present giving at Christmas; during Saturnalia presents were given to children and the poor whilst Odin, who co-incidentally had a Santa-like long flowing beard, placed gifts of goods and candies in the shoes of good children who left carrots, straw, or sugar for his horse Sleipnir.

Feasting was an immensely enjoyable and important element of 17th century Christmas. Mince pies made from minced mutton or beef mixed with suet, vinegar, prunes, raisins, and dates together with plum pudding made from beef, currants, raisins, and bread were both banned. Hopefully these somewhat stodgy pies and puddings, carbohydrate rich cakes, white loaves, and cheese aided absorption of alcohol because wassailing was popular; hot spiced wine or ale, wassail, was served from a large decorative bowl to toast good health.



Parliament imposed fines for such drinking of ale at Christmas although Oliver Cromwell himself was known at times to smoke, drink sherry and partake in a moderate amount of ale.

In 1656 in an effort to curtail heathen celebration and present normality on Christmas Day, legislation was passed ordering shops and markets to stay open and businesses to trade on 25 December. Turning on its head the centuries old tradition of little work being done during the 12 days of Christmas and with a population more accustomed to general enjoyment, the measure proved unsuccessful. In pre police force 17th century England this legislation was hard to enforce.

Violent encounters broke out between the supporters of Christmas and the opponents of Christmas in the City of London, in Canterbury and Norwich. In essence it was the Levellers versus the revellers. A popular ballad of the day was called 'The World Turned Upside down'.

The ban on Christmas remained in place throughout the Protectorate when Oliver Cromwell was Lord Protector of the Commonwealth of England, Scotland, and Ireland, followed on his death by his son Richard Cromwell. In 1660 Parliament dissolved itself, ordered new elections and with the Restoration Charles II came to the throne. All legislation from 1642-1660 was pronounced null and void: the Parliamentarians had gone; a king came back and so did Christmas.

Wishing all of you a very merry Christmas.

HELEN ANNETT

above | Statuette of Sol Invictus, Roman province of Gallia Belgica, (France), 2nd -3rd Century CE, bronze
Found circa 1830 on the outskirts of Montdidier, Somme, France

right | designed and etched, printed and published by Thomas Rowlandson (English 1757-1827),
Christmas Gambols. 30 Nov 1804, London, 1804, Hand-coloured etching | paper 318 × 262 mm (12 ½ × 10 5/16 in.),
Inscribed: Pubd Nov 30 1804 by T Rowlandson N 1 James Street Adelphi / Rowlandson 1804, collection of The Royal Collection Trust, England, RCIN 810598



CHRISTMAS GAMBOLS.

Pub Nov 30 1844 by J Rowlandson 41 Finsbury Street London.

Rowlandson. 1844



THE THEATRE

The 18th century was the great age of theatre in London and the provinces, large crowds flocked nightly to see plays and musical performances which were a social event for all who had the price of a ticket.

There were no reserved seats, even in the boxes, so crowds would arrive early and rush inside once the doors were open for the 6pm performance; the gentry sending their servants in advance to hold seats for them until they arrived fashionably late! The majority of the audience sat on backless benches in the pit, with the lower classes in the hot and dirty galleries at the top of the building and the prostitutes plying their trade in the lobby. Chandeliers filled with candles illuminated the theatre whilst the stage was lit by oil lamps and candles stood in front of tin reflectors. Actors often had to fight hard to capture the audience's attention which could be rude, noisy and boisterous as the playgoers chatted amongst themselves alongside the cries of drink and food sellers - the smell of food adding to the odours of unwashed and often heavily perfumed bodies! Alcohol was consumed in large amounts whilst people arrived and left during the performance - not surprising as an evening's entertainment could last up to five hours. There would often be a five-act play followed by a three-act musical, with a farce or pantomime as an after-piece. Prologues and epilogues in rhyming couplets were a feature of the mid Georgian theatre, delivered at the cusp of the pit they bookended a play as a means of begging the audience's indulgence. Written by the likes of Samuel Foote, Henry Fielding and Samuel Johnson they were satires of city life, making topical allusions to the news of the day as well as ridiculing members of the audience and even the actors themselves.

Covent Garden was the centre of London's theatrical life. Rehearsals at the two Theatres Royal were signalled daily by a drum beaten around the piazza to round up the two companies from their lodgings and the coffee houses on Russell Street, the main route from the piazza to Drury Lane. Drury Lane was the older (dating back to 1674) and offered more serious fare than Covent Garden which opened in 1732 and later specialised in opera as it became increasingly popular towards the end of the century. Other venues such as the Pantheon in Oxford Street offered music and dancing.

The Georgians loved comedies and one of the most celebrated comedy actors was Henry Woodward who first appeared on stage in 1729 and spent ten years at Drury Lane playing

some fifty characters in both Shakespeare and in comedies. One of his most celebrated roles was as The Fine Gentleman in David Garrick's farce *Lethe* with Kitty Clive as his leading lady. In his later career Woodward spent fourteen years at Covent Garden appearing most notably as Sir Clifford Cripple in Samuel Foote's *The Maid of Bath* (1771) and as Stephano in *The Tempest*.

Another great comic actor was the performer, writer and producer Samuel Foote. In his first season as a professional actor in 1745 he learned four thousand lines of dialogue and played five major comic roles, starring in a number of Restoration comedies alongside Kitty Clive and Peg Woffington.

Writing five full length plays and creating ribald characters in more than thirty comedies he was also a brilliant impressionist and by 1765 could merit at least seventy sell out nights in one season at the Haymarket Theatre which had grown to be the second largest theatre company in the country after Drury Lane. In tragic roles none was more admired than David Garrick, legendary actor, playwright and theatre manager, who first came to notice in the role of Richard III in Colley Cibber's version of 1741, followed the next year as King Lear to Peg Woffington's Cordelia.

Garrick became well known for bringing Shakespeare to contemporary audiences and also adapted many plays from the Restoration era. Under his management at Drury Lane theatrical techniques in costumes, lighting and scenery improved and developed - painted sliding flats could be rolled out through grooves in the wings providing changes of background. By 1776 Garrick had retired and was succeeded at Drury Lane by the playwright (and politician) Richard Brinsley Sheridan who also became part owner of the theatre replacing it with a much larger building in 1794 only for it to be burnt down in 1809.

Whilst at Covent Garden *The Old Price Riots* stopped the show every night for three months after the manager John Kemble tried to raise the price of tickets to pay for the rebuilding of the auditorium after a fire in 1808. John Kemble had first appeared

left | designed and etched by Thomas Rowlandson (English, 1757 - 1827), designed and etched by Auguste Charles Pugin (English 1768/69 - 1832) aquatint by John Bluck (English, 1791 - 1832), aquatint engravers Joseph Constantine Stadler (fl. 1780-1812); Thomas Sutherland (1785-1838); J. Hill, and Harraden, published by Rudolph Ackermann (English, 1792-1992 under various business names) from the portfolio: *Microcosm of London*, pl. 32, [Interior of] *Drury Lane Theatre*, London, circa 1808 hand-coloured etching and aquatint | sheet (trimmed): 248 x 307 mm (9 ¾ x 12 1/16 in) | Plate: 228 x 278 mm (9 x 10 15/16 in) inscribed in plate below image left: "Pugin & Rowlandson delt et sculpt"; centre: "DRURY LANE THEATRE / London Pub 1st. Augt 1808 at R. Ackermann's Repository of Arts 101 Strand"; right: "J. Bluck. aquat"; above image right: "N.32" collection of The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1917 (17.3.1167-142)



after a mezzotint by James McArdell (English, 1728-1765)
 based on a drawing by Francis Hayman (English, 1708-1776)
 Bow porcelain factory (active circa 1747-1764, closed 1776)
 figure of Henry Woodward as "The Fine Gentleman", England, circa 1750
 porcelain (soft-paste) | 255 x 110 mm (10.0 x 4.7 in)
 The Johnston Collection (A1416-2018)
 purchased with funds provided by The 25th Anniversary Porcelain Fund
 and Nina Stanton 18th Century Porcelain Bequest

at Drury Lane as Hamlet in 1783 and became celebrated for his Shakespearean roles, notably Othello with Desdemona played by his sister Sarah Siddons - of whom it was said, "made ladies faint and gentlemen weep wherever she performed".

Long performances at Drury Lane continued into the Regency period, a play starring Edmund Kean as Macbeth, Richard III or King Lear could be followed by a pantomime starring the famous clown, Joseph Grimaldi. In 1814 Kean appeared as Shylock to such great audience approval that Jane Austen wrote to Cassandra "places are secured at Drury Lane for Saturday but so great is the rage for seeing Kean that only a third or fourth row could be got."

Despite Kean's popularity Shakespeare was replaced by more popular productions in 1815 as the new manager, Robert Elliston, realised that most of the audience came for the second half of the evening's entertainment. His new star, Vestris, was a musical entertainer, an opera-dancer, who delighted the audience by playing many of her roles in breeches - as the Don in *Giovanni in London* and Macheath in *The Beggar's Opera*. One of her most fervent admirers was the Prince Regent who chose Vestris (real name Lucia Bartolozzi) to star in a Command Performance. Vestris wasn't the first actress to play roles in breeches in the Georgian era with Dora Jordan performing many roles in male attire during her twenty-five-year long career when she was probably the most popular actress in Britain.

Based at Drury Lane she excelled in farces which demanded considerable physical agility and numerous songs to learn. In 1784 Dora played the role of Miss Hayden in Sheridan's *A Trip to Scarborough* alongside the elegant Elizabeth Farren who moved in aristocratic circles - Mrs Jordan herself was to become the Duke of Clarence's mistress a few years later and retire from the stage in 1809. Mrs. Jordan's performances were admired by King George and Queen Charlotte, who were early devotees of the theatre, and attended her performances at Cheltenham and Richmond during periods away from London.

For those who lived outside London touring companies would visit annually, Dora Jordan was very popular in theatres throughout the country having spent a period of her early career as a member of Tate Wilkinson's famous Northern Circuit where a season could be played in the theatres of York, Hull, Manchester, Liverpool, Chester, Leicester and Sheffield. Musical concerts were also offered as they became increasingly popular, with composers such as Haydn, Mozart and Beethoven producing new works and sheet music becoming more available at shops throughout the country.

At the other end of the scale small companies of travelling players would set up a makeshift theatre in a barn or village tavern performing comedies and popular songs to entertain rural folk. Amateur theatricals were popular amongst the gentry creating their own entertainment at home with family and friends: as a teenager Jane Austen had taken part in family plays and with the arrival of visitors the production of a play is to be a highlight in *Mansfield Park*.

Georgian and especially Regency society increasingly prided itself on its sophistication and culture, but as the behaviour at the theatre showed that for many it was still skin deep, wealth did not make a gentleman or a lady! The theatre was indeed a great leveller perhaps best exemplified in Sheridan's *The School for Scandal* and *The Rivals* from which I quote Mrs Malaprop - "He is the very pineapple of politeness"!!!

DENISE FARMERY

EASTERN TURKEY

I cannot believe looking back from October 2021, that two years ago I was wandering around the Grand Bazaar in Istanbul on my way to a wonderful trip to the far east of Turkey.



The tour was captained by Ian Shearer, an archaeologist who had trained in the United Kingdom and had worked in Afghanistan, North Africa, Central Asia, the Balkans to name a few places. Ian had also led numerous lecture tours for the British Museum as well as written the *Lonely Planet Guide* for Eastern Turkey making him one of the foremost guides of that part of the world. His very dry English sense of humour kept us all laughing throughout the tour.

The adventure would take me through an area of Turkey that had been settled and invaded by some of history's most interesting people and powers - Assyrians, Urartians, Greek, Roman, Persian, Arabs, Seljuks, Ottomans and Russians, an especially rich mix of human societies. Starting in the south-east at Gaziantep on the border with Iran, we travelled anti clockwise through the heartland of Anatolia, finishing in Trabzon on the Black Sea.

After departing Istanbul by plane, we arrived in the south-eastern city of Gaziantep close to the border with Syria. Turkey has five borders Syria, Iran, Iraq, Armenia, and Georgia. Gaziantep is one of the oldest continuously inhabited cities in the world. It had been inhabited by Persians, Alexander the Great and the Romans and, finally with the arrival of the Ottomans in 1516 it stabilised, and a sizeable Christian and Armenian population arose, resulting in myriads of Christian and Armenian churches.



We were staying in a hotel decorated in the Ottoman style with a large courtyard filled with olive and orange trees, which was in walking distance of the Souk. This area is noted for its production of wines, halva, baklava and pekmez, which is a grape preserve. Walking around the old town with its colourful Souk and wonderful teahouses we spied other local produce, nuts, aniseed, tobacco, and goatskin rugs.

Gaziantep houses the famous 30,000 m² Zeugma Mosaic Museum. Zeugma was one of the four major towns founded by Alexandra the Great in 4th century BCE: a very prosperous city which minted its own coin and built villas on the banks of the Euphrates. The Museum boasts of the use of an advanced laser system that re-creates missing parts of the mosaics making it an internationally acclaimed museum. Next door is a glass museum that aims to share the local culture and heritage with visitors. Probably the most important artifact is the famous Medusa head, its mysterious eyes are recognised around the world.

Leaving Gaziantep on the long bus trip to the foothills of Mt. Nemrut the countryside was a picture of early spring flowers with a background of huge craggy mountains. Next morning as it was still early spring and snow at the top of Mt. Nemrut I dressed in warm clothing, joining our group to start up to the top which was approx. 2550 m high. I had always wanted to see the colossal statues that lay strewn around the mountain





top, so it was awe inspiring to finally view them in the frozen snow. A mixture of Roman, Parthian, and Armenian gods these gigantic statues are a 1st century Hierothesion funeral sanctuary belonging to King Antiochus I of Commagene, a buffer state between the mighty powers of Rome and Partha. The next day after visiting Ataturk dam and Karakus Tumulus the burial site of Queen Isias wife of King Antiochus, we arrived at one of my favourite cities Sanliurfa or Urfa for short. This wonderful old walled city has been recorded since 4th century BCE and according to Jewish and Muslim tradition is the hometown of Abraham.

Our hotel was in the old city, near the Souk, that still resounded with the thousand-year-old sounds of the coppersmiths, tinkers, weavers, and woodworkers plying their trade. My room was overlooking Abrahams Pool, which was set in an immense botanical garden. The pool contains thousands of sacred carp; the story goes that when Nimrod attempted to kill Abraham God turned the flames into water and the coals into fish.

This amazing old city has the largest covered mosaic museum in Turkey the Halepli Bahce Mosaic Museum. Covering over 1500 m² the museum is the Bronze Age Mesopotamian city of Edessa. As well as mosaics from the city of Harran the mosaics have been left *in-situ*, and the museum built around them, with walkways over the top. Urfa also boasts of a wonderful modern museum that documents the evolving history of man through the millennium.

An interesting side trip was to the ancient ruins of Harran. It is said that Abraham lived here for many years before God told him to travel to Canaan. Once a major city of Upper Mesopotamia. Harran is best known to classical scholars as Carrhae, a merchant outpost under the Persians, Romans, and Crusaders. It is perhaps more well known today by its

large beehive mud brick houses made entirely without wood. The ones still there are believed to be unchanged over the last 3000 years. The site also features the ruins of the first university in the Islamic world.

I had, for many years, been reading about Gobekli Tepe, a Neolithic temple complex dating from 9000 BCE and thought by many to be the oldest religious structure in the world. Finally, I was going to visit! It was discovered in 1963 and only in 1994 the true significance of the site began to be understood. Used for either social gatherings or ritualistic practice, the 200 T-shaped limestone pillars, some 6m tall and 9 tonnes in mass were arranged in circles, 6000 years older than Stonehenge, the full importance of the site is still being debated. But if, as claimed, it is a hunter gatherer society, it represents an extraordinary level of sophistication.

Mardin another of my favourite towns was our next stop. Still in southern Turkey, it lies on a rocky outcrop overlooking the plains that form the beginning of Mesopotamia. It dates from the Late Bronze Age and was the seat of a bishop under the jurisdiction of Edessa. This beautiful pale coloured fortified town was the home of an Islamic school first opening in the 15th century. Mardin also boasts of a wonderful semi -underground Souk that winds its way down the side of the rocky outcrop, led by myriads of interesting spices, highly perfumed handmade soaps; bright blue iced almonds are one of Mardin's specialities.

Deyr Zafaran-the Saffron Monastery constructed in 439 CE and so named for the ochre limestone walls and Mar Gabriel built in 397 CE was one of a pair of monasteries that had captured my interest after reading a book by William Dalrymple, who had travelled through this area in 1985. He himself had been travelling and documenting the journey

of a 5th century monk John Moschos. In the 6th century as in the 1980's this was a very troubled part of Turkey. Orthodox Armenians and Christians had a very rocky relationship with the ruling regime being Muslim since the fall of the Ottoman Empire. The Saffron Monastery had been since 1166 the seat of the Patriarch of the Syriac Orthodox church which interestingly then as today held its sermons in Aramaic the language of Assyria, Babylonia and of course Jesus Christ. In 1932 the Patriarch was expelled by Ataturk, and it was all downhill from there. When Dalrymple passed through in the 1980's the community had fallen from 200,000 in the 1900's to approx. only 900 worshippers, and about a dozen nuns and monks spread out over five extant monasteries - the Saffron Monastery having only two old monks rattling around and the Aramaic school closed. A school that had survived the Persians, Arabs, Tamurlane and the Ottomans, had fallen in 50 years or so under Ataturk. Luckily for me in 2019, emigres who had succeeded in various parts of the world had started sending money back to the Syriac church, and with the rise of tourism resulted in the re-invigoration of the monasteries and the restarting of the Aramaic school.

Our travels took us through Dara where many of the buildings built directly into the rock face still survive today, (not unlike Petra), then on to Midyat originally a Hurrian settlement. An inscription dating to the 9th century Assyrian king Ashurnasirpal II stated how he conquered Midyat. Here at Midyat was my second monastery, that of St. Gabriel (Mar Gabriel), which is the oldest surviving Syriac Orthodox monastery in the world. In beautiful hues of ochre sandstone, it was built before Hagia Sophia and Mt. Sinai. When I was there it was still home to around fifteen nuns and two monks, with gardens and orchards and still the centre of learning for Syriac Orthodox initiates. The Monastery of St. Gabriel is today, a contentious site, subject to a legal battle between the Syriac church and the Turkish government, which is attempting to acquire the land and remove the building.

We travelled through Hasankeyf, a large Kurdish town situated on the banks of the Tigris River boasting of cave churches and richly decorated mosques, then on to Lake Van, the largest lake in Turkey, an important site for many cultures throughout Anatolian history. It was used in the past as a border between the fading Byzantine empire and the Seljuk Turks. The weather was stunning, blue skies and spring flowers, the isolated roads blocked with herds of moving sheep and goats.

On the island of Akdamar in Lake Van is the elegant Armenian Orthodox Cathedral of the Holy Cross. Built in the 10th century it is particularly noted for the carvings completely covering the outside sandstone walls. Mythical animals and biblical scenes, scholars have interpreted as a combination of Armenian, Christian, and Persian Islamic forms.

Leaving Lake Van, we travelled northeast to the border with Iran and Armenia to the foot of Mt. Ararat. At 5100 m it is the highest mountain in the country and supposedly the site of Noah's Ark. Again, snow was everywhere, on the sides of the road and all along the peaks of the mountains. Stopping at the foot of Mt. Ararat to visit the beautiful Turkish palace of Ishak Pasha Sarayi which once commanded the silk road trade between Persia and Turkey; the views were breath-taking.

The palace was started in 1685 and finished around 1785. Constructed in eclectic styles of Seljuk, Persian and Armenian the palace reflects the many frontiers and cultures that make up this wild and desolate part of Turkey.

Travelling through Dogubayazit on our way to Kars we detoured past refugee camps peppered all along the border, a grim reminder of the conflicts within the area. We were now heading directly north along the border with Armenia and Georgia to Kars, a large urban city. Its architecture interestingly was Russian revival, not to be seen anywhere else in the country. Formerly the capital of the medieval Bagratid kingdom of Armenia it was the centre of a struggle between the Russians and the Ottomans. In 1877 the Russians took possession of the town until it was returned to Turkey in 1921.

To the east of Kars we spent a day wandering the ruined medieval city of Ani, built in approx. 961 CE it was known as the City of 1001 Churches. It lay at the crossroads of multiple trade routes and was a wonder of advanced architecture and art. Today it is a wonderful site to remind us of the glory of past powers.

Crossing the famous Cobandede Bridge, constructed by the Mongols in the 3rd century, we motored onto Erzurum established in the 12th century. Originally named Theodosiopolis after the Emperor Theodosias I. It was a frontier town and the centre of conflict even up to World War I when the Russians cast their eyes on it. The home of many impressive architectural sites, it includes the Church of St. John the Baptist, which served as a centre of Georgian scholarship in the Middle Ages, and remains a pilgrimage site even to this day, drawing thousands of worshippers each year.

Trabzon, further north on the Black Sea, holds my final site of interest. The amazing Sumela Monastery, a Greek Orthodox Monastery founded in the 4th century by a pair of Athenian monks and dedicated to the Virgin Mary. Nestled in the forest of the Pontic mountains it was built into a cliff face at an altitude of 1200 m, hanging precariously it almost appears to float above the trees. We had to offload into a smaller bus to navigate the hairpin bends in the road, and when we reached the drop off point, the track seemed to rise steeply into the dark forest. I had been walking 10 to 12 km a day and even to me the climb was an effort. Reaching the final rock stairs, I was climbing hand over hand, almost like climbing up a ladder. The Monastery was well worth the exertion, parts of it cut into the rock face, the inner and outer walls lushly decorated with frescos dating from the time of Alexios III approx 1195 CE with scenes telling the story of Christ and the Virgin Mary. The monastery comprising of several chapels, guest houses, a library, and monks' cells. A large aqueduct supplied the monastery water and a sacred spring flows that is still revered by Eastern Orthodox Christians today.

From Trabzon we flew west back to Istanbul, thus completing my fabulous trip. It was an amazing adventure; one I probably will never repeat. I have excluded many, many interesting sites, churches, mosques, and towns, nor have I mentioned the warm and wonderful people I met, or the amazing restaurants, cuisine, markets, and souks which I dearly loved to wander around, immersing myself in the local culture and customs.

VIVIEN KNOWLES



THE HOBBYHORSE: A PEDESTRIAN CURRICLE

The first ride of a bicycle and those first tense moments: the fear of falling, the thrill of motion, then hopefully the joy of balance.



Most people have nostalgic memories of riding a bicycle - with family, friends, or just getting to and from places. My sixty-five-year-old neighbour is a nurse and still rides weekly with a group she met in college. One of my fondest childhood memories includes my first bike ride. It was in the early 1970s and my cousin let my siblings and I take turns riding her bike around her big back yard. I felt so joyful and free. Currently due to the COVID-19 pandemic there has been a "bicycle boom". It seems a surge in exercise coupled with an increase in anxiety over catching public transport has meant that more people are choosing to use bicycles - but did you know the forerunner of the modern bicycle goes all the way back to the Regency period?

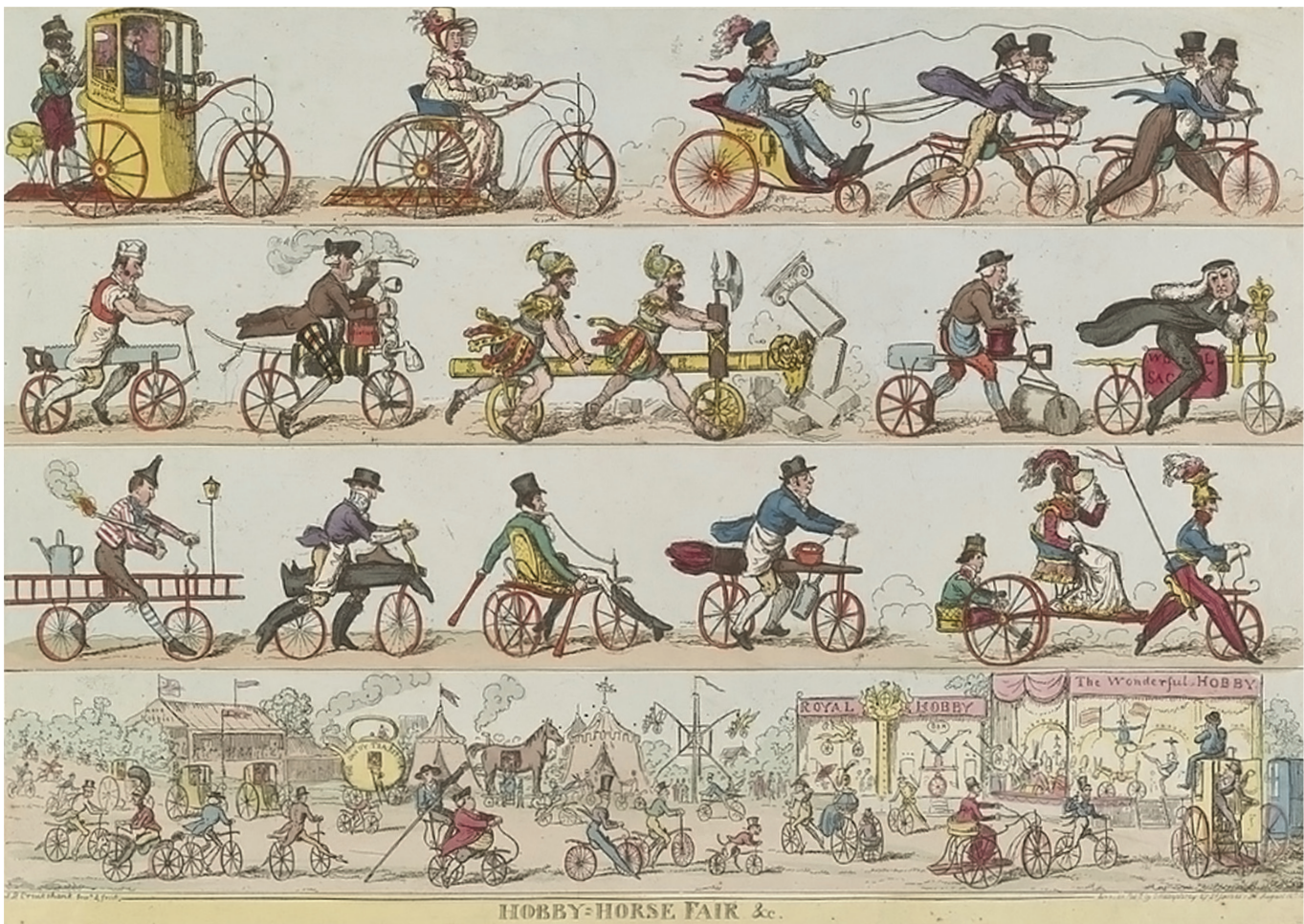
In 1817, German civil servant and aristocrat, Baron Karl von Drais invented the Draisine (named after him) / Laufmaschine, the running machine. He was interested in ways in which a two-wheel machine could be balanced using a steering mechanism. Today we see the similarities with the modern balance bikes: a pedal-less bike with two wheels designed for toddlers who use their legs to provide power by either walking or running. The draisines were heavy, they had wooden wheels held together with iron hoops. The seat was placed low to make it easier for the rider to put his feet on the ground and

run along. They became all the rage with the French and English aristocrats and were also referred to as velocipede (fast feet) or the Swift Walker.

In England they were introduced by Denis Johnson in 1819, with his modified versions referred to as the Hobby Horse or Dandy Horse. In *The Philosophical Magazine* (one of the oldest scientific journals published in English) under the patents for new inventions it listed

Denis Johnson, of Long Acre, Middlesex, coach-maker, for an invention communicated to him by a certain foreigner residing abroad, of a machine for the purpose of diminishing the labour and fatigue of persons in walking and enabling them at the same time to use greater speed, which said he intends calling The pedestrian curricule. DATED 22ND DEC. 1818.

Johnson's machines had cleaner lines, simple steering, a tiller mechanism that controlled the front wheel, footrests, and a dipped frame to accommodate an adjustable saddle. He opened a riding school in London, where gentlemen were instructed on how to ride them. His customers were mainly men who were stereotyped as dandies for the flamboyant



outfits they wore, hence the nickname “dandy horse”. He did also devise a model for women, which included a drop frame, making it easier for women to mount and accommodate their dress.

In February 1819, the illustrated British periodical Ackermann’s Repository of arts, literature, commerce, manufactures, fashions and politics (1809-1829) known for its great influence on English taste included an article on the Pedestrian’s Hobby-Horse. Von Drais’ earlier model was compared unfavourably as complicated, heavy and expensive whilst Mr Johnson’s design as

most simple, cheap, light machine, and is likely to become useful and generally employed in England, as well as Germany and France; particularly in the country, in gentlemen’s pleasure-grounds and parks. By medical men on the Continent it is esteemed a discovery of much importance, as it affords the best exercise for the benefits of health. The swiftness with which a person, well practised, can travel, is almost beyond belief; eight, nine, and even ten miles (may be passed over within the hour, on good and level ground.

As mentioned earlier, riders were mainly aristocrats who could afford to spend money on leisure pursuits. Prints depicting the ‘hobby-horse’ and its users were not always in a flattering light. Regency England had its celebrities and the caricaturists of the time provided news, social commentary as well as humour. They featured prominent figures of the day with certain features exaggerated to provide entertainment as well as to make a point. They weren’t reluctant about using lewdness to make their points, satirising them ruthlessly,

The hobby horses at first seemed practical and appealing, but it was to be a short-lived fad. In time riders became tired of the bumpy uncomfortable rides and sore feet. There were many accidents, with some towns banning them and eventually the Royal College of Surgeons put out a health warning, declaring the machine to be the cause of chronic cramps and hernias. It was not until the 1860s when rotary cranks and pedals were attached to the front wheel hub that saw a gradual morphing towards the modern bicycle. Cycling is one of the most basic forms of mobility, but it has taken centuries of developments and the inclusion of safety features from inventors all over the world for the modern bicycle to evolve.

above | artist Isaac Cruikshank (English circa 1756 – circa 1811), published by George Humphrey (English, 1773? - 1831?), *Hobby-horse fair*, London, 1819
coloured etching | plate 290 x 410 mm | sheet 330 x 450 mm, inscription content: “Hobby-horse fair &c [graphic] / I. R. Cruikshank, inv. & fecit. Pubd.
by G. Humphrey, 27 St. James’s St., August 12th, 1819.”, Collection of the Library of Congress, Prints and Photographs, Washington, LCCN2006681691, Public Domain

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.



EAST MELBOURNE WALK

DISCOVER WILLIAM JOHNSTON'S NEIGHBOURHOOD

Sunday 13 February 2022 | 10:00 am – 12 noon
Book Online | \$20 Members | \$25 Non-Members

Join The Friends for a leisurely walk and talk, and view the neighbourhood in which William Johnston created his "Georgian" townhouse. Discover some secrets, and along the way delight in the histories of celebrities and other prominent properties and personalities.

In 1952, after only five years in London, William Johnston had sufficient funds to acquire Fairhall and to invest in properties in Melbourne. East Melbourne represented the style of townhouses so fashionable in London, and William Johnston wanted to be part of this neighbourhood, living there until his death in 1986.

The Friends will visit many special and historic places with the walk concluding at a final stop to enjoy some morning tea refreshments.

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

Elizabeth Alexander AO	Phillipa Marks
June Anton	Joan Nathan
Robyn Christie	Lizzie Nette
Lizzie Crosby	Patricia Nilsson
Halina Duimek	Leanne O'Sullivan
Maureen Fletcher	Linden Ramsey
Ashley Higgs	Fran Thorn
Sue Jaquinot	Danielle Wood

HONORARY LIFE MEMBERS

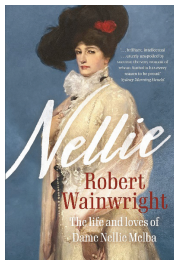
Anthony Knight OAM (2000)
Lynne Dowling (2003)
Clive Hele (Roger) Brookes (2006)
Andrew Dixon (2006)
June Kenrick (2007)
Kay Miller (2007)
Meg Simpson (2007)

LIFE MEMBER

Elizabeth Cripps (2003)

FIRST FRIDAY BOOK CLUB

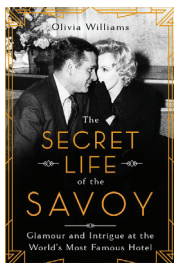
Join The Friends for another lively First Friday Book Club throughout 2022.



NELLIE: THE LIFE AND LOVES OF NELLIE MELBA BY ROBERT WAINWRIGHT
FRIDAY 4 FEBRUARY 2022
10:00 AM - 11:00 AM

Dame Nellie Melba succeeded in becoming one of the world's best known opera singers conquering stages from Britain to Europe to America. But her home base was Coldstream in the Yarra Valley, Victoria.

This combination of destinations also encompassed her personal life; Robert Wainwright takes us on a journey exploring not only her career but also her private life, her difficult marriage, the loss of contact with her son for ten years and her love affair with a European aristocrat.

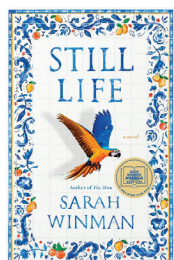


THE SECRET LIFE OF THE SAVOY BY OLIVIA WILLIAMS | FRIDAY 1 APRIL 2022
10:00 AM - 11:00 AM

D'Oyly Carte was born in 1844 in London's Soho. He grew into a young man whose talents shone in music, theatre, and literature and who in his early 20s he left his father's instrument-making business for a career in show business. He made a

great fortune out of doing the things he loved; as a hotelier he built the Savoy Theatre and the Royal English Opera House. In the 1870s he backed and produced the comic operas of Gilbert and Sullivan. He elevated the Savoy Hotel with new standards of service and cuisine.

All these attributes make a fascinating story of theatre and the hotel guests, including Nellie Melba.



STILL LIFE BY SARAH WINMAN
FRIDAY 3 JUNE 2022
10:00 AM - 11:00 AM

In 1944 young British soldier Ulysses meets art historian Evelyn, aged in her sixties, in a ruined wine cellar of a Tuscan Villa. They accidentally discover a repository of hidden artworks. Their lives reunite in 1966 when the Arno River

bursts its banks and Florence is under water. There is a huge art restoration effort and out of this a new story is born.

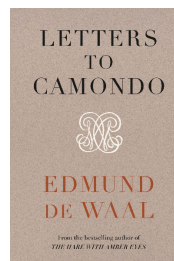
This is the life story of two people as well as a history of Florentine art history which Evelyn describes as "Continuity. Memory. Family."



THE GARDNER HEIST: THE TRUE STORY OF THE WORLD'S LARGEST UNSOLVED ART THEFT BY ULRICH BOSER
FRIDAY 5 AUGUST 2022
10:00 AM - 11:00 AM

After midnight on 18 March 1990 two men broke into the Isabella Stewart Gardner Museum in Boston and committed the largest art heist in history. They stole dozens of masterpieces, including three Rembrandts and five Degas. Worth as much as US\$500 million the mystery of the stolen paintings has never been solved. Art detective Harold Smith worked on the theft for years and after his death reporter Ulrich Boser took on the task.

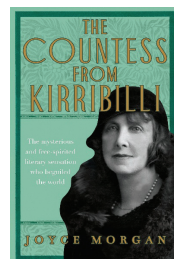
This is the story of art, greed, obsession, and loss.



LETTERS TO CAMONDO BY EDMUND DE WAAL | FRIDAY 7 OCTOBER 2022
10:00 AM - 11:00 AM

Potter Edmund de Waal used objects to uncover a story about Japanese netsuke in *The Hare with the Amber Eyes*. In this new book de Waal again uses objects, this time the lavish collections of 18th century French art, porcelain and furniture assembled by Moise de Camondo in early 20th century Paris to explore a dramatic era. This era encompasses friendships, great cultural names such as Renoir, Manet and Proust and practical details of how things are made, why they were collected and how they were displayed.

Through fifty-eight imaginary letters to Camondo, De Waal tells the story of one man's life and death, his house, his collections, his world.



THE COUNTESS FROM KIRRIBILLI BY JOYCE MORGAN | FRIDAY 2 DECEMBER 2022
10:00 AM - 11:00 AM

Mary Annette Beauchamp was born in Kirribilli in 1866 but she grew up in England from the age of three. She married a Prussian count, had five children from this unhappy union whilst her second marriage to Bertrand Russell's brother was a disaster. But by this time, she had captivated the literary and intellectual circles of London and Europe, published numerous books, and mixed with people such as her cousin Katherine Mansfield, Lady Maud Cunard, E M Forster, and H G Wells.

Joyce Morgan has uncovered a remarkable story of a woman who lived through vibrant and challenging times. She died in South Carolina in 1941.

THANK YOU

I would like to thank all our wonderful members for your support and commitment over the past year which has proved to be another interesting year for The Friends. A big thank you to all of you who have renewed your Membership of The Friends for another year.

At present, The Friends has a wonderful committee of seven people, Bernard Crosbie, Bernadette Dennis, Helen Hunwick, Heather Mallinson, Julie Nicholson, Barbara Summerbell and Cathy Trinca. Louis of course also attends our meetings. The committee have been amazing in their efforts in continuing to run The Friends and their events under these difficult circumstances.

We have not been able to hold many face to face events but have held a large number of online events. Your continuing support of our events enables us to raise funds for the Collection. This is the 21st year of The Friends and we still have our special 20th birthday project for fundraising for English Bow Factory porcelain figurine of Kitty Clive, circa 1750, as a partner to the Henry Woodward figurine.

Our First Friday Book Club, held regularly and hosted by Barbara Summerbell, was one of our first events online and has been a great success with regular Zoom meetings continuing.

We held two Member Preview nights in March which were fantastic, and it was wonderful to be back at the Collection and seeing each other again. We also had a visit to the *Her Place Women's Museum Australia* in June to which we had 20 attendees enjoying a self-guided tour.

We have had to postpone two great external events - the first being the guided visit to the *Old Treasury Building Museum*, and secondly Barbara Summerbell's fascinating walking tour of East Melbourne. These will happen as soon as we are allowed to hold them.

We continued our online Zoom lectures throughout the year with Susannah Fullerton (Love in Literature Series)

and Kenneth Park (Love of Travel, Love of Fashion) which have both been a great success. Susannah's Love series included many types of love portrayed in literature and exhibited either by the authors or whose writing was often influenced by. Susannah's lectures are so well researched and presented. Kenneth took us on a tour of his favourite cities of the world and of the East, museums of the US and a series of love of fashion.

We had a great Spring online lecture program as well, featuring more of Susannah's fascinating literary talks and some of Kenneth's entertaining lectures. I gave a series of armchair travel talks based on several trips to various countries around the world. A favourite of mine was 'Meet Monty in Provence' visiting wonderful private gardens in Provence as well as meeting Monty Don. I also visited Italy, India, Portugal and Croatia in this series, with more to come on English Country Gardens. Another talk I gave was on Historic Buildings in the Royal Botanic Gardens Melbourne and will follow this up with a guided tour in the Gardens in 2022.

All these lectures were easy to attend online and a great escape during lockdown times. I thank those who Zoomed into some of these to support both The Friends and The Johnston Collection.

Our planned Spring Garden tour to *Bank House Garden* near Daylesford was moved. We will keep in touch with you all regularly regarding these events by both email and on the website.

Thank you again for supporting us and the Collection.

CATHY TRINCA | PRESIDENT | THE FRIENDS

right | detail showing Sterling Silver *wine cooler* by Edward Barnard & Sons (English, estab. 1829, closed 1910), London, 1834 (A1042-1989) as seen in 'The Green Drawing Room | Lunch + Luxe' as seen in *A TOUCH OF CHRISTMAS* as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2021 – 27 February 2022

photograph by adam luttick | luts photography | melbourne, vic



STEAK & KIDNEY PIE

Steak and kidney pie anyone?

Steak and kidney are the two main ingredients for two traditional British dishes – a pudding and a pie. The former made with a suet crust enclosing the whole dish and the latter with a lid of short crust pastry or puff pastry. Which came first?

Apparently, the pudding did. Suet, the fat used for making the pastry is obtained from around the kidneys of cows and sheep. Hence it was logical to put the offal in with the meat ... steak and kidney pudding was born. The pudding was well established by the mid-18th century. But what about the pie you may ask? Meat pies have long been a part of English life. We know hot meat pies were hawked around London streets from the 15th century onwards.

The first written recipe for the steak and kidney pie version was in *The Competent Cook* (1694) but does not bear much resemblance to the pie as we know it today. The pie's ingredients list was lamb, prunes, currants, and nutmeg. The first mention of the modern dish is quite unappetising. *The Pickwick Papers* by Charles Dickens (1836) which featured a "pieman" who boasts of keeping his prices low by making pies from kittens. This reference suggests the combination had become a stalwart of the pieman's menu – minus, one hopes, the kittens. Recipes for beef steak and kidney pie appear in many recipe books from 1851 onwards. As Regula Ysewijn who wrote *Pride and Puddings* (2015) points out, it doesn't mean

that they didn't exist before this time just that there has been no written record found.

Isabella Beeton, a food writer of the 19th century, is often credited with inventing the steak and kidney pie. In fact, her book *Household Management* (1861) describes a steak and kidney pudding which is likely to have been a more popular choice among the humbler home cooks as ovens were scarce in houses below the middle class. Alexis Sayer, described as the most famous chef in Europe (1858), believed that beef pudding could be considered as much a national dish as roast beef in Britain.

Food historian, Dr. Annie Gray, says that up until the mid to late 19th century, steak and oysters were a more common combination than steak and kidney in both pies and puddings as oysters were both plentiful and cheap. There is a reference in *The Pickwick Papers* that poverty and oysters always seemed to go together. However, due to overfishing and disease oysters are now a luxury commodity. So, in the 20th century, kidneys once again became the usual combination with beef. As for why this particular combination proved so popular, well, kidney adds a richness and earthiness which complements the beef and creates a delicious gravy. Even Winston Churchill was a fan of the steak and kidney pie and between mouthfuls he would take a puff on his cigar and a sip of his brandy. Is this the way you enjoy your steak and kidney pie?

ROBBIE BROOKES

INGREDIENTS

750 gm chuck steak cut into bite sized pieces	8 lamb kidneys cut into small chunks
2 onions peeled and chopped	3 carrots peeled and cut into rough cubes
4 large mushrooms thickly cut	2 tbsp oil
2 tbsp butter	2 tbsp plain flour
2 tbsp white vinegar	1 bay leaf
500 ml beef stock	1 egg beaten for glazing top of pie
2 squares of puff pastry 24 in x 24 in	Salt & pepper

METHOD

Cut the kidneys in half, place in a bowl containing 2 tbsp of white vinegar and 1 litre of water and leave for 10 minutes. Remove the kidneys from the water and pat dry, then cut out the white centrepiece from the kidney and discard. Heat a large pan and add 1 tbsp of oil and 1 tbsp of butter. When melted and sizzling, add the meat which has been rolled in the flour, and cook until well browned then remove from the pan and do the same with the kidneys, adding the rest of the oil and butter if required. Remove the kidneys from the pan. Sauté the onions and carrots together then remove from the pan. Then cook the sliced mushrooms.

Add the beef stock into the pan and stir until the liquid ceases to sizzle then add the meat, vegetables, bay leaf, salt and pepper. Combine the ingredients well. The meat should be just covered with liquid. Simmer gently for 1½ hrs until the sauce is thick. Season to taste then leave to cool.

ASSEMBLING THE PIE (TO BE MADE IN AN 8-INCH PIE DISH)

Cut two strips of pastry, brush with egg wash and place around the lip of the pie dish. Spoon meat mixture into the pie dish then cover with the second square of pastry which has been brushed on both sides with egg wash. Press on to edges with a fork then trim the edges around the dish. Cut a hole in the centre of the pastry, decorate as desired, brush again with egg wash and bake for 30-40 mins in a 200°C oven.



SUMMER PUDDING

All recipes, no matter country or culture usually originated out of what was in season, what was already in the kitchen, and what needed to be used up.

The recipe for Summer Pudding originated for this reason, seasonal berries. The earliest mention of something resembling Summer Pudding was seen in an American publication from 1875. It describes a hot pudding consisting of currants and sugar steamed in a basin lined with bread. There was also a similar Midsummer Pudding that was hot but used a suet crust.

Our pudding was created in the early 1900's, originally called Hydropathic Pudding. The word was coined because it contained a lot of water and was served to those who could not tolerate the heavier, rich pastry desserts that were being served in Great Britain at the time. Because it was deemed

"healthy", it was routinely served to patients in nursing homes and hospitals, and to those who were staying in "health spas" who wanted to shed a few pounds. Is it healthier than other desserts? You decide.

The recipe first appeared in *Cassell's New Universal Cookery Book* by Lizzie Heritage (1894). As Hydropathic Pudding did not have a mouth-watering effect on people, the name was changed to Summer Pudding about 1904 when Miss E. S. Poynter, a missionary in India, used this name in her book *Cooking in India*.

ROBBIE BROOKS

INGREDIENTS

800 gm raspberries
75 gm castor sugar

150 gm blackberries
8-10 slices of good quality white bread
with no large holes (crusts cut off)

METHOD

Lightly grease a 17 cm pudding bowl. Line it with plastic wrap, leaving enough overhanging the edges of the basin to cover the pudding. Put all the berries and the sugar into a saucepan and heat gently for 2-3 minutes. Leave the berries in the pan to cool.

Cut one slice of bread round so it fits in the bottom of the basin. Fit other pieces of bread around the inside surface of the basin cutting triangular pieces off each side of each slice so they fit together (wider at the top & narrower at the bottom) so they line the entire surface. Make sure there are no gaps for the juice to leak through.

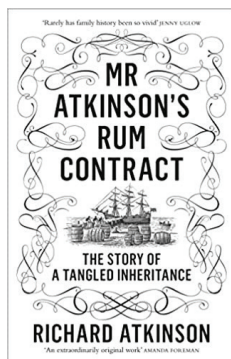
Spoon the cooled berries into the bread lined basin reserving as much juice as possible. Cover the pudding with the overhanging plastic wrap then place a plate and weight (>3 kg) on top ensuring the plate presses evenly on the fruit.

Refrigerate overnight so the juices will soak into the bread. When ready to serve, remove the weight and plate, open the plastic wrap, place a serving plate on top of the basin and invert. Remove the basin (a warm cloth wrapped around the outside of the basin may help the release).

Pour some of the remaining juice over the pudding. Decorate the top with berries and mint. Dust with icing sugar. Serve with ice cream, cream, or yoghurt.



BOOK REVIEWS



MR. ATKINSON'S RUM CONTRACT

THE STORY OF A TANGLED INHERITANCE

Imagine that you are researching your family history and come upon a forebear who not only carries your name but was a pillar of late 18th century commerce in London - a partner in a very profitable shipping company, an alderman of the city

and Member of Parliament. Basking in the reflected glow of his success you then discover that not only did he own ships which transported slaves to Jamaica but owned plantations there!

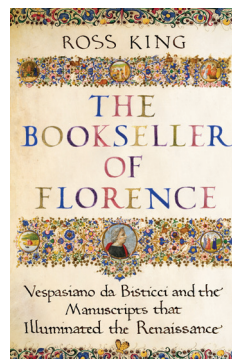
In the first half of the book the author, Richard Atkinson traces his family history from a farm in Cumberland to prosperity in London and later in Newcastle. His main focus is Richard Atkinson (1739 to 1785) a clever but flawed man who went to London with a basic education and little money and acquired a fortune, not always through strictly legal means, but was unlucky in love. He met and fell in love with Lady Anne Lindsay, and though she refused to marry him, was happy for him to be a friend and her financial benefactor - he invested a small sum and made her a substantial fortune.

Richard's story is told against the background of the American War of Independence - his ships carried British troops and supplies as well as supplying rum from Jamaica a colony with which he was closely connected; though the suspicion of underhand dealing would haunt his reputation and his role as the government's shipping agent attracted hostile attention. Richard was also involved in trade with the East, his ship the 'Bessborough' held one of the East India Company's licences to carry silk, tea, and porcelain back from Canton - including on one voyage a set of armorial plates for both Richard Atkinson and for the captain of the 'Bessborough', Alexander Montgomerie. As a Member of Parliament Richard was also present at critical junctures in English Parliamentary history - the Reform Bill which would abolish rotten boroughs and enfranchise growing industrial towns such as Manchester as well as the growing movement to end the slave trade.

Richard's premature death led to generations of lawsuits as he based his generous bequests to his nephews and nieces, and more controversially to Lady Anne and her sister, on future profits from his Jamaican estates. This leads us into the second half of the book - the brutal running of Richard's estates and the mishandling of his trading company by his nephews. The slave revolts in Jamaica and nearby islands (Toussaint L'Ouverture makes an appearance) and the battle to pass the laws abolishing slavery in the British Parliament form the background to the end of the Atkinson saga in Jamaica.

DENISE FARMERY

Atkinson, Richard *MR. ATKINSON'S RUM CONTRACT The Story of a Tangled Inheritance*, 4th Estate, 2020



THE BOOKSELLER OF FLORENCE

In this totally absorbing book the 15th century history of manuscript production and book printing in Italy goes hand in hand with daily life in Renaissance Florence, told through the life of the bookseller Vespasiano.

This is a period when the philosophies of Plato, Aristotle and Pliny were being debated by scholars with what

remained of their works (thousands having been destroyed in the destruction of Constantinople in 1453) being reproduced in relatively large numbers. Many of these manuscripts came from Vespasiano's shop where he was known for the quality of his bindings; in a city of scholars, he was also an expert in ancient manuscripts (and the finding of them!). At the height of his powers he was producing lavish manuscripts of the classics written in Latin with pen and ink and decorated in gold and silver for wealthy and learned clients. These included the Medici, popes, scholars in England and princes - including King Alfonso of Naples.

The production of the manuscripts is told in detail, from the preparing of the parchment and paper (which super-ceded parchment in the later 15th century) and the sourcing of pigments for the paints to the styles of writing and the names of the scribes and of the illuminators who decorated the capital letters. Map production was another of Vespasiano's specialities.

During the 15th century millions of manuscripts were produced across Western Europe, the majority in Italy, but change was already on its way from Germany where a goldsmith, Johannes Gutenberg began impressing paper with metallic letters transforming books from script to print. By 1470 printing presses had come to Rome, Naples, Venice, and Bologna but Florence showed a reluctance to embrace this new technology and was without one until 1476. In that year Fra Domenico, the Dominican friar in charge of the convent of San Jacopo di Ripoli, decided to add a printing press to the convent's business enterprises. Printing was an expensive business with the large number of workers needed for a task that required patience, concentration, and manual dexterity - a perfect occupation for the nuns who had previously worked as scribes and illuminators.

Set against a vivid background of wars between states and against the Ottoman Empire this book is a must for lovers of the written word and/or Italian history.

DENISE FARMERY

KING, Ross, *Vespasiano da Bisticci and the Manuscripts that Illuminated the Renaissance*, Chatto and Windus, 2021

CERAMICS

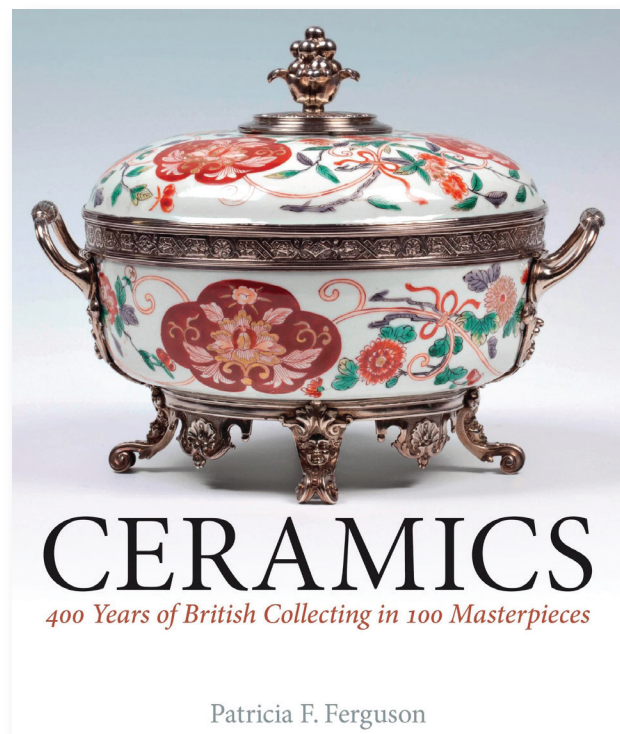
This visually beautiful book is a joy to browse – every second page has a full colour image of one of the one hundred objects described.

The sub-title sums up the subject: *400 years of British collecting in 100 masterpieces*, and it is as much a history of collecting as it is a history of the various pieces of ceramic wares showcased.

The author starts from the premise that the ceramics in our homes tell people who we are as individuals, just as we often think of the role books play in our lives. All these objects have been in homes, in fact many still are, homes that are now in the custodianship of the English National Trust. Given that it is the how and the why of collecting that particularly interests the author, it is not surprising that the ceramics presented are diverse in their country of origin and date of production, and each illustrates a different aspect of ceramic history, such as its material, decorative technique, style or manufactory.

The one hundred objects have been chosen to represent the types of ceramics found in the historic houses of the English aristocracy and gentry over four centuries. As well as illustrating and identifying each object, its historical significance in a wider context is explored – how it was traditionally used in its culture of origin, how that may have been adapted for another culture, and how the use and the appreciation of it may have changed over the centuries. For some of the pieces this can be examined through a knowledge of who bought it, why, and where, and when, using records found in country house archives, including inventories, wills, auction records, watercolours, and paintings.

What particularly interests me about this book are the parallels between many of its pieces and ceramic objects in TJC. The blanc-de Chine porcelain *figure of Guanyin* [A0644], the Chinese goddess of mercy, circa 1865-70, is the same size as one of several at Saltram in Devon, circa 1640-90, although this Saltram figure holds a baby boy. The goddess is sometimes worshipped as the 'Giver of Children' however such figures enjoyed demand in Europe as Madonnas. They are recorded as arriving in London in 1699, although the earliest reference to the Dehua figure at Saltram is an inventory dated 1894. Objects associated with religious observance and ancestor veneration were commonly made at Dehua, including a pair of incense burners at Belton House, Lincolnshire, which were repurposed in England as dessert serving dishes.



There is also a polychrome Bow *figure of the actor Henry Woodward* as 'The Fine Gentleman' [cf A1416], a Meissen *figure of a lady with a pug dog* [cf A1310.2], a Worcester Barr Flight and Barr *bulb or bough pot* [cf A1372] as well as numerous other points of comparison, some large, some small but all interesting in themselves and revealing to readers who appreciate the ceramics held by TJC. I suspect that William Johnston, as a lover of fine porcelain, may well have greatly enjoyed this book.

DOROTHY MORGAN

FERGUSON, Patricia F.: *CERAMICS: 400 years of British collecting in 100 masterpieces*. Philip Wilson Publishers, London, 2016. ISBN 978 1 78130 043 5

OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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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.



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The generous gift of William Johnston is vulnerable.

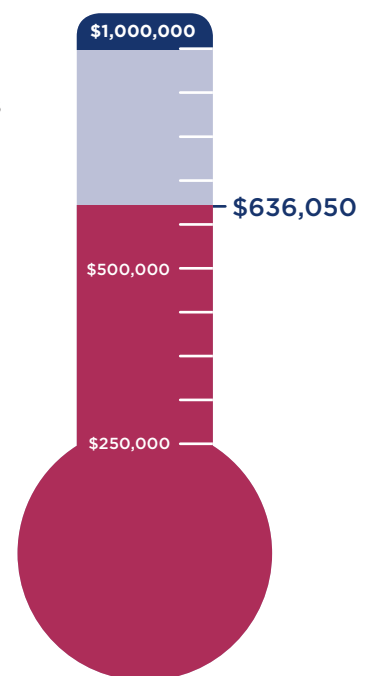
The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

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.



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 THE LETTER


 Market
Lane
Coffee
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 *Cushion (The Cup that started a Collection)*, Dorothy Morgan, Metro Branch from 'The Dressing Room | JAM + JACKET' as seen in *A TOUCH OF CHRISTMAS* as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2021 – 27 February 2022

photograph by adam luttick | luts photography | melbourne, vic

THANKS

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

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

GENERAL DONATIONS

anonymous (13)	Kevin & Pamela Gates	Lady Potter AC
Marjorie May Kingston Charitable Trust	Lesley Gerrish +	Anne Preston-Flint
Teresa and William Allen +	Marg Goodall	Kay Rankin +
Bill Anderson	Patricia Hamilton +	Diane Reidie
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Anderson-Ovenden	Helen Hunwick	Margery Renwick +
Carmela & Roger	Georgia Hutchison +	Geoffrey Richards +
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Wendy Babioulakis	Zara Kimpton OAM +	Prue Roberts
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Peter Bennett	Margaret Leonard	Helen Silvasich
Paulette Bisley +	Rosemary Lloyd	Maree Silver
Mary & David Bourne +	Sue & Rob Logie-Smith +	Anita Simons
Louise Box	Carole & James McCormick +	Lorraine Simmons
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Susie Brookes +	Patricia McKenzie	Emily Sinfield
Patricia Buchanan	Louise Mackinnon +	Judy Sloggett
Jahn Buhrman +	Lyn Maloney +	Marilyn & Charles Smith
Heather Campbell	Heather Mallinson	Pamela Spradbery
Jenny Carty	Rosemary Maxwell	Rosie & Matthew Stipanov +
Margaret Cash	Andrea & John Maynard	Christine Sweeney +
Bronwen Cavallo	Leonie & Greg Moran	Sue Sweetland +
Loreen & John Chambers	Diana Morgan	Ann Sylvester +
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Benedict Davies +	Julie Nicholson & Bernard Crosbie +	Jean Verwey +
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Diana Dougall	Judith O'Neill	Gabrielle Walters
Adrian Dickens +	Russell Oke +	Jane Walters
Gabrielle Eager	Susan Perry	Bernice Weller
Anne Ferguson +	Margaret Picken	Michele Williams +
Annette Fothergill		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.

left | detail showing *possum* from Dorothy's Menagerie by Dorothy Addlem, Bendigo Branch and detail of *Acacia Leprosa "Scarlet Blaze" #2* by Lynne Stone, Metro Branch as seen in 'The Yellow Room | STARS OF WONDER' as seen in *A TOUCH OF CHRISTMAS* as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2021 – 27 February 2022
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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Dr Graeme L Blackman AO FTSE FAICD
Chancellor, University of Divinity
Chairman, Leading Age Services Australia

Mr Geoffrey Edwards
Consultant and Curator
Former Director of Geelong Art Gallery

Ms Judy Williams
Head of Foundation and Fundraising NGV (2004–2014)

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Tom Hazell AO (1992–2017)
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Peter Watts AM (2008–2020)

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Mr William (Bill) Brown (2016)
Mr Andrew Dixon (2008)
Mrs Robyn Ives (2017)
Mrs Dorothy Morgan (2019)
Mr Robert Thomson (2016)

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THE JOHNSTON
COLLECTION

— INCORPORATING —
Fairball exhibition—house
Lectures & Workshops
Shop | Reference Library
The Friends | Ambassadors

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Cathy Trinca (President) **Bernard Crosbie**
Bernadette Dennis **Helen Hunwick**
Heather Mallinson **Julie Nicholson**
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CONTACT:

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

FORMER PRESIDENTS, THE FRIENDS

Jill Hobby (1999–2000)
Andrew Dixon (2003–2006)
Sue Logie-Smith, (2006–2008) (2013–2015)
Robert Thomson, (2008–2013)

OPENING DOORS FUNDRAISING COMMITTEE

Lisa Arrowsmith (Chair) **Elizabeth Anderson**
Bernadette Dennis **Anne Hodges**

VOLUNTEER GUIDES

Elizabeth Anderson	Lisa Arrowsmith
Deirdre Basham	Marguerite Bell
Sandra Bowen	Denise Farmery
Sue Flanagan	Charles French
Jan Heale	Anne Hodges (until Nov 2021)
Robyn Ives	Donna Jones
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Rosemary Ramage	Teresa Savage
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Dorothy Morgan | Curatorial & Collection
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Faye Rance | Visitor Services Volunteer

THE JOHNSTON COLLECTION STAFF

Louis Le Vaillant Director | Curator
Kathleen Ashby (until April 2021)
Administration and Communications Manager
Kathryn Pappas (since July 2021)
Administration and Communications Manager
Irene Villis (until November 2021) Visitor Services
Leanne Willson
Visitor Services (until November 2021)
Visitor Experience (Weekday | Wednesday - Thursday)
(from December 2021)
Francesca Carl Visitor Experience
(Weekends | Friday - Sunday) | (from December 2021)
Luke Man Accountant

CONTACT US AT THE JOHNSTON COLLECTION

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(03) 9416 2515
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johnstoncollection.org

FAIRHALL COPY EDITORS

Wendy Babiolakis **Sue Chapman**
Dorothy Morgan

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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left | detail from *mirror frame (Charles and Henrietta, in raised embroidery)* by Penny Wolswinkel, Leongatha Branch, as seen in 'The Blue Room Broderer + Blue'

front cover | detail showing *Voluptuous silk pears!* by Mandy Ginsberg, Metro Branch; *Lemon meringue pie* by Alison Cole, Ballarat Branch, 2020; Summer Pudding by Dorothy Morgan, Metro Branch, Melbourne, 2005

back cover | detail showing *Large Angel (from a pair)*, by Carol Eagle, South Western Branch, 2010

all works are displayed in A TOUCH OF CHRISTMAS as part of our ongoing Summer at The Johnston Collection series being held from 1 December 2021 – 27 February 2022

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



THE JOHNSTON
COLLECTION