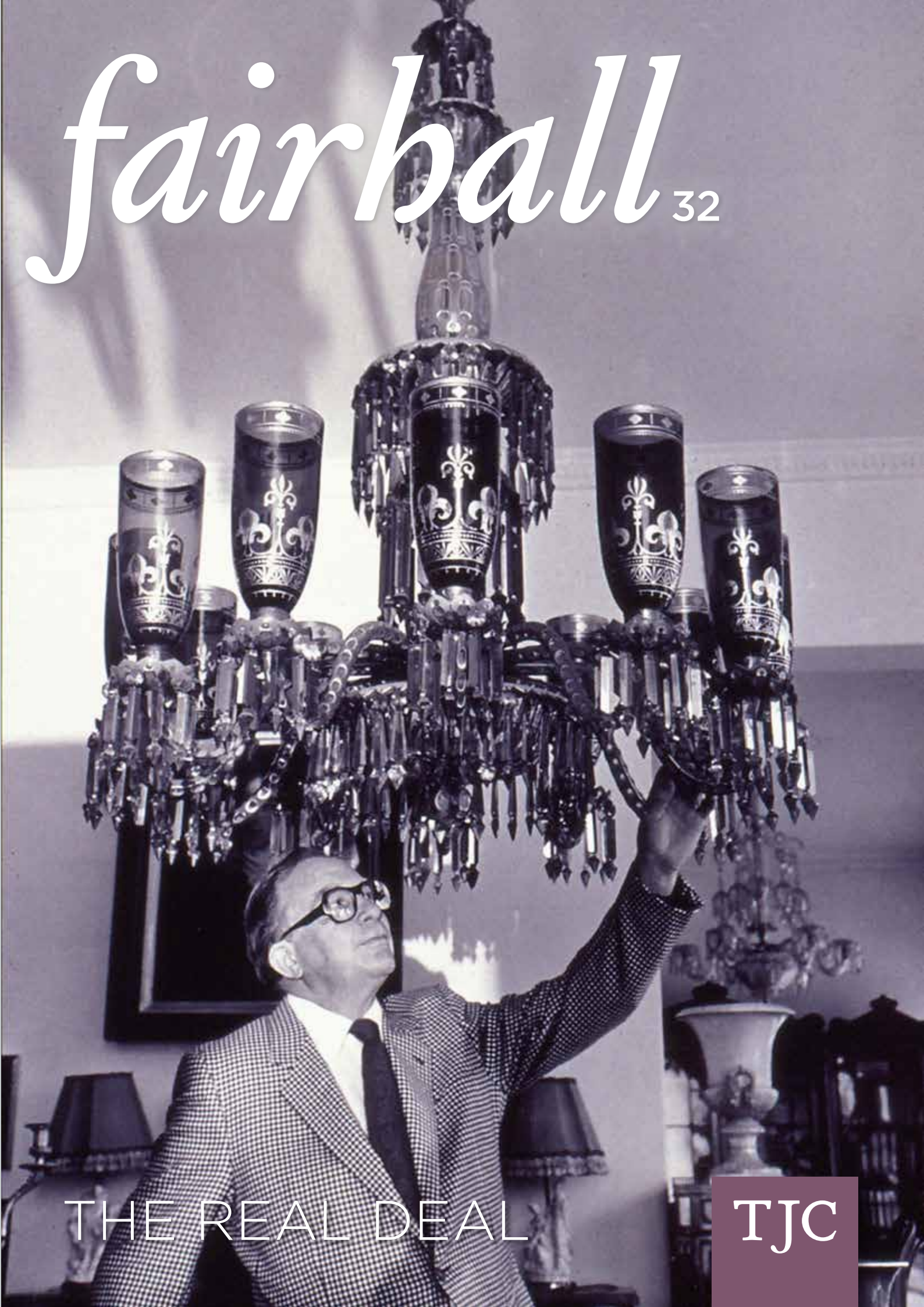




*fairball*₃₂

THE REAL DEAL

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

This annual WILLIAM JOHNSTON: His Residence & Collection exhibition *THE REAL DEAL* looks at, through Johnston's character and his collection, how he sourced and made things attractive for the market and for himself.

William Johnston was a 'dealer, collector, decorator, enthusiast, property investor, landlord, and storyteller'. He had an obvious passion for collecting. Encouraged by his mother, Johnston developed his talent as a dealer that led to a lifetime of buying and selling to an enthusiastic market and creating his own collection. *THE REAL DEAL* creates a whole new insight into Johnston's collection.

We are now welcoming visitors on weekends. We hope you all look forward to meeting our new weekend volunteer guides.

We welcome back our lecture programs in-real-life at TJC. All the speakers will provide a wide range of insights into a variety of fascinating topics. Highlights include Kenneth Park's series *AT HOME: MY HOUSE, MY MUSEUM*; *THE PLATINUM JUBILEE SERIES* that celebrates Queen Elizabeth II's long and glorious reign; and we welcome back Susan Scollay with her *FABRICATING THE WORLD* series. There are so many more and there is something for everyone to learn and be engaged with.

TJC is pleased to be partnering once more with *OPEN HOUSE MELBOURNE* in 2022 for BUILT/UNBUILT. After two years of digital programming for the festival, we cannot wait to welcome visitors who have a passion for good design and the built environment to visit and view *Fairhall*. This will be the first time that we are able to be open for the whole weekend of events as part of the *OPEN HOUSE MELBOURNE* program.

In-real-life and new events are back with The Friends. The Friends First Friday Book Club has a captivating selection of publications to discuss and debate. And there is a compelling selection of visits to fascinating gardens, galleries and special events to attend. We hope you enjoy them all.

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!



WISH FULFILMENT: A VISION REALISED

On 19 March 2022, TJC opened its doors for the first time to visitors on weekends. Every weekend.

This marks the fulfilment of the original vision that William Johnston had dreamed of in the early 1970s.

Johnston had a vision for his East Melbourne townhouse, *Fairhall*, as an exhibition house to display his remarkable collection of 18th century English antiques. Johnston declared that his museum “shall be open for public inspection at least on Saturdays and Sundays of each week throughout the year and at such additional other times, from time to time.”

CEO, Louis Le Vaillant says, “Johnston dreamt that on weekends visitors would be able to knock on the front door of his house and be welcomed into the wonderful world of his collection that he had assembled over the last four decades of his life.”

TJC opened to the public for the first time in November 1990 but could not open to visitors consistent with Johnston’s original intention. Due to a strict Planning Permit the museum could only open on weekdays. Now after long and exhaustive discussions with residents and working closely with the City of Melbourne, TJC will enjoy expanded opening hours and be more accessible to locals as well as visitors to Melbourne than at any time during its first thirty remarkable years.

Opening on weekends will usher in a whole new era for TJC. It will be a real shift in how we operate and how and who can come to see the collection.

William Johnston had an aversion to conventional museum displays and so conceived the idea of an independent exhibition-house museum decorated to complement his personal collection in *Fairhall*, a classified early Victorian townhouse in East Melbourne. *Fairhall* is decorated substantially as it was at the time Johnston lived there, and its interior echoes the decorative style and aesthetic qualities of the English 18th century, as well as that of the classical tastes of mid-20th century London and cosmopolitan Melbourne.

For over 30 years, *Fairhall* has presented a unique opportunity in Australia to experience fine objects from the English 18th and early 19th centuries in elegant interiors that demonstrate the role of fine and decorative arts.

One hundred years ago, William Johnston was given a delicate Minton porcelain teacup by his grandmother. With this gift, a young boy’s appreciation for beautiful objects was born and nurtured his subsequent passion for collecting antiques. Now, at last, William Johnston’s gift to the people of Victoria, and his wish that his extensive collection be displayed for public enjoyment will be accessible, as never before, on the weekends that he longed for.

above | detail showing the mantelpiece from ‘The Green Drawing Room’ as seen in *THE REAL DEAL* as part of our ongoing **WILLIAM JOHNSTON: His Residence & Collection** series being held from 16 March 2022 - 11 September 2022



THE REAL DEAL

WILLIAM JOHNSTON: HIS RESIDENCE & COLLECTION

William Johnston was a ‘dealer, collector, decorator, property investor, landlord, and story-teller’.

From an early age, William Johnston had a natural ability to pick out ‘good pieces’ from auction houses and homes he visited in Melbourne. He had an obvious passion for collecting and decorating. Encouraged by his mother, he developed his talent as a dealer that led to a lifetime of buying and selling to an enthusiastic market and creating his own interiors and a nascent personal collection.

Through his motivation as a dealer and trader; through the character of his bequest collection; how he sourced and made things attractive for the market and for himself, we can begin to assess works that are the real deal, and those that are not.

It can be said that there are three distinct periods in William Johnston’s life as a decorator and antique dealer. The early period in Melbourne before he left for England in 1947; a middle period of sourcing and exporting objects from England to Melbourne; and the late period lived between Melbourne and England from 1971 when he became a retailer and opened his first and only shop-front, Kent Antiques, in Armadale.

The early period is best exemplified with an item colloquially known as Mrs. Johnston’s bookcase. We know something of its provenance as it was one of his mother’s purchases and he kept it throughout his life. The *secretaire-bookcase* (A0003), shows that Mary Louisa, née Friedrichs, known as Louise, (1880-1956) had an eye for the right piece.

Former Director, Nina Stanton, in chronicling the history of William Johnston and his family was able to record that, “Louise too, enjoyed the thrill of the chase and was often amongst the bidders at Allen’s [S.M. Allen & Son, Auctioneers, in Glenhuntly Road, Elsternwick]. Her son’s untrained but natural ability to pick out a good piece, and his obvious passion for collecting, no doubt resonated with her memories of Stanford House [where she worked in service]. She could see where all this buying might lead, and she was keen to join in. She had been dealing from home for many years, and other dealers recognised her as one of their own.

A new life in London after 1947 led William Johnston to a post-World War II bonanza of stock offering opportunity to exploit. Early in this middle period part of his career as a Greenwich-based dealer, trader, and exporter, Johnston sourced some of the most significant objects, that had genuine provenance, and are still in the Collection.

It did not take Johnston long to find his way around the antique trade in England and soon he was buying stock from every imaginable source: from the prestigious London auction houses of Christie’s, Sotheby’s, and Phillips; and even expensive dealers such as Mallet’s; to local second-hand dealers, and down to totters (barrowmen) and rag-a-bones.

One of the grand country houses where Johnston did buy several pieces was Kimbolton Castle in Cambridgeshire; the seat of the Earls and Dukes of Manchester for nearly 350 years. The 10th Duke of Manchester sold all its contents, starting on ‘18 July 1949, and Three Following Days’. Johnston bought two family portraits: one a *portrait of Edward Lord Montagu* (1562-1642) attributed to Robert Peake, in 1601 (A0951); the other a *portrait of Lady Elizabeth Pelham* (Countess of Suffolk, circa 1650-1723) painted by Mary Beale in 1683 (A0954). A recent review of the sale remarked that the contents of Kimbolton Castle sold for ‘fabulously low’ prices ~ a good buy for Johnston.

Around the same time in 1949, Johnston attended the ‘Violet Lucy Emily Beaumont Estate Sale’ and purchased a *pair of portraits (of members of the Beaumont family)* by the notable portrait painter Joseph Highmore (A0973, A0974). The London auction house Christies held a further sale of Violet, Lady Beaumont’s possessions, and Johnston went on to acquire the ‘Beaumont’ bookcase (A0001) in 1950.

These four works formed the core of Johnston’s personal, or promotional, collection. Unlike many other purchases they remained with him up until his death. They evidence the fact that Johnston was buying top quality pieces in the very earliest days of his career and provide a framework that validated all the other items that passed through his trade, and enhanced his unerring eye to produce good profits.

THE REAL DEAL

By his mid-thirties Johnston had found a way of working for himself, doing something he loved as a dealer, trader, and exporter. Based in England he could be assured of an almost unlimited supply of stock for his new business: shipping out antiques from London for sale by auction in Melbourne. This model worked spectacularly well, and his mother acted as an agent at the auction sales.

left | Kent Antiques “provided a huge space for display downstairs, and upstairs Johnston kept his spare parts and pieces of furniture undergoing restoration. Boxes containing hundreds of doorknobs and drawer handles, and countless buckets of chandelier parts intermingled with de-constructed furniture, all in organised chaos.”

However, over time new stock needed to be sourced. As early as 1956, Johnston was in Tunisia where he purchased stock including the Venetian Blackamoor *mirror console, card table, and stool*, circa 1820 (A0018, A0035, A0061, A0581) which reputedly came from the Palace of the Bey of Tunis (now the Bardo Museum) perhaps just before the monarchy was abolished in 1957.

Johnston was certainly in Egypt by 1963. At Pontremoli, one of downtown Cairo's smartest department stores, he sourced the Rococo *Bureau plat*, circa 1745-49 (A0029) on which it has been imagined that King Farouk I of Egypt signed his abdication in 1952. The ormolu mounts carry a hallmark of the 'C couronné' (crowned C mark) a small distinctive letter stamp which indicates the payment of a tax on bronze, levied by Louis XV, had been paid and that the *Bureau plat* is true and contemporaneous to the period between 1745 and 1749 that it was made and represents.

Johnston turned to India and, after England, it became his favourite country as a worthwhile source of antiques. In 1965, Johnston heard that the Maharaja of Tagore was dispersing the contents from one of his palaces and had pieces on the market. Johnston went to Kolkata to buy. At the Maharaja's Palace Johnston was ushered into a huge room hung with nine chandeliers. He was then taken into another room to see the furniture being sold and removed.

The large F & C Osler (estab. 1807, closed 1965) English *chandelier*, circa 1830 (A1072) was reputedly one of the pieces acquired from the Maharaja of Tagore. He also purchased other items including a *pair of wine coolers*, (A1042) marked for 1834 by Edward Barnard & Sons (English, estab. 1829, closed 1910) which are also marked with the engraved Indian armorial crest of the Maharaja of Tagore and his motto 'Heavens Light Our Guide' when he was appointed to "The Order of the Star of India".

Possibly also from the collection of the Maharaja of Tagore is a set of eight Indian *Company paintings*, circa 1830-1835 (A0955) that Johnston treated casually. He stored them unframed and loosely in the drawers of the 'Farouk' *Bureau plat*. Johnston used the *Bureau plat* as his desk at Kent Antiques where it was constantly piled with his work papers. Occasionally, Johnston was seen sitting on it, telling one concerned customer, 'It's mine. And I'll sit on it if I want to. Unfeeling to the dismay of collectors who remarked on the disrespect shown by Johnston to the venerable desk. In a similar manner, clientele were less than impressed that Johnston could flaunt a casual disregard to this rare set of watercolours.

Other significant purchases Johnston made in India were copious suites and sticks of Neoclassical drawing room furniture including a *pair of Throne chairs* (A0861) and a salon suite, consisting of four settees and eleven *fauteuil chairs* (A0860). These were once in the grand reception rooms of Government House, Calcutta. Although French in design, many of these pieces were commissioned and made in India to match some existing English-made furniture already in Government House, Calcutta. The latter is now referred to as the 'Calcutta suite' and all can be authenticated, as each piece is stamped "G H C" relating to the inventory of the House contents.

Johnston would continue to visit India for the rest of his life,

usually on his way to London, and often via Paris where he would acquire more goods and have them flown on to London and back to Melbourne.

IN AUSTRALIA AND MELBOURNE

Johnston returned to Melbourne and to live in *Fairhall* in 1971.

In Melbourne, Fairhall remains the key object that defines much about Johnston and his motivations. As a building Fairhall has been extended, reworked, renovated, and recreated regularly since it was built in 1860. By the time William Johnston acquired it in 1952 it was double-fronted, having been extended from a single-front in 1870. 'Fairhall, Johnston's first property purchase is an example of how he could transform an object with the simple tweaking of some of its details.' The original owners had named it Cadzow. When Johnston bought it, "he changed its name to the more euphonious Fairhall, just as if it were a piece of furniture." Then, with a few relatively simple changes to the windows he turned it from a Victorian house to appearing like a Georgian one. As it has been said, "In spite of its lack of authenticity ... Johnston had a knack of making things look right even if, historically, they were not."

Melbourne would occasionally provide some finds with distinguished provenance for Johnston to work with and demonstrate his discrimination and collecting prowess.

An unusual acquisition for Johnston in his 'English collection' was a pair of Russian ormolu and malachite *candelabra*, circa 1810 (A0191) purchased by Ahmed Moussa Abo el Maaty from the collection of Lady Monahan at McCann's Auctions in 1982. Lady Monahan, wife of Sir Robert Vincent Monahan QC, along with her husband "lived well". They enjoyed a succession of luxurious and elegant homes at East St Kilda, Heidelberg, Kew, Eaglemont, Toorak and South Yarra and were major collectors over the period 1955-1974.

Earlier Johnston had acquired a double-sided mobile *bookstand* (A0052) from the estate sale of the collection of the newspaper proprietor Sir Keith Murdoch (1885-1952) that was held at 39 Albany Road, Toorak, March 1953. Murdoch was a connoisseur and patron of the arts who had acquired a fine collection of Australian, British and European paintings, prints and drawings alongside a remarkable collection of Chinese ceramics and antique furniture.

Without notable names but of advantageous use for Johnston was *Christ Child being presented to St Simeon*, circa 1635 (A0944) now attributed to Ciro Ferri (1633-1689) in the manner of Pietro da Cortona (1596-1669). It had been brought rolled-up to Melbourne by Dutch immigrants. Johnston purchased it at auction and married the painting with a frame he bought in France. A perfect match that skilfully joined the two items together to add substance and boast that he had an impressive work by an "old master" and display as a showpiece in the Green Drawing Room.

A PROVENANCE OF ONE'S OWN?

Tenaciously evasive, Johnston never divulged much about his family lineage or early life. He left it to others to make their own assumptions far removed from his own humble beginnings. Some

of those inferences were more appealing than the reality. One of the most suitable props to enhance Johnston's personal provenance was the landscape *portrait of Alva House*, circa 1800 (A0975) currently attributed to Jane Nasmyth (1788-1867). Alva House in Stirlingshire was the seat of James Raymond Johnstone (1801-1888). His father John Johnstone (1734-1795) was a corrupt Scottish official of the British East India Company who returned to Stirling having accumulated great wealth to purchase *Alva House (Alva Castle)* and its accompanying estate at the foot of the Ochil Hills. Usually hanging above the mantelpiece, the lower part of the frame is painted 'Alva House, Stirlingshire: the seat of J.R. Johnstone, Esq.', which Johnston allowed visitors to draw their own conclusions that this was, to be sure, his own family's country seat.

THE REAL DEALER

India provided an unlimited and rewarding supply of furniture, objects, and chandeliers which Johnston fully and ably exploited.

One *chandelier* attributed to F & C Osler, circa 1850 (A1071), now installed in The Yellow Room, is often said to be the one Johnston displayed in Kent Antiques (along with a red one, both of which Liberace wanted to buy). The version in Kent Antiques had more arms and is seen on the front cover. The Yellow Room example is reconstituted on a smaller frame with similar (leftover) elements.

This method of reconstituting pieces had partly been driven by the need to work around regulations that could make or break the profit margin of an antique dealer:

The Australian government required that substantial customs duty be paid on furniture, less than one hundred years old, coming into the country. Johnston got around this, devaluing his pieces by removing drawers or doors and packing them separately from their carcasses. He employed a succession of young men to do these menial tasks for him.

One of these young men was Ahmed Moussa Abo el Maaty, whom Johnston had met in Cairo, and who eventually came to live with him in Melbourne, worked for him in Greenwich during his school holidays, 'unscrewing doors from furniture, labelling, polishing and wrapping pieces in brown paper and corrugated cardboard.'

"Johnston had professional restorers working for him as well. Tom Usher was one. Often pieces of furniture would have bits of veneer missing. Johnston would choose pieces of the right thickness from his large store of scraps and Usher would glue them on with the hot glue. According to Usher, Johnston had a real flair for brass work and had boxes full of spare oddments. Often he would buy a piece of furniture with wooden handles and get Usher to replace them with brass handles, and the furniture would be instantly transformed.

Johnston's industriousness in making authentic fakes can especially be evidenced in the oak furniture. He simply utilised pieces of timeworn timber, parts of staircases, panelled rooms, and fragments of old furniture to, at first glance, appear legitimate and acceptable. Within the realm of faking furniture, oak provided an easy and lucrative field with the purpose of selling bogus pieces, given sufficient demand.

One of these is the Mule chest, (A0914) first dated circa 1600. Recent inspections have noted that a piece from that period would not have had a lower drawer, indicating that was probably made circa 1730-circa 1740, or reworked by Johnston.

AFTER LIFE

Many sticks of furniture, and other accumulated detritus, remained in the upstairs workroom of Kent Antiques at the time of Johnston's death in 1986. A *Throne chair* (A0861) can be seen in the tumble of furniture and parts waiting to be worked on and rejuvenated for sale. Johnston's approach to reupholstery has been recorded through this anecdote:

"Mrs. McWhirter, a frequent visitor and someone who was always willing to help out where she could, was once the victim of his inspired innovation when she bought a lovely yellow dress at a jumble sale for ten shillings. Johnston seized upon it to cover some chairs. He often upholstered dining room chairs with the lift out seats himself."

The *Throne chairs* (A0861) and *salon suite* (A0860) were conserved, having been carefully regilded after they were accepted into the Foundation Collection in 1989. Judith Thompson, Inaugural Director, made many of the decisions relating to the treatment of the furniture. Her approach was considered and informed. Thompson replaced Johnston's cheap and often second-hand materials with superb English made and sourced textiles and trims based on authentic 18th century designs.

THE DEALER UNDONE

There is, of course, a sting in this tale of a shrewd dealer. One piece in the collection that did arrive with a receipt of purchase is a Stuart-style *dower or livery cupboard* (A0011) that was sold along with a *chair* (A0155) from Mallet and Son (Mallet's), London, invoiced to a Mr. McBeath in 1933 for the considerable sum of £1,275, and validated at that time as a 17th century oak buffet.

Mallet's was later able to substantiate that the piece was dated Victorian, circa 1870, with perhaps some earlier elements in correspondence from 1994. Lanto Synge of Mallet's replied saying that "I am afraid it is sometimes the case that oak furniture sold in that period [the 1930s] has been re-assessed and many of the pieces considered 17th century have turned out to be Victorian copies. Scholarship has moved on a long way in some fields and of course it is disappointing that your piece is not of the Charles I period." More recently, it has been suggested, that the cupboard is even later, circa 1920s-30s, made to satisfy the demand for fashionable 'Stockbroker Tudor' houses. It is now a genuine fake antique that Johnston bargained on being the real deal. The dealer undone.

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

COFFEE HOUSES

In 18th century England coffee houses played an important part in the social and business lives of the urban population as well as bringing a cultural transformation in society, however their rise in popularity began many decades earlier.

Coffee had been encountered in the Middle East by merchants and travellers, but it seems that it first came to notice at Oxford University around 1650. Coffee became available to the public at Oxford's first coffee house opened in 1652 closely followed by the first London coffee house. This establishment at St. Michael's Alley, Cornhill was owned by Pasquaa Rosee, a Greek or Armenian from Turkey, who was financed by his former employer the Levant Company merchant Daniel Edwards. Harrington's Rota Club met at the "Turk's Head" to debate "matters of politics and philosophy" free to all comers, setting the tone for coffee house conversation well into the 18th century by which time London boasted more coffee houses than any other city in the Western World, except for Constantinople.

North's in London's Cheapside could seat ninety people seated at plain wooden communal tables - private booths and boxes didn't appear until the 1740s - providing a social and democratic space for political and/or literary criticism and debate. Coffee replaced watered down ale though bowls of punch or glasses of spirits were often served alongside. Any male who could read and enjoyed engaging in conversation or debate was welcome in an intellectual sphere where enlightened ideas could spread through different social classes. Women however were largely excluded as coffee houses positioned themselves as a space for men to discuss politics and business - topics not suitable for respectable women.

In the 17th century the first cup of coffee was free with the penny entry fee but by the 18th century the cost had risen with coffee houses being open to anyone who could afford sixpence to buy a coffee which was made in a metal coffee pot. Grounds were put in the pot and the water heated until just before boiling, a sharply shaped spout helped to filter

out the coffee grounds whilst the flat bottom of the pot allowed for sufficient heat absorption. Coffee pots with attached lamps for heating the beverage could also be found. Originally all coffee had come from Arabia but in the 18th century increasing amounts came from Dutch plantations in Ceylon and British owned ones in the West Indies.

Coffee houses attracted different clientele - Child's Coffee House in St Paul's Churchyard was frequented by clergymen and doctors as well as eminent professionals such as Sir Hans Sloane whilst Jonathan's in Change Alley (founded 1680) was the gathering place of stockbrokers who met there after being expelled from the Royal Exchange due their rough manners - prices of stocks and commodities were listed on the walls. Lloyd's Register of Shipping and Lloyd's of London, whilst not connected today, both owe their name and foundation to a 17th century Coffee House owned by Edward Lloyd who by

1691 had established his second Coffee House at 16 Lombard Street where it was frequented by sailors, under-writers, and merchants. As few merchants had their own offices most of the daily business was carried out in the coffee house or at the Royal Exchange. Deals in the shipping industry were conducted, information and gossip exchanged, with Lloyd circulating a printed sheet of all the news he heard. 'Lloyd's News' was the forerunner of 'Lloyd's List', still published today by Lloyd's of London.

Coffee houses were important venues for the reading and distribution of print publications and thus centres of news information. Most provided free pamphlets and newspapers as the entry price covered their costs - *The Spectator* and *The Tatler* (published by Richard Steele and Joseph Addison) were the most widely distributed in the first half of the 18th century. Runners, often young boys, went from coffee house to



above | anonymous, *The Coffee-house Politicians*, London, 1772, etching and engraving on paper, image 150 x 99 mm, collection of The British Museum, London 1868,0808.13254

right | engraved by James Mollison (English, flourished 1837-) printed and published by Jones & Co., (English, flourished 1822-1850), after William Hogarth (English, 1697-1764), *Morning (The Four Times of Day) March 25, 1738*, London, 1833, etching and engraving on paper | plate: 493 x 400 mm (19 7/16 x 15 3/4 in.), inscribed below image with series and object title, followed by "From the Original Picture by Hogarth", and production details: "Engraved by J. Mollison / Jones & Co. Temple of the Muses, Finsbury Square, London", collection of the Metropolitan Museum of Art, New York.91.1.143, gift of Sarah Lazarus, 1891





*Will's Best Coffee Powder at
Manwarings Coffee House in
Falcon Court over against S.^t
Dunstons Church in Fleet Street*



coffee house reporting the latest current events and circulating bulletins of annual sales and auctions, from which origins Sotheby's and Christies auction houses emerged.

Many coffee houses were to be found around Covent Garden where print-men, writers, actors, gentlemen, and artisans could meet socially. The Bedford was held to be pre-eminent for literary discussion, but it was said that "the best company generally go to Tom and Will's coffee houses where there is the best conversation until midnight". Will's was frequented by literary figures such as Henry and John Fielding and Samuel Johnson as well as many artists - Hogarth was a frequent visitor. Theatre productions and performances were discussed in the presence of Garrick, Sheridan and Foote. Tom's was also patronised by these men and eventually it was sub divided into a café for debate, argument and laughter and a quiet room for reading. Chocolate and coffee were both popular at Tom's and there was a large snuff box, formerly owned by Dryden, in the middle of the room - a pinch of snuff being the reward for an argument won.

In contrast Tom and Moll King's market shed 'coffee house' attracted a wide social mix of male customers from Covent Garden traders to members of the aristocracy and whilst ostensibly a coffee shop was in reality a meeting place for prostitutes and their customers. The King's sold coffee, chocolate and tea at a penny a dish as well as brandy, arrack and punch, staying open all night to catch the early morning trade. After Tom's death Moll continued the business appearing many times before the magistrates for keeping a disorderly house, eventually being imprisoned for beating up a

client. Coffee carts could also be found on street corners serving those who needed a quick fix to cure 'head - melancholy' or drunkenness or even to treat gout, scurvy, or smallpox.

By the end of the 18th century coffee houses had almost disappeared from the popular social scene in London due to firstly: the rise of exclusive men's clubs, such as Brook's, White's, and Boodle's, which had their own rules of conduct and high entry fees to protect the privacy of the high standing clientele or meetings of academics and writers. Secondly, the increased demand for tea - the Government fostered trade in tea through the British East India Company and encouraged the establishing of tea houses, which drew clientele from both sexes, to stimulate consumption. At the same time import taxation on coffee increased making it costlier to drink.

Coffee continued to be drunk in the home, the grounds could be purchased, along with tea, from Thomas Twining's shop in The Strand and later from Fortnum and Mason's grocery store. Porcelain coffee pots and cups continued to be purchased by the wealthy. Highly decorated Meissen was imported from the 1730s followed by Sevres whilst Wedgwood produced plain Queen's ware for the kitchen (and middle-classes) and decorated, hand enamelled coffee sets for the drawing room from the 1780s. Silver pots were also popular, a bead decorated design was made by Hester Bateman in the 1780s whilst pots with neoclassical designs were produced by Robert and David Hennell of London in the next decade. Although it would be not until the 21st century that coffee culture would return.

DENISE FARMERY

left | *Trade Card (Will's Best Coffee Powder at Manwarings Coffee House in Falcon Court over against St Dunstands Church in Fleet Street)*, London, circa 1700, coloured engraving on paper, Collection of Bodleian Library, University of Oxford: John Johnson Collection: Douce adds. 138 (84) | Lebrecht Music & Arts / Alamy Stock Photo

above | anonymous, *Interior of a London Coffee-house*, circa 1690-1700, drawing on paper | 147 x 220 mm, inscribed (falsely): "A.S.1668". There are various notices on the wall, one of which advertises: "Heare is / Right Irish / Usquebah", collection of The British Museum, London, 1931,0613.2, donated by RY Ames, 1931



IN SEARCH OF THE FINE LADY FOR THE FINE GENTLEMAN

Following the successful acquisition of a Bow porcelain factory figure of Henry Woodward in his role as the *Fine Gentleman* (A1416) in 2018, TJC started the search for a significant object to mark the milestone of ‘The Friends @ 20’.

So began the quest and patient wait for a figure of Kitty Clive to pair with a figure of Henry Woodward in TJC’s Permanent Collection. After nearly a five-year interlude, serendipitously a Kitty Clive appeared in early 2022.

ON KITTY CLIVE: COMIC ACTRESS, SINGER, AND WRITER

Singing powered her ascent and, for twenty years, was foundational to her success as she came to dominate spoken as well as musical comedy. Her protean powers transfixed audiences, whether in low-style productions or in works by masters like Purcell, Shakespeare, and Dryden. Celebrities such as Handel and Henry Fielding wrote vehicles for her.

Clive’s career was unique ... her musical voice helped her to become the champion of British song, of patriotism, and of propriety.

At the age of 17, Catherine (Kitty) (née Raftor) Clive, (circa 5 November 1711 – 6 December 1785) was discovered by the theatre community when overheard singing as she cleaned the front steps of a house near a tavern that actors and playwrights patronised.

She joined a company at Drury Lane and her first role was as the page boy Immenea in Nathaniel Lee’s tragedy *Mithridates, King of Pontus*. Throughout the 1730s she played further roles with success, becoming Drury Lane’s leading comedy actress.

Around 1732, Kitty Raftor married George Clive (1720–1779), a barrister and relative of Robert Clive, 1st Baron Clive [also known as Clive of India]. The marriage was unsuccessful. They separated, by mutual consent, although they never divorced.

Clive built a substantial career as an actress, with a penchant for comedy, and sometimes song. On 15 April 1740 she appeared as ‘Mrs Riot, the Fine Lady’ in David Garrick’s first successful play, *Lethe; or Aesop in the Shades*. This role was recorded in portraits, engravings, and porcelain.

She would occasionally sing on stage, notably when portraying Emma and Venus in the world première of Thomas Arne’s masque *Alfred* in 1740. A soprano, she sang parts for her friend George Frideric Handel, creating the role of Delilah in his 1743 oratorio *Samson*. In 1748 she became one of the original members of David Garrick’s company.

Clive rose to become economically independent as one of the best paid actresses of her time, perhaps more than many male performers, who were traditionally paid more than their female counterparts. She railed against the public’s habit of associating actors with beggars and prostitutes. Her good



above | engraving by Charles Mosley (English, circa 1720 – circa 1756) taken from a drawing by Thomas Worlidge (English, 1700–1766), *Kitty Clive as The Fine Lady in Lethe*, [London] published 1750, etching on paper | 425 x 336 mm, collection of the Victoria and Albert Museum, London (S.5169–2009), from the Harry Beard Collection (F.159–13)

left | after a painting of 1750 by Peter Van Bleeck (Dutch, circa 1695 – 1764), after an engraving published in 1750 by Charles Mosley (English, circa 1720 – circa 1756), taken from a drawing by Thomas Worlidge (English, 1700 – 1766, manufactured by Bow porcelain factory (estab. circa 1747, closed 1776), figure of Kitty Clive as ‘the Fine Lady’, London, circa 1750, porcelain (soft paste), clear glaze | 254 x 110 mm, The Johnston Collection (A1496),

purchased with significant funds provided by The Nina Stanton 18th Century Porcelain Bequest, 2022 | purchased with donations as part of The Friends @ 20 Kitty Clive fund

and from contributions from Peter Abbott, Leanne Boromeo, Maggie Cash, Loreen & John Chambers, Susan Cherry, Bernadette Dennis, Christine Dennis, Kay Dermody, Adrian Dickens, Dr. Sharron Dickman, Gabrielle Eager, Sue Flanagan, Annette Fothergill, Wendy Heatley, Helen Hunwick, Georgia Hutchison, Margaret Isom, Robyn Ives, Fay D Jones, Bernard Katz, Anne Kilpatrick, Michael Kirwan, Heather Mallinson, Patricia McKendrick, Jane Morris, Julie Ann Nicholson, Ros O’Neill, Elizabeth Perini, Helen Silvasich, Barbara Summerbell, Chris Symons, Louise Tierney, Marjorie Todd, Catherine Trinca, and Roslyn Wells.



standing with the public helped to strengthen the reputation of actresses in general, who were often looked down on as morally lax.

Her earning power and fame came into play as an open supporter of actors' rights, notably in a 1744 pamphlet, *The Case of Mrs. Clive*, where she publicly shamed theatre managers Christopher Rich and Charles Fleetwood for conspiring to pay actors less than their due.

Clive tried her hand at writing farces with some success. Her several satirical sketches with feminist undertones included *The Rehearsal, or Boys in Petticoats* (1750); *Every Woman in her Humour* (1760); and *Sketches of a Fine Lady's Return from a Rout* (1763). In these she used humour to criticise the challenges that female performers and playwrights faced.

She remained with Garrick's company for twenty-two years and did her last performance on 24 April 1769 – *The Wonder and Lethe*. Her career on stage had by then spanned over forty years.

She retired in 1769 to a villa in Twickenham, which had been a gift from her friend Horace Walpole, naming it 'Clive's Den'. It later came to be known as Little Strawberry Hill. There she lived until her death on 6 December 1785. She was buried in St Mary's Church, Twickenham where there is a memorial to her in the north-east corner of the church inscribed with a poem by Horace Walpole that praises her generosity.

ON ENGLISH PORCELAIN AND THE FIGURE OF KITTY CLIVE

The *figure of Kitty Clive* shows the achievements of London's Bow porcelain factory's soft-paste porcelain body. It is a major triumph in large-scale modelling and production of early English porcelain. It also represents a key example of Bow's interpretation of a noteworthy popular theatrical figure.

The Bow porcelain factory (active circa 1747–64, closed 1776) was a commercial rival of the Chelsea porcelain factory in the manufacture of early soft-paste porcelain in England. Originally located near Bow by 1749 it had however relocated to 'New Canton', sited east of the river Lea, still in London.

Influences on English porcelain production come from a variety of sources, initially from the Chinese *blanc de Chine* – pure white objects which illustrate the perfection or imperfection of the porcelain body.

English porcelain factories made many figures after well-known actors and actresses. Porcelain figures depicting celebrities were novelties geared to the popular market hence the companion piece the figure of *Henry Woodward as 'The Fine Gentleman'* (A1416).

The Bow *figure of Kitty Clive* is based on the part of the 'Fine Lady' when *Lethe* was revived at Drury Lane around 1748-9. Clive had previously played the role of the 'Fine Lady' in David Garrick's popular farce *Lethe*; or *Aesop in the Shades* in its first production in 1740.

So famous was she in this role, Clive was recorded in this role in a portrait of Kitty Clive as Mrs Riot, the Fine Lady: Lethe; or Aesop in the Shades, by Peter Van Bleeck; in a drawing by Thomas Worlidge of Kitty Clive as The Fine Lady in Lethe; and even a printed watch-paper after an engraving by Charles Mosley.

The *figure of Kitty Clive* is moulded in soft-paste porcelain using Bow's second patent. A patent to make this was granted to the proprietor, Thomas Frye in 1749. The patent stipulated the inclusion of pipe clay and calcined bones to the porcelaneous body. Pipe clay is fine white clay used to make fine earthenwares and calcined bones are animal bones that have been subjected to severe heat, so they can be crushed to a powder and mixed with the clay. As well as the intended purpose of whitening the body, the calcined bone also created a stronger more durable body from the kiln.

The *figure of Kitty Clive* is sculpted in three-quarters to right looking to left, stepping cautiously, wearing a full panniered dress with a separate bodice, her right hand catching the fabric of her dress, stood on a flat square base. She has a fur-trimmed muff on her right arm and a King Charles Spaniel lapdog is just visible, being carried in her left hand buoyed on the pannier of her skirt.

These theatrical figures were probably intended to be displayed on wall brackets or larger pieces of furniture in domestic interiors. Advertisements placed by the Bow porcelain factory, where this one was made, mention their use on 'Mantel-pieces' and ladies' dressing tables.

Porcelain figures were also set out on dining tables during the dessert course of grand dinners, but there is no firm evidence that English theatrical figures were used in this way. Both the *figure of Kitty Clive* and a companion piece of the actor Henry Woodward are frontally posed, so they were probably displayed against a wall.

ON PROVENANCE

That the *figure of Kitty Clive* was formerly in the private collection of American collectors and dealers the late Dr. Wynn A. Sayman (1926-2015) and Dr. Elizabeth F. Sayman (1929-2021) adds to its international significance.

Wynn and Elizabeth Sayman were well-respected physicians, as well as English ceramics collectors. He was a surgeon; she was an advocate for women's health and preventative cancer screening. In 1980, they began Wynn A. Sayman Antiques specialising in 18th century English ceramics and travelled across America to antique shows to promote the business. The name became well known in ceramics circles as a guarantee of quality and connoisseurship.

Their collection was sold in a major auction *Property from the Collection of Wynn A. and Elizabeth F. Sayman* held at the Stair Galleries New York on 19 January 2022.

ON NINA STANTON

The acquisition of the *figure of Kitty Clive* was supported by significant funds from The Nina Stanton 18th century Porcelain Bequest Fund.

Janeen (Nina) Stanton (1948-2009) developed her interest in porcelain in her time as Director, The Johnston Collection (2000-2008). Her nascent interest and subsequent passion for porcelain was the impetus for Ms. Stanton leaving a significant endowment to fund the further acquisition of [English] 18th century porcelain to the Permanent Collection of TJC.

In extracts from her posthumous publication *A TEAR IN THE GLASS: A Life in Objects* Ms. Stanton described her sense and sensibilities around porcelain as an historical, technical, narrative, and expressive medium. It was a passion that Stanton wanted others to share with the establishment of her bequest.

She was able to highlight that 'Soft-paste porcelain was produced in France in the late 17th century, but it was English factories such as Chelsea and Bow in London which produced some of the most desirable and widely exotic pieces for aristocratic dessert tables.

She continued to say, 'I love the creamy touch and sensuous feel of soft-paste porcelain, the artificial porcelain body produced by English factories such as those in Bow and Chelsea in the 1740s.

She knew of its limitations as a medium. 'Soft-paste porcelain looks beautiful and makes you want to pick it up and feel its body, it is not good under heat. During the firing process it can slump in the kiln or cracks can form in the body of the porcelain ... Soft-paste porcelain does not model crisply like hard-paste porcelain, it can sometimes even slump in the kiln ... The composition of low-fired soft-paste porcelain exposed to the vagaries of the kiln meant it sometimes collapsed. Its edges were never as hard as those of hard-paste porcelain.

She noted that 'Eighteenth century soft-paste porcelain is highly desirable and fine pieces beyond the reach of most collectors ...

Thanks to Nina Stanton's considerable bequest, The Friends, and individuals, TJC was able to continue supporting the acquisition of exceptional pieces to the Permanent Collection.

above (right) | after a painting of 1750 by Peter Van Bleeck (Dutch, circa 1695 - 1764), after an engraving published in 1750 by Charles Mosley (English, circa 1720 - circa 1756), taken from a drawing by Thomas Worlidge (English, 1700 - 1766), manufactured by Bow porcelain factory (estab. circa 1747, closed 1776), *figure of Kitty Clive as 'the Fine Lady'*, London, circa 1750, porcelain (soft paste), clear glaze | 254 x 110 mm, The Johnston Collection (A1496)

purchased with significant funds provided by The Nina Stanton 18th Century Porcelain Bequest, 2022 | purchased with donations as part of The Friends @ 20 Kitty Clive fund and from contributions from Peter Abbott, Leanne Boromeo, Maggie Cash, Loreen & John Chambers, Susan Cherry, Bernadette Dennis, Christine Dennis, Kay Dermody, Adrian Dickens, Dr. Sharron Dickman, Gabrielle Eager, Sue Flanagan, Annette Fothergill, Wendy Heatley, Helen Hunwick, Georgia Hutchison, Margaret Isom, Robyn Ives, Fay D Jones, Bernard Katz, Anne Kilpatrick, Michael Kirwan, Heather Mallinson, Patricia McKendrick, Jane Morris, Julie Ann Nicholson, Ros O'Neill, Elizabeth Perini, Helen Silvasich, Barbara Summerbell, Chris Symons, Louise Tierney, Marjorie Todd, Catherine Trinca, and Roslyn Wells.

ROYAL CONNECTIONS

TJC now boasts a substantial collection of porcelain armorial wares.

This discrete collection-within-a-collection was recently added to with two rare Barr, Flight & Barr (Worcester) porcelain armorial monogrammed *plates* from 'The George III service' made between 1807 and 1813.

Porcelain and Staffordshire pottery were collecting interests of William Johnston. While he seemed to gravitate towards porcelain pieces that are highly decorated with floral patterns, pottery and porcelain figurines, there were a few representations of armorial wares in Johnston's personal collection. These included two examples of Chinese export porcelain, an 'Arms of Liberty' *teabowl and saucer* that depicts politician John Wilkes (1727-1797) and Lord Mansfield (A0364, A0637) and a French Samson, Edmé et Cie *coffee can* circa 1840-1845 that has a coat of arms of the Howard family (Duke of Norfolk) proudly emblazoned with the motto *SOLA VIRTUS INVICTA* (Virtue alone is invincible) (A0586).

Gradually a discrete, now sizeable, collection of armorial wares, especially from the Melbourne-based collector John Scarce, was acquired. This collection is now redolent with princely, baronial, ducal, family *et al* armorials, and even that of a Nawab of Oudh. However, the collection did not extend to an armorial that bears the Royal arms of a British sovereign.

Armorial wares are usually ceramic or silver items decorated with a family or institution's coat of arms or crest. They became popular throughout Europe, with the introduction of Chinese export porcelain to

the West, being more durable than its Western counterparts such as tin-glazed earthenware. Europe continued to import vast quantities of Chinese porcelain. It has been calculated that during the late 17th to the early 20th centuries, Britain had ordered over 4,000 porcelain armorial services from China.

During the late 18th and early 19th centuries Chinese export porcelain armorial services decorated with the family coat of arms or crests were popularised within the upper and middle classes as an outward symbol of social status. However, the orders of porcelain took years to arrive and were sometimes full of mistakes, as Chinese artists did not understand the painting instructions sent to them.

Worcester came to produce an outstanding alternative to Chinese export porcelain that was whiter with brighter colours and was more readily available further encouraging the fashion in the early 19th century.

This was fuelled by the association of the Royal family and the Worcester factory which began in 1788 when King George III and Queen Charlotte toured Thomas Flight's Worcester Porcelain factory. This visit provided great encouragement and incentive to the company. Thomas Flight (1726-1800) issued a porcelain token to commemorate the Royal visit and renamed the chosen design Royal Lily in honour of Queen Charlotte.

The following year George III gave Flight his Royal Warrant, allowing them to use the Royal Coat of Arms and the words 'Manufacturers to their Majesties'.



left | detail from the reverse of A1494

right | detail from the reverse of A1495



*Worcester Plate
part of the service
made for
H. M. King George IV.*

FLIGHT & BARR
Coventry Street
LONDON
BARR FLIGHT & BARR
WORCESTER
Manufacturers to their
MAJESTIES &
ROYAL FAMILY



Other wealthy customers joined King George III in ordering personalised services including Tsar Alexander I, the Duke of York, King William IV, the Imam of Muscat, and the Marquis of Buckingham.

The original commission for this service was first made to the order of His Royal Highness, King George III in 1805. The King continued to order additional pieces throughout the Flight, Barr & Barr period of the Worcester factory. These plates have marks that indicate that they have been produced during the period 1807 to 1813.

Each plate is finely painted in the centre with the Royal arms of England and the Order of the Garter ribbon. The

broad cobalt blue border is enriched with alternating ribbon bowed sprays of laurel and gilded oak leaf and acorn wreaths enclosing a rose and thistle or a crowned "GR" monogram. The reverse of each plate has the same imprinted backstamp and one plate has an applied paper label that further adds a personalised endorsement of the piece.

Other examples of these armorial wares still reside within The Royal Collection Trust, England and include two *plates* and an *oval plate (part of Breakfast Service)*, circa 1805 (RCIN 58460, RCIN 58459)

The plates are a most welcome addition to the Johnston Collection.



above | Warmstry House factory (English, estab. 1751)
Barr, Flight & Barr period (English, estab. 1804, closed 1813)
plate (part of Breakfast Service), Worcester, circa 1807-1813
porcelain, painted, gilded | diameter 205 mm
The Johnston Collection (A1494)
purchased with significant funds provided by The Alwynne Jona OAM Bequest Fund and additional funds from The Nina Stanton 18th Century Porcelain Bequest Fund, 2022

left | Warmstry House factory (English, estab. 1751)
Barr, Flight & Barr period (English, estab. 1804, closed 1813)
plate (part of Breakfast Service), Worcester, circa 1807-1813
porcelain, painted, gilded | diameter 205 mm
The Johnston Collection (A1495)
purchased with significant funds provided by The Alwynne Jona OAM Bequest Fund and additional funds from The Nina Stanton 18th Century Porcelain Bequest Fund, 2022

RESEARCH

Thank you to TJC Ambassador Robyn Ives

CURCIO, Chiara, Leonard Joel Decorative Arts Auction, Monday 7 March 2022 Melbourne, catalogue notes for Lot 126

See also SANDON, Henry, *Flight and Barr Worcester porcelain 1783-1840*, Suffolk, 1978, p. 19 for other examples from this Royal service.

See also *Godden's Porcelain and Pottery Marks*, page 695 (Mark 4338 | "Flight & Barr/ Worcester / Manufacturers / To Their Majesties" Barr, Flight & Barr Period 1807-1813 (where the earlier title Flight Barr and Barr was retained for the London shop).

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

Heather Barker	Pamela Pittard
Phillippa Burgess	Jenny Summerson
Kim Ellis	Pamela Swansson
Christine Guilfoyle	Georgina Thompson
Helen Lovass	Anna Tomlinson
Kerry Margalit	Megan Young
Gary McPherson	

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)

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.



THE FRIENDS 23RD ANNUAL GENERAL MEETING | WITH SPECIAL GUEST SPEAKER, DR SUSAN SCOLLAY

Wednesday 24 August 2022 | 6:00 pm

The Friends of The Johnston Collection will hold their 2023 Annual General Meeting onsite at The Johnston Collection with a very special keynote speaker, Dr Susan Scollay, an art historian specialising in Islamic art and architecture and historic textiles. As Dr Scollay suggests, "TJC has an inventory of about 20 oriental rugs and carpets of varying designs and places of origin. Together they make an interesting study collection, yet they have seldom been considered as a cohesive group or assessed for their conservation and storage needs."

Some were exhibited in the 2010 TJC exhibition, Fluid Borders, however this presentation reveals the scope of the collection and considers William Johnston's criteria for acquiring his rugs in the context of the interior fashions of his era.

Join Dr. Susan Scollay as she considers William Johnston, connoisseurship, and his collection of 'oriental' carpets.

Refreshments will be served, with the Annual General Meeting being held prior to the presentation.

Dr SUSAN SCOLLAY is an art historian specialising in Islamic art and architecture and historic textiles. She is a contributing editor to HALI, the international journal of Islamic art, carpets, and textiles; a fellow of the Royal Asiatic Society of Great Britain; and an honorary fellow at the University of Melbourne.

TOUR & TALK 22 | OLD TREASURY BUILDING MUSEUM**Tuesday 22 February 2022 | 2:00 PM - 4:00 PM**

The Old Treasury Building Museum is located in the Old Treasury Building on Spring Street. Built as a home for the Treasury Department of the Government of Victoria as well as the Governor in Council, it now houses a range of functions, including the museum.

The Old Treasury Building, designed by nineteen-year-old architect John James "J J" Clark and built between 1858 and 1862, was one of the first of his many major government buildings. It hosts the original gold vaults where gold bullion was stored during the gold rush era, as well as rare and historic documents from Public Record Office Victoria, highlighting key moments from Victoria's history. Join with The Friends for a group tour of The Old Treasury Building Museum to learn more about the amazing history of Melbourne. A leisurely afternoon tea will follow.

PT LEO ESTATE SCULPTURE PARK WALK AND TALK WITH GEOFFREY EDWARDS**Friday 25 March 2022 | 11:00 AM - 3:00 PM**

Come on a self-drive adventure with Geoffrey Edwards as he takes The Friends on an exclusive private tour of The Pt. Leo Estate Sculpture Park, an outdoor gallery within 330 acres of landscaped grounds. This will be a wonderful chance for to see this ever-evolving outdoor gallery through the eyes of the curator.

As well as being one of the Trustees of TJC, Geoffrey Edwards is also the Pt. Leo Estate's consultant Sculpture Park curator. In 2015 Geoffrey received a Museums Australia (Victoria) Lifetime Achievement Award. His career spans time at the NGV before being appointed as the Director of the Geelong Gallery.

EXCLUSIVE EVENT | AFTERNOON TEA THE KITCHEN DRESSER WITH SIMON GRIFFITHS**Thursday 21 April 2022 | 2:00 PM - 4:00 PM**

In a world full of modernism and minimalism, it's nice to see some traditions and old ways continue. Dressers laden with china and collections continue to be the heart of the home for many people.

Join Simon Griffiths as he shares stories from his latest book *THE KITCHEN DRESSER* which examines the love many people have for their dresser and looks at what people display and how they display it.

SIMON GRIFFITHS is a Melbourne based photographer who has worked on over 70 books over the years - food, gardens, interiors, and travel photography. *THE KITCHEN DRESSER* is his fifth book.

AUTUMN COUNTRY GARDEN TOUR 2022 VISIT TO CRUDEN FARM**Sunday 24 April 2022 | 10:30 AM - 4:00 PM**

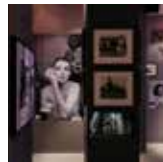
Join The Friends on a self-drive excursion to visit Dame Elisabeth Murdoch's *Cruden Farm*, now one of Victoria's most exciting green spaces.

In 1928, newspaper executive Keith Murdoch gave his bride, Elisabeth, a small farm as a wedding present and she loved the property at first sight. From the iconic image of the main driveway, planted with over 100 lemon scented gum trees, there are many garden areas to enjoy. The Picking Garden truly reflects the changing seasons, and The Walled Garden, originally designed by Edna Walling, has undergone many changes since it was first planted out in the early 1930s.

EXCLUSIVE EVENT | AFTERNOON TEA A ROOM OF HER OWN WITH ROBYN LEA**Thursday 5 May 2022 | 2:00 PM - 4:00 PM**

Join acclaimed international author, photographer, and director Robyn Lea to hear more about the dazzling homes of twenty extraordinary women from around the globe illustrated in *A ROOM OF HER OWN: Inside the Homes and Lives of Creative Women*.

Artists, designers, makers, and curators invite us into their domestic and professional domains to reveal a world of meaning and purpose beyond status and consumerism. ROBYN LEA will reveal the ways in which these women live with meaning and purpose. In doing so, she will take us beyond the aesthetics to explore the ideals and practices of the artists and designers, guiding us on a new and exciting path forward.

HELMUT NEWTON IN FOCUS THE JEWISH MUSEUM OF AUSTRALIA | WALK & TALK**Thursday 9 June 2022 | 2:00 PM - 4:30 PM**

The Jewish Museum of Australia, in partnership with the Helmut Newton Foundation is presenting *HELMUT NEWTON: In Focus*, showcasing an expansive collection of the trailblazing image-maker's most recognisable and quintessential works.

This exhibition includes 78 original Newton photographs and explores the extraordinary life of one of the most influential and provocative fashion photographers of all time. These same daring and often controversial images revolutionised the fashion world and established Newton as one of the most sought-after photographers of the 20th century.

LYON HOUSEMUSEUM GALLERIES | VISIT**Thursday 23 June 2022 | 2:00 PM - 4:00 PM**

The Friends are visiting the *Lyon Housemuseum Galleries*, which offer a new platform for works of contemporary art, architecture, and design. The public *Housemuseum Galleries* are a major expansion of the original *Lyon Housemuseum*.

The *Housemuseum Galleries* were designed by Corbett Lyon, and these Galleries include large, flexible exhibition spaces specifically designed for large scale artworks and installations. The central gallery space is surrounded by four peripheral galleries, each presenting a different character and aspect. A public forecourt and enclosed sculpture court extend the museum beyond its walls.

HISTORIC BUILDINGS OF THE ROYAL BOTANIC GARDENS: A WALK AND TALK WITH CATHY TRINCA**Thursday 25 August 2022 | 2:00 PM - 4:00 PM**

The Royal Botanic Gardens Victoria, Melbourne Gardens has been a treasured part of Melbourne's cultural life for more than 176 years, since 1846, when Lieutenant Governor, Charles La Trobe, set aside the natural amphitheatre where our famous Royal Botanic Gardens now sit, with the gardens, many interesting man-made structures and buildings, as well as magnificent plantings. From Baron von Mueller's aviaries and formal structures and gardens to Guilfoyle's Victorian follies, rockeries and gazebos, many of these historic and treasured structures survive.

Join Cathy Trinca President of The Friends of TJC for a leisurely afternoon stroll through the gardens to hear more about the historic buildings and enjoy the afternoon tea refreshments which will be provided.

To avoid disappointment, we remind The Friends members to book early or register expressions of interest to attend as numbers are often limited. For further information contact The Friends | friends@johnstoncollection.org



THE PLATINUM JUBILEE SPECIAL EVENT

**AFTERNOON TEA | TIMELESS
TIARAS WITH ADRIAN DICKENS**

Thursday 4 August 2022 | 2:00 PM - 4:00 PM

Australian jeweller Adrian Dickens is inspired by the Platinum Jubilee of Queen Elizabeth II to create a very special presentation that tells us about the history and craftsmanship of timeless tiaras.

Queens, empresses, and princesses regularly wear tiaras at formal evening occasions and have been associated with women of reigning and noble families, however tiaras have been worn by commoners as well, especially socialites and even movie princesses.

This illustrated presentation offers a new perspective and an intriguing insight into many of the more familiar personal pieces owned and worn with regularity by the Queen, who is said to have the largest and most valuable collection of tiaras in the world, and other senior members of the Royal Family. Hear the stories behind the Russian tiaras and gifts to the Royal Family; discover the political role of Queen Victoria's diadem; understand how the Queen, Camilla, and now Kate use diamonds to express political power and prestige.

ADRIAN DICKENS is a jeweller with 40 years' experience in modern, estate and antique jewellery. In 2012 Adrian founded his own business, Circa AD Jewels, where he personally collaborates with clients and to exceed their expectations. His guiding principles are trust, value and discretion.

The stories he relates about renowned women and men and their jewels are fascinating and reveal his penchant for jewellery. In May 2018, Adrian was delighted to be invited to present his Queen's Diamond talk as part of CARTIER: The Exhibition, at the National Gallery of Australia in Canberra.



**EXCLUSIVE EVENT | AFTERNOON TEA
MOTIFS AND MOTIVATIONS | FRANCES
BURKE: DESIGNER WITH NANETTE
CARTER AND ROBYN OSWALD-JACOBS**

Thursday 1 September 2022 | 2:00 PM - 4:00 PM

Frances Burke was Australia's most influential and celebrated textile designer of the 20th century.

From the late 1930s to 1970, her designs achieved a prominence unparalleled in Australia before or since. Displaying imagery and colours from native flora, marine objects, Indigenous artefacts and designs of pure abstraction, Burke's innovative designs remain fresh and distinctive, and evocative of Australia. Collaborating with leading architects including Robin Boyd, her fabrics made arresting contributions to influential modern buildings.

Photographed in Calcutta by Cecil Beaton, Lady Casey wore a suit in Frances Burke's 'Bengal Tiger' when her husband was appointed Governor of Bengal. Lady Casey commissioned further Burke fabrics for the Australian Legation in Washington in 1940.

Join NANETTE CARTER and ROBYN OSWALD-JACOBS as they talk about her journey of discovery of the different components of a body of work never presented as art or intended simply for display, but which contributed so much to the felt experience of Australian life in the middle decades of the 20th century.

NANETTE CARTER completed a master's degree in art history focusing on the development of modern design in Melbourne in the 1930s. She subsequently researched and wrote on post-war interiors by designer and artist Clement Meadmore.

Independent scholar ROBYN OSWALD-JACOBS completed a diploma in textile design at RMIT before undertaking a research master's degree on textile designer Frances Burke. In part as a result of this research the Textile Resource Collection: Australian Fashion and Textile Design was established by the Department of Fashion and Textile Design at RMIT. Managed by Oswald-Jacobs, the centre collected, exhibited, and published archival material, later forming the foundation of the RMIT Design Archives.



**EXCLUSIVE EVENT | AFTERNOON TEA
CRANLANA: THE HOUSE THAT SIDNEY
AND MERLYN MYER BOUGHT WITH
MICHAEL SHMITH**

Thursday 20 October 2022 | 2:00 PM - 4:00 PM

Cranlana, that magnificent property in the heart of Toorak, was not only home to Sidney and Merlyn Myer, who bought it in 1920, but an institution in its own right.

In 1899, a 21-year-old Russian, Simcha Baevski, arrived at the Port of Melbourne in pursuit of a new identity and a new life. Renaming himself Sidney Myer, he founded a small drapery business in Bendigo, Victoria. From these beginnings Sidney accumulated significant wealth, which enabled him to buy an established retail business in Bourke Street, Melbourne, in 1911. This became The Myer Emporium, a Melbourne shopping institution whose enduring status no one could foresee.

The year 1920 was to be a momentous one for Sidney: in January he married Margery Merlyn Baillieu and by November he had registered interest in a Toorak residence, Torrie, eventually to be renamed Cranlana. When Sidney died suddenly in 1934, Merlyn was left not only a widow but also chatelaine of Cranlana and 'Mother of the Store'. Over the ensuing years, Cranlana evolved in various ways, always with Merlyn at the helm. When Dame Merlyn Myer died in 1982, her children rallied to keep the dream alive.

Shmith's talk will trace Cranlana's enduring history, the development of its house and garden, and its place in the lives and times of one of Melbourne's most illustrious philanthropic families.

MICHAEL SHMITH is a Melbourne author and editor who spent many years as a writer and commentator for The Age. His books have included not only Cranlana: the First 100 Years, but also the recently-published biography of Dame Merlyn Myer. He is contemplating an autobiography.



A TRAINING JOURNAL OF THE PANDEMIC YEAR

A Journal of the Plague Year by Daniel Defoe, first published in March 1722, is an account of one man's experiences of the year 1665 when the bubonic plague struck the city of London. Here, with apologies to Daniel Defoe, is a journal describing the training of the newest batch of volunteer guides during the pandemic in Melbourne. It's a story of patience, perseverance, blind faith, and bulk emails.

MAY 2021: APPLICATION

The TJC e-newsletter for 4 May 2021 sought expressions of interest from individuals wishing to become Volunteer Guides. The rewards were described as learning about the decorative arts and art history, making friends with similar interests, sharing knowledge, and helping people connect with art that inspires them.

The format of the application was a position description with space for applicants to provide personal details, availability, current and previous work history. The expectations of the position were clearly stated as participation in an intensive training program on ten consecutive Fridays, availability to work on weekends and a minimum of two years' commitment for at least forty weeks per year. Applications closed on 16 May.

Key selection criteria for the role included:

- A love of sharing information with visitors and guests
- A desire to develop a sense of curiosity and knowledge about TJC in order to enhance the visitor experience
- Ability to work with minimum supervision and in a team environment
- Basic computer skills including ability to use the internet
- An appreciation for cultural diversity and an ability to work with people with diverse backgrounds and interests.

The requirement for computer skills was entirely prophetic.

JUNE 2021: INTERVIEW

Interviews were scheduled and then rescheduled due to a circuit breaker lockdown; this was doubtless a notable frustration for Louis. When interviews finally occurred, we all wore masks and sat, socially distanced, in the Kent Room following the new drama of finding the semi-secret Administration Building and checking in using the VicGov QR code.

Aside from answering searching questions and enjoying interesting discussion, each applicant was invited to bring a small object to talk about for two minutes. I explicated a circa 1900 Fratelli Alinari photograph of a small square in Venice that holds particularly happy memories for me. Little did I know that two more two-minute peer presentations, about designated objects in TJC, were part of the training process.

Thirty-nine applications were received, twenty-two hopefuls were selected to continue to training; of these, eight withdrew before or during training and one became a housekeeper.

JULY 2021: TRAINING COMMENCES

On 2 July twenty curious Trainee Volunteer Guides (TVGs) lined up outside the Pullman Hotel awaiting the bus for the first of our ten training days as outlined in our comprehensive 'Volunteer Guide Training Program 2021' booklet. The

introductory sessions on TJC and painting ran like clockwork. The following Friday was equally captivating as we explored the history of woods and their use in TJC furniture. How wonderful to learn in the Kent Room and then explore practical examples in *Fairhall*, guided by experts, while engaging with enthusiastic TVGs, albeit wearing masks. This pleasure was short-lived.

AUGUST 2021: THE LONG HIATUS

Training was halted for the remainder of July and all of August as pandemic closures impacted the creative industries. Louis valiantly kept us informed via emails referencing the latest COVIDSafe guidelines and including the doom-laden sentence, 'To précis, there will be no volunteer guide training day tomorrow, Friday'. Interpreting the unfolding health and safety requirements, then assessing and communicating their impact on visitor, volunteer, and staff welfare represented a considerable overhead.

SEPTEMBER - OCTOBER 2021: TECHNOLOGY TO THE RESCUE

As the seventy-seven days of lockdown six dragged on, Louis succumbed to the reality that training must proceed remotely, via Zoom, to meet the deadline to reopen in early December 2021.

And Zoom we did for the remaining eight sessions, commencing on Friday 17 September and continuing the program detailed in our training booklet. We missed our exposure to the collection in *Fairhall*. Some trainee volunteer guides lacked video cameras so their faces never appeared on screen. These factors slowed the development of our confidence and *esprit de corps*, but these were mitigated in two ways.

First, in early October TVG Joy Villalino created a group on WhatsApp. Here, we shared news, discoveries, and queries. Second, our TVG group was the first to benefit from TJC catalogue online, an impressive information source released in late 2019. Both the online catalogue and WhatsApp have remained valuable resources as we gain experience and aplomb.

For purely selfish reasons, remote training was a relief. Having broken my ankle in early October, online training was ideal when my mobility was severely limited.

NOVEMBER - DECEMBER 2021: SLOW BUT POSITIVE CHANGE

Our Zoom training lectures finished on Friday 5 November, thus stretching the planned ten weeks across five months. Then came the news that TJC would reopen to visitors and volunteers from 8 November 2021 subject to Victoria's Roadmap and COVIDSafe settings. This caveat continued as restrictions gradually lifted.

TJC reopened with the *Objects of My Affection* exhibition until 16 November followed by *A Touch of Christmas* from 1 December 2021 to 27 February 2022. Volunteer Guide training days for the Christmas exhibition were held, for small groups,

on 25 and 26 November. These sessions enabled TVGs to reconnect with each other and with the experienced guides.

Against the background of exhibition change, each TVG was allocated an experienced Mentor Volunteer Guide (MVG). Over several weeks, under supervision, rostered TVGs tackled more components of the tours in *Fairhall*. For example, we progressed from introducing the current exhibition, offering refreshments, and discussing one object per room, to speaking about a whole room and finally to taking entire tours. The MVG provided an informal debrief on the quality of information shared, timing and interacting with visitors. Variations were incorporated according to numbers of visitors. Sometimes volunteer guides were presenting to each other – but always learning.

ROSTER FOR JANUARY 2022 ONWARDS: NEW OPENING DAYS

Having earlier in 2021 been successful in its application to open the exhibition house during weekends, TJC transitioned to a five-day week operation, from Wednesday to Sunday inclusive, for onsite public programs. The January volunteer guide roster accommodated additional mentoring for some TVGs to build their confidence, while others commenced flying solo. TVGs are yet to progress to the status of official guides. Building experience through practice is now key to our ongoing development.

A LITTLE CONTEXT

Despite an elongated and digital training experience, new TVGs have benefitted from an accumulation of resources, wisdom, and technology. From experienced volunteer guides and mentors, I learned that volunteer guides are trained about every two years depending on requirements; training occurred in 2012, 2014 and 2016 but the 2018 intake was delayed until 2020 and then delayed again until 2021.

The 2010 intake of TVGs was the first to enjoy a formal lecture series. At that time training took place at 150 Hotham Street which was used as the lecture space. While the normal tour and lecture programs at TJC continued uninterrupted, TVG access to *Fairhall* and its collection was limited – well before the collection was available online.

Despite challenges faced by successive cohorts of volunteer guides, their longevity in the role attests to the stimulation, enjoyment and sense of occasion linked to this unique function. Long may it continue!

WENDY PRYOR

ACKNOWLEDGEMENTS

Thank you to Kathryn Pappas, Administration and Communications Manager for background statistics and to experienced guides and mentors Charles French, Donna Jones, and Jan Heale for their feedback and encouragement.

SUPPORTERS & CHAMPIONS NIGHT

The *Volunteers Annual Night Out* for 2021 was held on Thursday 26 May 2022 at Villa Alba, Kew.

Certificates of appreciation were received by:

Barbara Summerbell | Volunteer Guide (2006)

Robyn Ives | Volunteer Guide (2006)

Faye Rance | Volunteer (2011)

Christine Bell | Ambassador (2016)

Bernard Crosbie | THE FRIENDS (2016)

Julie Turner | Volunteer Guide (2016)

Teresa Savage | Volunteer Guide (2016)

Sandra Bowen | Volunteer Guide (2016)

Peter Nankervis | Volunteer Guide (2016)

Lynn McKirdy | Volunteer (2016)

Certificate recipients absent on the night:

Julie Turner | Volunteer Guide (2016)

Teresa Savage | Volunteer Guide (2016)

This event was made possible with the generous support of the Marjorie May Kingston Charitable Trust and the kind support of Mr. Andrew Dixon, President, Villa Alba Museum Trust.



Christine Bell Ambassador (2016)



Faye Rance Volunteer (2011)



Bernard Crosbie The Friends (2016)



Robyn Ives Volunteer Guide (2006)

Dr. Graeme L Blackman AO FTSE FAICD



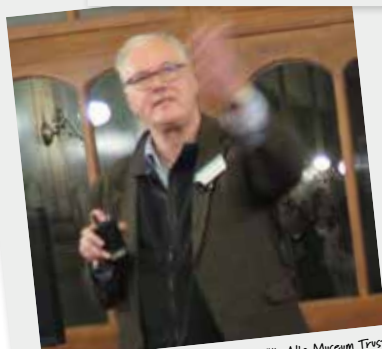
Chair | The Wr Johnston Trust



Sandra Bowen Volunteer Guide (2016)



Peter Nankervis Volunteer Guide (2016)



Mr. Andrew Dixon President | Villa Alba Museum Trust



Lynn McKirdy Volunteer (2016)

THE HISTORY OF THE PLATINUM JUBILEE PUDDING

We have already had the opportunity to discover the origins of trifle from an article accompanying the recipe which can be found in *fairball* magazine's issue 30.

But the history behind this current recipe is a very personal one for its creator. Firstly, in an historic homage to Queen Elizabeth II, the royal grocers Fortnum & Mason ran a once-in-a-lifetime competition for home bakers across the United Kingdom to create a recipe which would sit beside the Victoria Sponge and Coronation Chicken.

The judges' selection would forever be known as the Platinum Jubilee Pudding.

The aim was to celebrate the monarch's 70 years on the throne by finding an original and celebratory cake, tart or pudding fit for the Queen, this winning recipe would become part of the British food story. Out of 5,000 entries five finalists were then commissioned to create their recipes to be judged by an esteemed panel chaired by Mary Berry with the Duchess of Cornwall to announce the winner.

The winner, Jemma Melvin inherited the baking gene from both her grandmothers and her entry was a particular tribute to her beloved Nan who had passed away. After researching the Queen's selections for her wedding which included lemon posset and Amaretti biscuits Jemma reasoned that citrus was a flavour profile the Queen liked. St. Clements jelly, lemon custard and Amaretti biscuits are just a few of the layers which she included in this winning trifle. Although a complex recipe of many parts it is certainly one worth trying for a very special occasion.

You can download the complete recipe by visiting this site: fortnumandmason.com/platinum-pudding-winner



right | Platinum Jubilee Pudding as made by Robbie Brooks

CORONATION CHICKEN

The combination of cold chicken with mayonnaise, curry powder, and apricots otherwise known as Coronation Chicken, the “dish of the decade” was suggested by Constance Spry and created by Rosemary Hume for Queen Elizabeth II’s coronation banquet in 1953.



The pair who ran London’s notable *Le Cordon Bleu* cooking school were invited by Sir David Eccles, the Minister of Works, to cater for the Coronation Lunch to be attended by 350 Commonwealth heads of State in the Great Hall of Westminster school and to create a special dish – Poulet Reine Elizabeth.

Rosemary Hume was equal to the challenge and served a spicy chicken salad. The recipe was published a week earlier so the general public could prepare it and then eat it while watching the coronation on their TV.

Apparently, this was not an original recipe but was based on an earlier dish also with grand credentials served for the Silver Jubilee celebrations of Queen Elizabeth’s grandfather King George V in 1935 which was named Jubilee Chicken.

Further investigation revealed that a niece of Rosemary Hume, Griselda Baker had confirmed that her aunt had been inspired by a recipe from Mrs de Salis’ *Savouries a la mode* published in 1903 and containing a recipe for chicken with curry and apricot butter. This was apparently a favourite sandwich filling of Queen Adelaide, wife of William IV (1830-1837) making this antecedent of the two later dishes 100 years old by the time of King George V’s jubilee.

For the 2012 Diamond Jubilee, guests at the Royal Garden Party were served Diamond Jubilee chicken, a variation of Heston Blumenthal’s coronation chicken. This recipe appears not to be available.

RECIPE | CORONATION CHICKEN

INGREDIENTS

1 tablespoon olive oil	200 gm mayonnaise
2 tablespoons finely chopped onion	120 gm whipped cream (unsweetened)
1 bay leaf	1 tablespoon finely chopped dried apricots (soaked in hot water for ½ hr)
2 teaspoons mild curry powder	2 large skinless chicken breasts (600 gm), poached, cooled & cut in bite sized pieces
1 teaspoon tomato paste	salt & pepper to taste
60 ml red wine	3 tablespoons flaked, toasted almonds (optional)
60 ml water	
1 tablespoon fresh lemon juice	
¼ teaspoon brown sugar	

METHOD

Heat oil in pan over medium heat. Add onion, bay leaf, curry powder, and cook gently for two minutes. Add tomato paste, red wine, and water and bring to a gentle boil. Add lemon juice and sugar then season with salt & pepper. Simmer for two minutes or until slightly reduced. Remove from heat, strain the sauce, and allow to cool. In a large bowl, mix together the sauce, mayonnaise, cream, and apricots. Add cooked chicken and mix gently. Refrigerate for a minimum of one hour. Fold in the toasted almonds (if using). Serve with salad or rice.

ROBBIE BROOKS

JUBILEE CAKE

Celebratory cakes associated with Royal Jubilees have been around since 1809 when small cakes were thrown from the Market Hall in Abingdon, Oxfordshire for the pleasure of the crowds celebrating the jubilee of King George III. Similar to the occasion that happened in 1750 at His Majesty's ascension to the throne.

If you visited the museum housed in that old Market Hall today, you could see authentic cake examples of both Queen Victoria's 1887 and 1897 Jubilee celebrations. The mummified cakes show us that the Abingdon jubilee cakes were commonplace currant buns washed down with copious quantities of beer! Special beers were brewed all over the country for George III's jubilee celebrations.

At Queen Victoria's jubilee celebrations in 1887 there was an open-air party for children in Hyde Park. They were given free currant buns, and their half pint of beer was replaced by ginger beer and lemonade.

Queen Victoria's Jubilee cake was made by Messrs Gunter in Berkley Square. They requested permission to do this as they had made her Coronation cake 50 years earlier. A special stand was made for this cake as it was very large, 3 metres in diameter and over 3 metres high, and weighing over a quarter of a tonne before the decorations were put on. The design represented the crown, guarded by lions, as well as there being a temple bearing the figures of "Fame" and "Glory" with trumpets in their hands heralding the jubilee to the four quarters of the world. As well as Gunter's mammoth contribution, which was the official jubilee cake, other confectioners tried their hand, though we do not know who they were or what type of cake they made.

The official cake made for Queen Elizabeth II's jubilee celebrations was a gingerbread one made by London bakers Konditor & Cook. It measured 9 m², containing 3,120 diamond shaped blocks. People were able to buy a block for £1.

Jubilee cakes like those thrown around at Abingdon were plain currant buns while the cakes hidden under the giant Victorian fantasies were made of rich fruit cake. There are very few historical recipes for these various styles of jubilee cake.



RECIPE | JUBILEE BUNS

The baker Robert Wells who was a contemporary of Mrs. Marshall famous for her *Mrs Marshall's Cookery Book*, includes some much more pedestrian Jubilee baked goods in his book *The Bread & Biscuit Baker's and Sugar Boilers Assistant* Second edition, London, 1890. His recipe was

INGREDIENTS

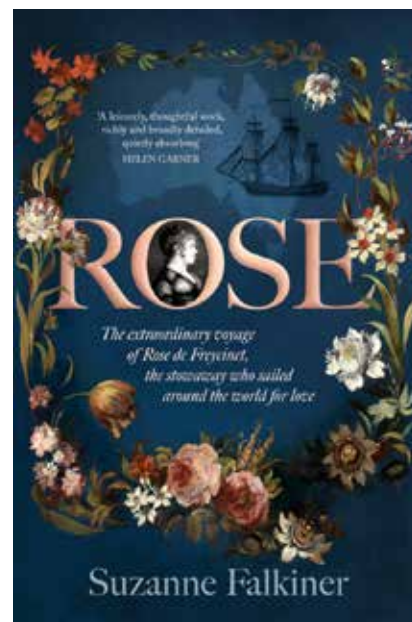
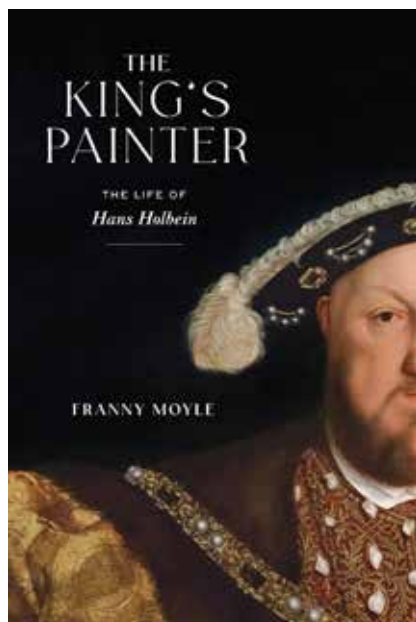
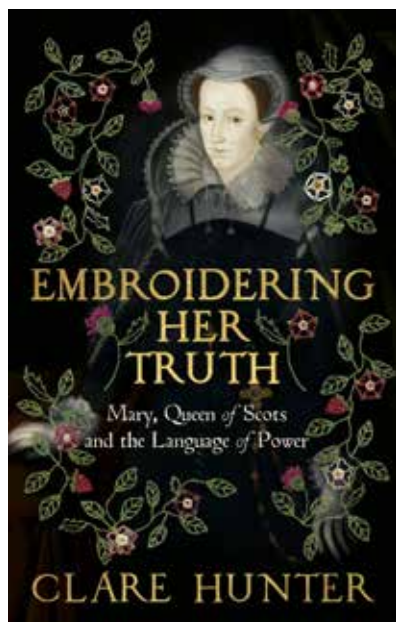
2 lbs 908 gm flour	¾ lb 340 gm butter
¾ lb 340 gm sugar	4 eggs (65 gm)
1 egg (for egg wash)	½ oz 14 gm vegetable oil
200 ml milk	¼ tsp salt

METHOD

Rub the butter in with the flour, make a bay and add the sugar, pound the salt in the milk and oil then pour it in, break the eggs, and mix all together into a dough. Make six buns out of 1 lb of dough, mould them round, wash the tops with beaten egg, put some currants on the top, and dust with sugar. Bake in oven at 180°C for 20 minutes.

ROBBIE BROOKS

BOOK REVIEWS



EMBROIDERING HER TRUTH

Are the clothes you wear or the textiles in your home a statement of who you are?

For both men and women in the 16th century European courts lineage, power, wealth, and personality were reflected in the rich fabrics and symbolic embroidery of their clothes and in the furnishings of both their public and private rooms. Textiles were portable and versatile providing a backdrop to diplomacy or entertaining. Embroidery was a fashionable pastime for wealthy women, but it was the draughtsmanship of professional embroiderers which was most highly valued.

Growing up at the French court Mary Queen of Scots was surrounded by beauty; in the royal workshops more than a dozen embroiderers used recently published books of natural history and botanical drawings for inspiration. When Mary returned to Scotland in 1561 her two embroiderers were in her entourage and they would be much needed as she sought to repair and refurbish her palaces, the interiors of which would form her main political stage.

For Mary black and white clothes emphasised gravitas as a ruler, a purple and silver silk dress delicately embroidered for entertaining. An extant pair of curtains with bold and intricate embroidery reveal the elegance of her court. Life in the Scottish court was very different to that of France, Mary was isolated as a Queen, a woman and as a Catholic - returning with only one set of Church textile for her private chapel. The Protestant Reformation had taken hold in Scotland, the wearing of bright and/or embroidered clothes was frowned upon, as were singing and dancing.

In Edinburgh's Palace of Holyroodhouse there is an embroidery of a cat, coloured with a red brown thread to personify Queen Elizabeth, with the cat's paw resting on the tail of a small mouse. Embroidered by Mary towards the end of her captivity in England it reflects her feelings of anger and resentment, her needlework being uncensored unlike her correspondence, with some of her embroideries containing images of death and destruction – splintered ships masts and broken ropes – and of capture and liberty. Many hours were spent in the company of the formidable Bess Countess of Shrewsbury with Mary embroidering gifts for Elizabeth, including an embroidered petticoat, reminders of their family ties and of her loyalty.

Embroidering Her Truth is a fascinating blend of 16th century history and of how the culture of needlework enhanced one's emotional understanding of person, time, or place; however, its strength lies in the portrayal of Mary Queen of Scots and her place in Scotland's political history. An intelligent woman born into an age of change Mary was thwarted in her ambitions for Scotland by the petty mindedness of her nobles and vindictiveness of the Protestant Church.

After her flight to England brought captivity, but no diminishing of her belief in her own worth, her needlework became a physical as well an emotional protest - a reminder of her presence.

DENISE FARMERY

HUNTER, Clare, *EMBROIDERING HER TRUTH Mary Queen of Scots and the Language of Power*, Sceptre, 2022

THE KING'S PAINTER

This brilliant biography will captivate readers as it details the thirty-year working life of Hans Holbein set against the social, political, and religious background of the turbulent 16th century as the Protestant Reformation spread across Europe to Tudor England.

Each chapter is prefaced by a portrait or preliminary drawing by Holbein providing an introduction to the world in which the sitter lived, be it domestic as in the portrait of Thomas More's family (1532) or of power as in the 1540 portrait of Henry VIII. An interesting concept is that each chapter stands alone, telling its own story of a person, a time and a place whilst following Holbein's career; from religious paintings reflecting the Catholicism of his youth to the secular portraits of his years in England.

The chapter on Erasmus details the work of the humanist writers and the evolution of the printing press in Southern Germany. "Elsbeth" provides a window on to Holbein's family life in Basel and the religious murals and paintings he produced there, paintings which showed real people rather than idealised representations. The chapter on Thomas Cromwell records a time when he was at the height of his power and the effects of the dissolution of the monasteries, as well as the fact that Cromwell may have commissioned the first four-centimetre diameter portrait miniature painted by Holbein.

A section of the chapter on Anne Boleyn not only reveals portraits of the ladies of her court describing the style and fabrics of their dresses but their jewellery which was often designed by Holbein in the new Renaissance style which he made fashionable. Though it is likely that Anne too was painted by Holbein, sadly almost all portraits of Anne herself were destroyed after her execution.

Becoming the King's Painter in 1637 gave Holbein unusual access to men and women of the Tudor Age navigating the complexity of court politics, as he did religious divisions and political storms, with diplomacy and opportunism – his talents enabling him to survive. Innovation, experimentation, and brilliance defined Holbein's work, his mastery of dimension made his portraits amazingly lifelike representing a new confidence in the power and value of art. A power particularly recognised by Henry VIII as he commissioned not only portraits but a mural in his Privy Chamber depicting the Tudor dynasty.

This beautiful and extremely informative book is written with a light touch which will transport readers time and time again into a disordered world from where the beauty of one man's art emerged and how fortunate are we that so much of Holbein's work has survived to continue intriguing and delighting the viewer.

DENISE FARMERY

MOYLE, Franny, *THE KING'S PAINTER: The Life and Times of Hans Holbein*, An Apollo Book, London, 2021

ROSE

On Wednesday 17 September 1817 Rose de Freycinet boarded the *Uranie* in Toulon Harbour, dressed in jacket and trousers with her hair cut short, determined not to be separated from her husband, Louis, during his two-year voyage of exploration. Despite not having permission to travel from the French Navy Board she was not technically a stowaway, as all her belongings had already been taken aboard and Louis had had extra accommodation built for her. Rose's name remained absent from dispatches and logbooks and though she is to be seen in watercolours painted by the expedition's artist, Jacques Arago, these did not appear in the official version. Arago wrote and published a journal of the voyage, which included the paintings depicting Rose, and it is extracts from his journal which provide an interesting counterpoint to those from Rose's daily journal and from the letters written to her mother.

Rose's first taste of tropical life came in Rio de Janeiro where she experienced the difficulties of observing the right protocols when visiting residents of a foreign country. Three weeks was spent at Cape Town, before reaching Ile de France (Mauritius) where, despite the former French colony being under British rule, Rose was well received, enjoying an active social life. Mauritius was where Matthew Flinders had spent years of imprisonment and where Nicolas Baudin had died leading to a chapter on the women in their lives – Flinders' wife, Ann, and Baudin's companion, Mary Beckwith – effecting a comparison with Rose's situation. (The voyages of Flinders and that of Baudin with its detrimental effect on Louis de Freycinet's career are described in detail in the introductory part of the book.)

The voyage continued to Western Australia, where Rose was dismayed by the desolation of Shark Bay, before sailing north to Timor and then to as far as the Hawaiian Islands before arriving at Port Jackson. Rose and the French officers were received there with surprising politeness and a full social calendar was organised for them. Having already bravely faced so many experiences Rose showed her true mettle when the *Uranie* was wrecked off the Falkland Islands on its homeward voyage. For weeks the crew endured horrendous conditions – Rose having to cope with icy weather and little food whilst nursing her very sick husband. Eventually rescued they returned to France after a three-year absence but not to the acclaim which Louis felt was owed to him.

Sadly Rose's journal has been edited over the years, certain perceived indiscretions about people she met, or places visited or very personal thoughts were removed and it is often difficult to hear Rose's true voice. However, this interesting biography reveals Rose as a courageous, accomplished and resourceful young woman, despite often coping with ill health, deserving her place as the first woman to circumnavigate the world and leave a written account of her adventures. A story of love and endurance set in a time of unprecedented exploration and discovery.

DENISE FARMERY

FALKINER, Suzanne, *ROSE*, ABC Books, 2022

OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

The Johnston Collection, including *Fairhall* exhibition-house, has grown in stature to become a valued addition to Melbourne's cultural landscape. With over 100,000 people having already visited and participated in our programs, we want to see it continue to actively evolve and be enjoyed well into the future.

As an award-winning and critically acclaimed museum, The Johnston Collection is promoting an even stronger future that will honour its notable past while seeking new audiences, sharing stories, and inspiring communities, as well as improving access to the collection.

In 2015, The Johnston Collection celebrated 25 years of being open to the public and providing enriching experiences to everyone who walks through our doors and visits us online.

We look forward to achieving this with the support of our friends, enthusiasts, and project partners.

The Johnston Collection is OPENING DOORS to the future.



WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

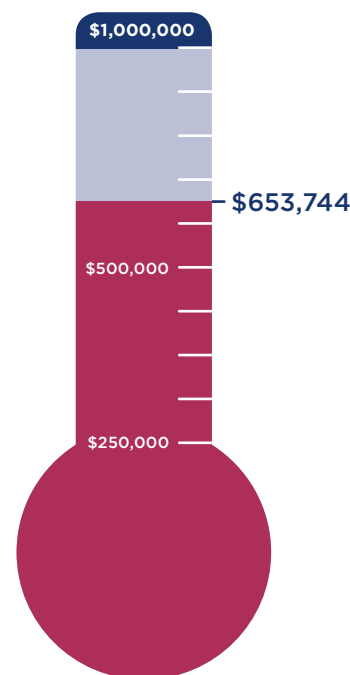
The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

The Trustees have therefore launched this first-ever appeal with a target of \$1 million to be raised.

THIS WORK WILL ENABLE US TO:

- revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden
- generate exhibitions for *Fairhall* so that we continue to present an innovative, educational and culturally rich and diverse program
- commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities
- encourage participation in The Johnston Collection's activities to the public at large

We invite you to join us in supporting this important task ahead to ensure that William Johnston's gift is protected for future generations.



BE PART OF THE JOHNSTON COLLECTION FUTURE

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- Give a one-off donation
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- Leave a bequest

Donations over \$2 are fully tax deductible.

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

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

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

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

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

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

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

Westpac 360 Collins St, Melbourne

BSB: 033 157 Account: 403 589

Account name: The WR Johnston Trust

Please use your full name as a reference

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The Johnston Collection thanks you for your generous support.

THANKS

Principal Funder

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Major Partner

The Friends of TJC

Volunteer Support

Marjorie May Kingston
Charitable Trust +

Program Support

Colin Holden
Charitable Trust

Bequests

The Johnston Collection acknowledges with great appreciation the bequests it has received from the following benefactors. These bequests have been invaluable in assisting with the vision of TJC.

Mr. C H (Roger) Brookes +
Ms. Merell Browne MDIA
Mrs. Alwynne Jona OAM
Ms. Nina Stanton

Nominated Bequests

Mr. P. Anthony Preston

Major Supporter

**PUNT
ROAD**
YARRA VALLEY

Supporter

**Market
Lane
Coffee**

Collection and Acquisition Support

The Colin Holden
Charitable Trust
The Friends of TJC
Mrs. Christine Bell
Mr. C H (Roger) Brookes
Mr. Andrew Dixon
Ms. Nina Stanton

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The Johnston Collection acknowledges with great appreciation the in-kind support it has received from the following individuals and companies:

Mrs. Christine Bell
Mrs. Christine Reid
Mr. Peter Gray

sn@p
print design websites
Abbotsford / Richmond

THE LETTER



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 from 'The Blue Room' as part of *THE REAL DEAL: WILLIAM JOHNSTON: His Residence & Collection* as part of our ongoing 'trad' series being held from 16 March 2022 - 11 September 2022 showing figure designed by John Bell, manufactured by Felix Summerley's Art Manufacturers for Minton & Co. (English, estab. 1793), figure (*Una and the Lion, from Spenser's Faerie Queen*), Stoke-on-Trent, England, circa 1860, Parian ware | 375 x 365 x 185 mm, collection of The Johnston Collection (A1172)

THANKS

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

Minton®			\$500,000 +
Mr. C H (Roger) Brookes +			
Chippendale			\$250,000 +
Marjorie May Kingston Charitable Trust +		P. Anthony Preston#	Ms. Nina Stanton^
Chelsea			\$100,000 +
Andrew Dixon ^			
Sheraton			\$50,000 +
Mrs. Alwynne Jona OAM ^		Mrs. Christine Bell + ^	
Hepplewhite			\$25,000 +
Coalport			\$10,000 +
The Sir Wilfred Brookes Charitable Trust + Sirius Foundation Ltd +		Lisa & Neil Arrowsmith + Anne & Graham Hodges +	
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The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives annually through The Friends.

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

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Geoffrey Richards
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Christine Sweeney
Robert Thomson
Margaret Toomey
Kerry Viskne
Peter Watts
Bernice Weller

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.

HOW TO MAKE A BEQUEST TO THE JOHNSTON COLLECTION

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

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

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

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

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

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

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

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

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

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

+61 (3) 9416 2515 | donate@johnstoncollection.org | www.johnstoncollection.org

ADFAS LECTURES

The Association of Australian Decorative and Fine Arts Societies (ADFAS) has been associated with TJC since 1999, when our first volunteer guides were drawn from the membership of ADFAS Melbourne and ADFAS Yarra. TJC Volunteer Guides are encouraged to attend ADFAS Melbourne and ADFAS Yarra lectures as guests, for a fee. Booking is essential.

ADFAS MELBOURNE



**GABRIELLE CHANEL:
SCULPTOR IN FABRIC**
Marina Hamilton-Craig
16 February 2022



**EGYPT: FROM THE
TENTMAKER'S KHAN TO
THE CITY OF THE DEAD**
Jennifer Bowker
2 March 2022



**COUNTRY HOUSES OF
WESTERN DISTRICTS
OF VICTORIA**
Richard Allen
13 April 2022



**RUDYARD KIPLING:
NOVELIST AND
POET OF EMPIRE**
Susannah Fullerton
11 May 2022



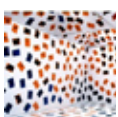
**FROM MIAMI TO
MERRICKS: THE
RISE AND ROLE
OF THE MODERN
SCULPTURE PARK**
Geoffrey Edwards
8 June 2022



**FLORENCE
BROADHURST:
THE ENIGMATIC
DESIGN LEGEND**
Claudia Chan Shaw
13 July 2022



**THE ART MUSEUM:
PAST, PRESENT AND
FUTURE FROM 1753 ...**
Professor Jos Hackforth-
Jones | 10 August 2022



**WOMEN ARTISTS IN
AUSTRALIA TODAY**
Julie Ewington
7 September 2022



**XTOKENS OF REGARD:
ANTIQUE SENTIMENTAL
JEWELLERY**
Charlotte Nattey
19 October 2022



**RENAISSANCE ITALIAN
VILLAS & GARDENS AND
THEIR AFTERLIVES**
Kathleen Olive
9 November 2022

ADFAS YARRA (CAULFIELD)



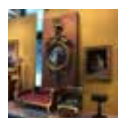
**THE RISE OF
COLLECTING IN
THE RENAISSANCE:
COSIMO DE' MEDICI
AND HIS SONS**
Professor Dale Kent
24 February 2022



**SPECIAL INTEREST
AFTERNOON
(TWO LECTURES)**
Kenneth Park
23 March 2022



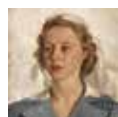
**THE TALE OF TWO
CITIES: MOSCOW AND
ST. PETERSBURG
WHERE EAST MEETS
WEST: ISTANBUL**



**THE VICTORIA AND
ALBERT MUSEUM: A
TREASURE HOUSE OF
THE DECORATIVE ARTS**
Kenneth Park
24 March 2022



**EXCURSION:
GARDENS OF THE
DANDENONG RANGES**
Regional Garden Tour
28 April 2022



**NORA, STELLA
AND SYBIL: THE
WOMEN AT WAR**
Gavin Fry
26 May 2022



**LADY FRANKLIN:
FAME, DEATH, AND
COMMEMORATION**
Dr. Alison Inglis
16 June 2022



**WHITE GUMS AND
RAMOXES: THE
CERAMICS OF MERRIC
AND ARTHUR BOYD**
Dr. Grace Cochrane AM
7 July 2022



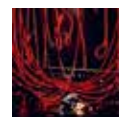
**SPECIAL INTEREST
AFTERNOON
A SILVER STUDY (AND
IDENTIFICATION) DAY**
Jolyon Warwick James
3 August 2022



**WHAT WE CAN
LEARN ABOUT SILVER:
FROM PAINTINGS,
ENGRAVINGS,
AND ILLUMINATED
MANUSCRIPTS**
Jolyon Warwick James
4 August 2022



**THE PETIT TRIANON
AT VERSAILLES: A
SANCTUARY FOR
ROYAL MISTRESSES
AND A QUEEN**
John Broadley
1 September 2022



**RECENT EVENTS:
DESIGN FOR
INTERNATIONAL
EVENTS**
Professor Michael
Scott-Mitchell
29 September 2022



**EXCURSION:
MARVELLOUS MT.
MACEDON**
13 October 2022



**NORMAN
MAGNIFICENCE IN SICILY**
Dr. Kathleen Olive
10 November 2022

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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

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CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002
(03) 9416 2515
info@johnstoncollection.org
johnstoncollection.org

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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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Shop | Reference Library
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front cover | William Johnston at Kent Antiques, 1982: from an article in 'Melbourne Living: Form Civvy Street to High Street, published in The Age, Tuesday 9 March 1982, page [2], photograph by Arthur de la Rue

back cover | *figure of Kitty Clive* as 'the Fine Lady', London, circa 1750, The Johnston Collection (A1496), *figure of Henry Woodward* as 'The Fine Gentleman', London, circa 1750 The Johnston Collection (A1416)



THE JOHNSTON
COLLECTION