

*fairball*₃₄



BEST OF BRITISH

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 autumn and an inspiring series of new events created especially for you at TJC.

THE BEST OF BRITAIN, our new *Fairhall* show, invites us to focus on pieces representing all that is extraordinary of the long 18th century of design. In March 1972 William Johnston was one of 17 contributors to a display at the iconic Melbourne department store *Georges* when they staged an exhibition entitled, 'The Best of Britain'. Johnston lent his own pieces, from *Fairhall* and his stock at Kent Antiques in Armadale, that he thought would be eminently suitable. We will look at these pieces and others especially in this exhibition-house tour.

Our lecture program reboots, onsite and in real life, with great expectation. Kenneth Park will journey around London townhouses and clubs in his series of three lectures. Our regular speakers including Louise Voll Box, Suzanne Bravery, Christopher Gribbin, Susannah Fullerton, Kathleen Olive, Andrew Montana, and Sylvia Sagona have all prepared a great range of topics for all to enjoy.

We welcome back Susan Scollay who is the convenor of and contributor to a further not-to-be-missed *FABRICATING THE WORLD* series of six illustrated lectures. We will also welcome Professor Anne Dunlop, Dr. Adelina Modesti, and Dr. Margot Yeomans as we trace the evolution of the history, making, and meaning of textiles in the new series.

Our outreach programs continue with participation in the *PAYPAL MELBOURNE FASHION FESTIVAL*'s fashion culture program with especially curated talks on fashion by our regular speakers Dr. Sally Gray, Nicole Jennings, and Roger Leong. Other fashion related lectures with Lise Rodgers and Peter McNeil are being held during the year.

The Friends have reanimated their events and activities both at TJC and at other venues. Onsite, Barbara Summerbell hosts The Friends First Friday Book Club again this year and has generated a reading list that will engage and challenge. Offsite, a tour of Robin Boyd's most prestigious *Walsh Street House* in April, and the Autumn Country Garden tour in May, and an encounter with *Dream Gardens* with Michael McCoy in July will be activities for everyone to appreciate.

After a very impressive special edition of *fairhall* 33 that launched *The Roger Brookes Bequest*, a very heartfelt thanks to all those involved with *fairhall* in continuing to create and share information and ideas about what we do at TJC.

We are thrilled that *fairhall* continues with every issue to be an exceptional magazine produced by volunteers for volunteers and all our supporters. Thank you to all of you who are inspired to contribute. Without you we wouldn't have such a wonderful and informative magazine.

See you back here very soon and especially on weekends!

above right |

back row, from left to right: Mr. Linton Lethlean, Mr. Geoffrey Edwards, Mr. Andrew Brookes, Mr. John Brookes, Mr. Andrew Dixon, Mr. Jolyon Warwick James

front row, from left to right: Mrs. Robyn Ives, Ms. Judy Williams



SPLENDID: SUBSTANTIAL AND SIGNIFICANT

The Official Launch of The Roger Brookes Bequest and the opening of the *Fairhall* exhibition-house tour *SPLENDID* was held on Tuesday 25 October 2022.

MR. GEOFFREY EDWARDS

TRUSTEE | THE W R JOHNSTON TRUST

On behalf of Dr. Graeme Blackman, Chair of The W R Johnston Trustees, may I extend to distinguished guests all, a very warm welcome to TJC for this keenly awaited official opening of the exhibition *SPLENDID*, a gala occasion that marks the transfer to the permanent collection here at TJC of the magnificent Roger Brookes Bequest, details of which we shall hear from different speakers shortly.

But I should say at the outset, that I spoke not long ago with our Chair, Graeme, who is clearly and profoundly disappointed that he has been prevented, for circumstances both unexpected and beyond his control, from being here in person tonight for the launch of a major initiative in which he has invested so much time, passion, and effort over a number of years. Graeme has asked me to stand in for him to speak on behalf of the Trustees, and in so doing, I acknowledge the presence tonight of our co-Trustee, Judy Williams.

A very special welcome it is to Mr. Andrew Brookes and Mr. John Brookes, executors of the estate of Clive Hele (Roger) Brookes, as well as to Mr. Domenic Madrigrano, Senior Trust Manager at Perpetual.

And we warmly welcome other members of the extended Brookes and Deakin families who are with us this evening.

Welcome also those of Roger's former colleagues and friends who are here to remember Roger and to celebrate with us tonight. Indeed, a very warm welcome all round. It's a pleasure to have you with us on such a special evening.

Now, as we know, tonight is a night of big-ticket occasions. This one, of course, and there is another, I believe, in train as we speak, in Canberra. Something to do with a budget. Let me assure you, while both are notable in their own way and in their own right, it is this occasion alone, the launch of *SPLENDID*, that is assured an altogether and overwhelmingly positive reception.

So, the Trustees of The WR Johnston Trust have great pleasure in welcoming the arrival of The Roger Brookes Bequest into the permanent collection of TJC.

With great foresight, our founding bequestor Mr. William Johnston proposed, and I quote from our foundation documents, that 'at any time appropriate antiques and art works additional (to those in his own bequest) may be added to the collections held at TJC'.

The arrival of The Roger Brookes Bequest is, quite simply, the most substantial and significant addition to the permanent collection that has been made subsequent to establishment and opening of this museum to the public in 1990.

Roger Brookes' bequest comprises a carefully considered

connoisseur's collection of primarily English sterling silver of outstanding merit - and this is due to the rigour and discernment involved in its assembly over several generations, initially by Roger's mother Betty Brookes as family gifts and bequests, as well as acquisitions made by Roger's father Sir Wilfred Deakin Brookes.

The works thus collected were strategically augmented by Roger Brookes over some two decades. Around 2004, Roger was introduced to Ms. Nina Stanton (TJC Director 2000-2008) by his solicitor Mr. Linton Lethlean, who was advising Roger on the future of his collection.

In thinking about the potential of the collection, Ms. Nina Stanton, along with TJC volunteers and decorative arts experts, TJC Ambassador Mr. Andrew Dixon, long-term supporter of and adviser to Mr. Roger Brookes and Mrs. Robyn Ives, independent curator and lecturer who encouraged Roger to consider purchasing pieces by women and Huguenot silversmiths, as well as English blue and white porcelains notably from the esteemed Caughley and Worcester potteries, thus expanding his collection, with any luck, with TJC in mind.

Thanks are due also to TJC collection volunteers Mrs. Dorothy Morgan and Mrs Christine Bell for the enormous amount of work they have done with the physical transfer of The Roger Brookes Bequest to the permanent collection and to Museum Studies interns Ms. Tate Lawler and Ms. Rebecca Thomas who assisted with work towards publishing The Roger Brookes Bequest online, so that it is truly accessible to all, everywhere, and at any time.

Roger Brookes' bequest of over 200 pieces of English silver ranges in date from the late 16th century to the mid-19th century and includes work by notable early English silversmiths, London Huguenot silversmiths, and a glorious roll call of women silversmiths.

In all, the Roger Brookes Bequest numbers over 700 items including, along with the silver, furniture, ceramics, glass, and also fine art, prints and drawings clocks, watches, bound books, *objets d'art*, and reference books.

Without doubt, The Roger Brookes Bequest will be a catalyst for interest in and study of taste from the Elizabethan through to the Georgian and Regency periods, especially through the medium of silver. It will become a valuable resource for all students and collectors of the decorative arts.

Roger Brookes, as a collector and philanthropist, was an ardent supporter and inaugural Ambassador of TJC. Tonight, we celebrate the arrival of his most munificent and magnificent bequest in its new home, here in East Melbourne.

I close my remarks with renewed thanks to John Brookes, Andrew Brookes and Perpetual Trustee Co. Ltd, as well as to The Wilfred and C H (Roger) Brookes Charitable Foundation for supporting this exhibition that, I guarantee, you will find enthralling. The Trustees appreciate that the significance and importance of The Roger Brookes Bequest are such that this major acquisition will be instrumental in shaping an exciting future for our museum.

And for this we wholeheartedly thank Roger Brookes.
Thank you Roger!

This is a précis of the speech by Mr. Geoffrey Edwards at the official launch and opening night of the exhibition *SPLENDID*, celebrating The Roger Brookes Bequest held on Tuesday 25 October 2022.

JOHN BROOKES

What better way to think about tonight than to quote Roger's favourite Australian poet – 'Banjo' Paterson – from *Clancy of the Overflow*.

***And he sees the vision splendid of
the sunlit plains extended,***

***And at night the wondrous glory
of the everlasting stars.***

A vision splendid indeed for Roger's collection to have found such a wonderful home.

Seventeen years ago, in 2005, while Roger was considering what to do with his collection, Linton Lethlean, here tonight, made an inspired introduction of Roger to the late former TJC Director / Curator, Nina Stanton. Thank you, Linton, on behalf of us all!

There followed an extended 15-year courtship of which I was privileged to be a part, when Roger asked me if I would join him as an Ambassador on his journey.

Roger's family and collection story is told by Andrew Dixon in the current edition of *fairhall* [33], the in-house magazine which also has many other splendid articles relating to Roger's bequest, including three by Roger himself [as Argent], and others here tonight – Matthew [Lafitte], Dennice [Collett], Tony [Lewis], Robyn [Ives], and Andrew [Dixon], and Louise [Voll Box]. I commend *fairhall* 33 to you all.

Many of us present tonight knew Roger, and also [his parents] Wilfred and Betty, and remember their beautifully furnished and decorated home at Heyington Place.

In 2013 Roger re-homed his collection to his impressive apartment at Mathoura Road. Roger took great pride in showing his collection. He would be absolutely delighted with this display. A win-win-win. A win for Roger, TJC, and the family.

Roger's collection and new home at TJC was simply meant to be for many reasons not the least of which that he wanted it. Like every romance and journey there were moments of great joy and moments of uncertainty. Somehow Roger left it to his executors – Andrew [Brookes], Perpetual, and me, and TJC to finally tie the knot. Oh, how typical of Roger!

What you see tonight and at this splendid display is the wonderful culmination of all this. I am sure when you see it you will agree about the truly awe-inspiring job that Louis and his team have done to catalogue and now display the bequest.

It remains for me on behalf of Roger and the family to thank so many people so much for everything that they have done. Many people deserve special mention as having played an important part.

Thank you, Geoffrey, [Edwards] on behalf of Graeme [Blackman], and the trustees. A special thank you to Andrew Dixon for your boundless support, assistance, and patience with Roger. To all the multitudes (and there have been multitudes) of sung and unsung heroes, trustees, ambassadors, volunteers, friends, and staff of TJC past and present. To so many others too numerous to mention who have put in the hard yards with Roger and his collection over the past 17 years culminating in what we see here tonight.

Roger's collection has found a wonderful home and I hope you will enjoy and appreciate it as much as I do. I commend it to you and your friends and to as many as possible in the wider community. Your support for and promotion of The Johnston Collection will ensure the perpetuation and endurance of Roger's wonderful gift. Roger would have been so pleased.

A simple and very big thank you to The Johnston Collection and splendidly done.

This is a summary of the speech by John Brookes at the official launch and opening night of the exhibition *SPLENDID*, celebrating The Roger Brookes Bequest held on Tuesday 25 October 2022.

JOLYON WARWICK JAMES

As a child growing up in London, it was always a joy to visit museums.

Numerous questions were asked: What is that for? How did they use that? Et cetera. But it was many years before the question was asked "How did the museum get those ...?" Somehow, as a child, it was assumed the items had mysteriously "always" been there.

But how do museums obtain their holdings? Simply stated, they can buy the items or get given them. It is worth noting that The Johnston Collection was itself initially a bequest.

The recent Roger Brookes Bequest, as an addition to The Johnston Collection, is hugely significant. It consists of more than seven hundred items, very roughly a third silver, a sixth ceramics, plus furniture, glass, paintings, horology items, books, reference books, et cetera. As a silver professional, I will base my talk on silver, the largest component - but the principals apply to all media and items.

Let me start off by asking you a question: "If you were writing an article for a newspaper what would your headline be for the narrative of this generous gift? Would it be something like "The Roger Brookes Bequest goes to The Johnston Collection"?"

Let us move forward with the narrative you might write.

You might start by trying to explain the importance of bequests to museums. To take an example, if you wanted to study the stylistic development of English silver you might go to the Victoria and Albert Museum - with its extraordinarily comprehensive holding. But is there anywhere else in England that can give such a coverage, even if not perhaps in quite such unrivalled depth?

The answer is yes, in Oxford's Ashmolean Museum.

But this has been a recent and astonishing development. How many items of English silver did the museum have in 1945? The answer is less than the number of fingers on one hand - three or four, depending on classification. So where has it all come from since? The answer is almost entirely by bequests starting with the famous Farrar Collection.

This demonstrates the importance of bequests to museums. Whilst the latter can sometimes afford to purchase the occasional item, very few such institutions can buy themselves into existence. It is worth noting that those that try to, can only buy what is actually available on the market at the time. Bequests go beyond this limitation and open up far wider opportunities.

The arrival of a large bequest might appear to be a massive challenge to a small museum. Does the curator panic "Where on earth do I display all this ...?". Might the bequest therefore be questioned or even rejected? Here we need to understand the purpose of a collection and that it may not all need to be on public display. Indeed, often very little is actually on display. But all items serve a purpose and are important.

Let us consider the following. Neolithic flint arrow heads. A museum may have numerous. How many need to be on display to give the visitor an understanding of what they look like? Surely just a cross section. What about the remaining arrowheads? Are they surplus to requirements and should they be sold off? No! The researcher needs to see each and every one of them and determine nuances that might indicate such things as usage, age, location, date et cetera.

So, it is important to appreciate the difference between the need to have items on display and the need to have items for research purposes. Equally a reserve collection of items allows for changes of displays which can freshen up the look or allow for an in depth focus on a particular aspect. Items not on display may be available for loan to another institution putting on an exhibition. Loaning out may very well create goodwill for borrowing from others when mounting one's own special exhibition.

Let us not forget items may be off display for conservation, and some items may not even be able to be on general display - for cultural and religious reasons or due to light sensitivity. Apparently, the British Museum has about 50% of its holding on premises with just 1% on public display. The rest is in extramural storage and with around four thousand items each year on loan.

Perhaps the words of the poet John Milton (1608-1674) best describe items not on immediate display to the general public: he famously wrote "They also serve who only stand and wait".

But returning to The Roger Brookes Bequest, its silver content was overall inherited, bought (old or antique) and possibly even commissioned.

It started with Roger Brookes' mother Betty, thence Sir Wilfred and finally Roger Brookes himself. Each had added his or her own imprimatur, meaning that the result, The Roger Brookes Bequest, was a family legacy. It was born of a keen interest, a good eye, and a deep enough pocket to buy items of significance. The formation of the collection was part of an "art eco-system" involving manufacturers, retailers, dealers, auction houses, experts, advisors, collectors, and museums. The Brookes Bequest is but one part of that, but a very significant part for both donor and recipient.

So, going back to my opening question. What headline would you write for this narrative of the Bequest?

I had suggested you might think of "The Roger Brookes Bequest goes to The Johnston Collection". I think that could now be improved. On further reflection I would suggest "Brookes family generosity is *SPLENDID* for The Johnston Collection"

This is a summary of the speech by Jolyon Warwick James at the official launch and opening night of the exhibition *SPLENDID*, celebrating The Roger Brookes Bequest held on Tuesday 25 October 2022

SPLENDID OPENING NIGHT

TJC welcomed guests to the opening of the exhibition *SPLENDID*, celebrating The Roger Brookes Bequest held on Tuesday 25 October 2022.

The *Fairhall* exhibition-house was opened by Jolyon Warwick James.



Mr. Geoffrey Edwards



Mr. John Brookes



Mr. Jolyon Warwick James



Ms. Dennice Collett, Ms. Emily Wellard-Baring,
& Mrs. Elizabeth Anderson



Ms. Cassie Johnston, & Mr. Ian Phipps



Mr. James Brookes & Mr. Nigel Thompson



Mr. Ian Phipps & Mr. Nigel Thompson



Mrs. Susan Brookes & Mrs. Popsy Colquhoun



Mrs. Maria Volpe-Madrigano & Ms. Angela Riordan



Mrs. Robyn Pickford & Mr. Bill Pickford



Rev'd Dr Canon Colleen O'Reilly
& Mrs. Geoffrey (Judith) Harley



Ms. Bernadette Dennis OAM & Mrs. Judy Williams



Mr. Andrew Brookes & Mrs. Myra Scott



Rev'd Dr Canon Colleen O'Reilly



Mr. Roger Harley & Mrs. Bettina Harley



Ms Karma Clarke, Ms Alice Clarke,

Dr. Maggie Kirkman, & Mr. Sev Clarke



Mr. Tony Lewis, Lady Potter AC,

& Mrs. Keren Lewis



Mrs. Maria Volpe-Madrigrano

& Mr. Domenic Madrigrano



Mrs. Christine Bell & Ms. Margaret Cash



Mrs. Anne Glynne & Ms. Sarah Leigh



Ms. Beatrice Moignard and Mrs. Sylvia Sagona



Mrs. Popsy Colquhoun, & Mr. Ian Colquhoun



Mr. Chris Brown and Mr. Peter Carew



THE BEST OF BRITAIN

WILLIAM JOHNSTON: HIS RESIDENCE & COLLECTION

5 APRIL 2023 – 1 OCTOBER 2023

In March 1972 the iconic Melbourne department store *Georges* staged an exhibition entitled *The Best of Britain*.

The Best of Britain was organised by John Rogan, a lawyer who had developed an interest in antiques and fine arts who had become involved with the Junior Group of the National Trust of Australia (Victoria) and had recently befriended William Johnston.

John Rogan first met William Johnston, perhaps by chance or perhaps by serendipity, at an auction being held by Leonard Joel Pty Ltd 'on the premises' of 154 Hotham Street, East Melbourne. It was promoted as a 'Sale of Antique Furnishings, China, Glass, Pictures, etc. On account of Mr. W R Johnston on view Saturday 12 December 9.30 am to 4.30 pm, 14 December 1970. Graham Joel, the auctioneer, introduced Rogan to Johnston.

The auction was being held in the Green Drawing Room of *Fairhall* and John Rogan viewed the items on sale:

There were 208 lots displayed over the ground floor; then described as Drawing Room, Hall, Study, Bedroom and Kitchen. Most of the lots were described as 'antique'. The auction lots were part of an intricate staging setting intended to advance the sales from Johnston's latest shipment of antiques from his warehouse in Greenwich. This is the only time Johnston held an auction on-site at Fairhall, although he reputedly went on to sell many things from the house informally.

In Rogan's words, *My first contact with Bill Johnston was late in 1970 when I accidentally happened upon a preview of an auction of house contents in the present museum at 154 Hotham Street, East Melbourne. The house looked occupied – food in the refrigerator, the crumpled tea towel on the bench, a few unwashed cups and saucers on the kitchen sink and the house a little 'down at heel'.*

The house was over-furnished with a generous sprinkling of lavish William IV and Victorian pieces. At the time, I was planning an Exhibition of Victorian Room Settings for the National Trust and realised that a number of the pieces on offer would be spectacular additions for it. I approached the auctioneer, Graham Joel, and asked if the buyers of these particular lots would lend them for the Exhibition, but all were to be passed in and remain[ed] in the hands of the vendor, Bill Johnston.

The 'house auction' was, in fact, contrived by Johnston to sell his most recent shipment of antiques brought in from England. Never would I have suspected that the house was really a 'stage set'. (The auction predated the opening in 1972 [sic] of Kent Antiques in Armadale which was later to provide a retail outlet for the countless shipments of fine and decorative arts imported by Bill Johnston in the 1970s and the 1980s). Later the auctioneer arranged for Bill and me to meet, and in the end, Bill lent the bulk of the Exhibition!

It is possible that, at around this time, Johnston was already thinking of returning to Australia. He had suffered a heart attack, and this was perhaps a trigger in his decision to settle back in Melbourne. The onsite auction at *Fairhall* may have been an experiment in retailing which was not repeated after he purchased premises at 1213–217 High Street, Armadale, in the heartland of Melbourne's antique trade. In September 1971, Kent Antiques became Johnston's first retail outlet. Formerly a funeral parlour it was, by repute, the largest of all the antique shops along High Street.

Due to his heart attack, Johnston also started to think about the future of his collection. It was with Rogan that Johnston first mooted the idea that it would need a permanent home. Johnston and Rogan determined the method of leaving it to the people of Victoria.

As Rogan recalled,

Bill Johnston approached me to prepare a will 'along the lines of the Como set up' to ensure that his highly decorative collection would be preserved for the benefit of future generations [initially] under the umbrella of the National Trust of Australia (Vic), with the management and control [then] vested in a board of trustees on which the National Trust would be represented.

Following the success of the *Victorian Room Settings* Rogan went on to organise another exhibition, this time called *The Best of Britain*, as part of the 1972 Moomba Festival that was to complement a British Trade Promotion throughout the department store, *Georges*.

Rogan continues,

During the years that followed, I came to know Bill professionally in many capacities as dealer, collector, decorator, enthusiast, property investor, and storyteller and I was to become his solicitor until I retired from practice in 1974, after which I too was active in the antique trade in Melbourne for 12 years.



above | detail from 'The Green Drawing Room' as part of *THE BEST OF BRITISH* | WILLIAM JOHNSTON: *His Residence & Collection* as part of our ongoing 'trad' series being held from 5 April 2023 – 1 October 2023

From then until Bill's death, I knew him as one of the more colourful members of the local trade, whose presence was felt at every worthwhile sale. He always remained helpful as a lender for the many decorative arts exhibitions with which I was associated and was most encouraging over the preparation of a book which I wrote in the mid-1970s about private collections in Australia.

Encouraged by Rogan, Johnston lent suitable pieces, or auction lots, from *Fairhall* to *The Best of Britain*. Johnston was to be one of seventeen contributors. He provided about a quarter of the seventy or so exhibits, mostly sticks of furniture and paintings but some smaller items as well.

It has been documented that some of the pieces in *The Best of Britain* exhibition included a well-judged selection of pieces that are now well-known and key items in the Foundation Collection. The furniture included the pair of walnut *chairs* in the style of Daniel Marot (French, 1661–1752) (A0044); the mirrored double-domed walnut *bureau bookcase* (A0122); the red leather covered barrel-form *library chair* (A0010), and the Egyptian Revival style Mahogany *knife box* (A0040).

Three paintings were displayed including Robert Peake (English b. circa 1551–1626) *portrait of Edward, Lord Montagu* (A0951) of 1601 from the sale of contents at Kimbolton Castle alongside the Joseph Highmore (English, 1692–1780) *portrait of a gentleman* (A0973) and *portrait of a lady* (A0974) circa 1740 who were members of the Beaumont family, that Johnston had purchased from the estate of Violet, Lady Beaumont OBE (1858–1948).

There is also known to be a small piece of porcelain, and a personal favourite of Johnston's, the Bow porcelain factory (English, estab. circa 1747–1776), *figure of a cook*, (A0351) circa 1750 that was modelled after an engraving by Edmé Bouchardon (French, 1698–1762).

Rogan turned to Johnston again when writing his book, *Antiques in Australia from Private Collections* (1975). Johnston, amongst other dealers, introduced Rogan to clients who made items from their personal collections available for inclusion in the book. Rogan suggests that his book was to be 'representative of the range, quality and rarity' and 'evidence of the continuing pursuit of beauty' and 'deserving of admiration.'

Rogan selected three pieces from Johnston's personal collection that was not from the shop stock of Kent Antiques. One was a French First Empire period *bureau plat* (A0093) formerly in the collection of the Capel Henry Berkeley Reynolds Moreton, 5th Earl of Ducie (1875–1952). Johnston had acquired it from auction of contents of the Earl's ancestral seat of *Tortworth Court* in Gloucestershire that was held in 1949.

Another was the Chippendale-style *Breakfront bookcase* (A0001), an early and key acquisition made by Johnston in England for the substantial sum of 1,600 guineas. Originally from the estate of Violet, Lady Beaumont OBE (1858 - 1948), daughter of English businessman and Conservative politician Frederick Wootton-Isaacson (1836 - 1898), thus also providing the piece a provenance of some significance. A number of her possessions were sold at extensive sale at Christie's following her death in 1949.

The third was a *goblet* made in Newcastle around 1750 which is finely engraved with a scene of a manor house with several plantation buildings, orchards, fields, farm animals, and workers by Jacob Sang (Dutch, active circa 1752–62) (A0410). Although Johnston's source of the *goblet* is perplexingly unknown, it is a masterpiece in early English glass.

Coincidentally, William Johnston's early significant purchases were made as mentioned at an estate sale of Violet, Lady Beaumont in 1949, a country house sale at *Tortworth Court* in 1949, and an estate auction at *Kimbolton House* in 1952. Notably, they remained with Johnston until his death. These three pieces, and others, illustrate that after Johnston had relocated to London, he was buying top quality pieces in the very earliest days of his English-based career, alongside the judicious antique dealer retailing necessary 'Victorian period pieces for Victorians living in Victorian period houses'.

Johnston did not always go after the best in terms of provenance and condition. Provenance always added significance and thus monetary value to an object. And in the practice of the time antique pieces had to be in the very best condition and, if not, were diminished in price or saleability.

Rogan recounts,

If something appealed to Bill for whatever reason, his delight in the object remained undiminished whether it was cracked, chipped, or restored. Often, he saw possibilities where many of us would have discarded something as useless. Bill threw nothing away as his executors were to discover in the years following his death!

Rogan continues to consider the importance of the purportedly lesser objects and the serendipity of the hunt:

Johnston delighted, too, in the bargain. His stories of the constant chase for things fine and beautiful entertained many a gathering of his friends the 'Chippendale-style' writing table (A0031) found under layers of thick cream enamel in

the kitchen of an English country house; the French Empire Desk (as above, A0093) from the collection of Earl Ducie of Tortworth Court, sold as a side table, in the Drawing Room of the house, [with] the matching cartonnier offered as a separate lot from where it had been discarded in the garden shed and to be put together again by Johnston, the jubilant buyer. (Interestingly, recent research has revealed [it as] a much altered 'married' piece but nevertheless a highly decorative and appealing combination and that was what mattered to Bill).

Knowing Bill Johnston and with an awareness of the content, varying quality, and extent of his collection ... we begin to understand Bill Johnston's approach. He lived with his collections in all their variety, displayed them to show them in their best light, and took unashamed delight in the process. Bill Johnston collected for pleasure.

For Bill's eyes to rest on the fine and beautiful was no mere indulgence. For one so aesthetically aware and sensitive, it was a sure and necessary source of enthusiasm and creative energy.

Johnston and Rogan went on to form a close friendship and professional association which lasted for the rest of Johnston's life. Rogan also knew Johnston as a landlord, as he later moved into one of Johnston's flats in Gipps Street:

For a period of about three years in the late 1970s, I rented an apartment from Bill at 90 Gipps Street, East Melbourne; the late Joseph Burke, Professor of Fine Arts at Melbourne University, described by ground floor rooms, forming part of a large terrace house, as 'The closest thing to living in London he had seen outside London'.

In 1974 John Rogan left law and began a new career with Kozminsky in Bourke St where he was business manager for ten years and came to know the world of jewellery, paintings, and antiques.

After William Johnston died in 1986, John Rogan was appointed one of the several advisors that also included Ron Radford, then Curator of European and Australia Art at Art Gallery of South Australia, who decided what pieces should be retained for the museum's Foundation Collection.

Rogan hoped to keep all pieces, 'which reached a proper standard of rarity, quality, intrinsic interest' and at the same time remained true to the intentions of William Johnston – a balancing act to keep the best and retain the character of Johnston's interests.

To the inventory of items, in 1989, Rogan was very keen to ensure that certain pieces were retained, and these included a pair of late 18th century English Hepplewhite style *chairs* (A0150) in the French style that are now covered in yellow silk damask; a serpentine-shaped *tea table* (A0094) in the style of George Hepplewhite (English, b.1727? - 1786), circa 1785-1790; a *Pembroke table*, circa 1775 (A0038) with an oval mahogany top and an inlaid band of pen worked boxwood; and a fold over *card table*, circa 1775 (A0034) with concertina action.

A discovery in the collection was a *day bed* (A0154) delicately painted blue and buff, in the manner of the architect and designer Robert Adam (circa 1770) and now reupholstered.

While the portrait paintings mentioned previously by Peake and Highmore are obviously of note, four *portrait miniatures*

on ivory of members of the Jolly family (A0777, A0778, A0779, A0780) by the miniaturist James Scouler (English, circa 1740–1812) painted between 1782 and 1788 were, after they had been assessed in England, also identified as being of immense importance as a group of miniatures and to be retained.

It was also critical that 'Alva House, Stirlingshire: the seat of J.R. Johnstone, Esq.', attributed to a member of the Nasmyth family of artists, circa 1800 (A0975) which was used by Johnston to allow visitors to Fairhall make their own tantalising assumptions of his lineage.

Rogan was able to encapsulate Johnston and his love not only of the best but also the beautiful:

Johnston was not a purist. He simply enjoyed beautiful things for their own sake, for their decorative quality, for their rarity, for the way they interrelated and made for a better living environment. He was not concerned to achieve perfectly reconstructed period rooms; the matched suite was not necessary. Nor was he particularly concerned with authenticity, although he had profound respect for the perfect and original example when he happened upon it. A confirmed devotee of the late 18th and early 19th centuries as periods of the finest artistic expression in England and France, Johnston was always open to the attraction of other periods and cultures in which he also freely indulged.

He wanted museum visitors to enjoy what he had enjoyed. For Bill, interesting and pleasing possessions were part and parcel of daily living, and he wanted his museum to be a delightful and pleasurable experience, tinged with freshness accessible, tactile and alive.

William Johnston prided himself by championing – and setting the tone of – British-styled interiors in Melbourne, especially with items that were from his stock at Kent Antiques in Armadale. He promoted the classic English craftsmanship of Chippendale and Hepplewhite and celebrated the ceramics of the wondrous potteries of Wedgwood, Bow and Chelsea.

Through his own collecting and dealing he perfectly represented all that is eclectic and extraordinary of the long 18th century of design and influences on the best of the fine and decorative arts in Britain.

JOHN PATRICK ROGAN (1941–2000)

John Rogan was an Inaugural Trustee of The W R Johnston Trust from 1 June 1987 to 5 June 1991.

After meeting William Johnston at 154 Hotham Street, Rogan curated a number of public exhibitions using items sourced from Johnston. In 1974, Rogan joined the established firm of Melbourne antique dealers Kozminsky. In the late 1970s Rogan rented an apartment from Johnston in Gipps Street. He later acted as his solicitor and in that capacity had discussions concerning his intention to preserve his collection for the benefit of the Victorian public. Rogan subsequently discussed the matter with Rodney Davidson, and Johnston's first Will was drawn. Rogan was trained and ordained to the priesthood in 1992.



A TABLEAU OF SUGAR AND PORCELAIN: SPINNING A STORY

Visitors and enthusiasts of *The Johnston Collection* will already know it as *Fairball*, an exhibition house in East Melbourne that is home to, “... a superb collection of English Georgian, Regency, and Louis XV fine and decorative arts, and *objet d’art* which was a gift from William Robert Johnston (1911-1986) to the people of Victoria.”⁶

A part of Johnston’s vision for the arrangement of his collection was that the displays would not be static. Both the house overall and its contents – Johnston’s residence and collection – are regularly rearranged, with works often shown alongside visiting artists and makers, thus allowing for new interpretations and the addition of new acquisitions and providing endless storytelling possibilities; an opportunity for the curator to tell new narratives.

By way of example a recent exhibition, *The Real Deal*¹ took a closer look at the collection and residence in the context of Johnston as a dealer and trader, considering how he sourced and made things attractive for his customers and for himself. As part of *The Real Deal*, curator Dorothy Morgan created an installation in ‘The Green Drawing Room’ on the dining room table entitled: *A Tableau of Sugar and Porcelain, ‘Spinning a Story’*.

This tableau charted the advent of small-scale porcelain sculpture – a particular area of focus for Johnston, of which the collection boasts some excellent examples – looking at how it would eventually replace what were previously ubiquitous sugar pieces. Morgan’s use of small porcelain figures from the collection highlighted what were once an important feature of the dessert or banquet table, not only celebrated for their decorative aesthetics but also serving as a form of entertainment or as conversation starters.

By way of background, the popularity of these dining accoutrements took on against the backdrop of Georgian and Regency dining and etiquette practices. The Regency Era, a sub-period during the longer Georgian period (1714-1837), is historically and politically defined as spanning the years 1811-1820, when George, Prince of Wales, acted as ‘Regent’ throughout his father’s illness. It was during the reigns of both the Georges that Britain established herself as an international power-centre, due in part to her ever-expanding empire.

From the 1770s onwards, Britain became the world’s first industrialised nation, a period that was witness to great changes in social and economic culture: cities grew; trade and consumerism expanded; it was a time when society enabled the

wealthy a flamboyant ostentatiousness in their wealth and extreme luxury; it represented the height of British style and sophistication. The way in which these changes quickly came to permeate all ways of life serves as a key illustration of the evolution in tastes and collecting occurring at this time. A readily prominent example is dining, where changes to cuisine, serving-ware, etiquette, décor, and gatherings acted as an opportunity to showcase wealth. In this context, porcelain as a luxury item came to be held in high regard for its artistic and cultural significance.

Just like Johnston the *dealer*, European merchants created a desire to consume the exotic which went hand in hand with consumer tastes and aesthetics and gave rise to a luxury goods market – luxuries and leisure that saw promotion through newspapers and advertising. Companies such as Wedgwood created money-back guarantees along with free delivery and endorsements by celebrities of the day to create brand awareness. It was the passions of these eras which have today left us with a legacy of architecture, artworks, and furniture.

On to porcelain then: The inexpensive porcelains that permeate our surrounds today perhaps make it difficult to grasp their original importance and regard. Marco Polo, often credited as introducing porcelain to Europe in the 14th century, was said to have been enamoured of the beautiful clay artefacts he found on his travels to China, during which time porcelain came to be known as ‘white gold’ and was even thought to possess healing properties.

Portuguese and Dutch commercial trade routes to the Far East were not established until the early 16th century. This would see porcelain become key in several early global economies – one of the first truly global products. The emergence of export-ware in Asia, coinciding with the production of porcelains made for European sensibilities and with the continuation of growth in European maritime empires, saw a constant flow of exotic goods entering the European market. The combination of greater access and an improvement to general wealth meant

left | detail showing the installation *A Tableau of Sugar and Porcelain ‘Spinning a Story’* seen in ‘The Green Drawing Room’ as part of *THE REAL DEAL* | WILLIAM JOHNSTON: *His Residence & Collection*, 16 March 2022 - 11 September 2022. In centre: Meissen porcelain factory (German, est.1710), *figure group (Bacchanalian scene)*, Meissen, circa 1845–1850, porcelain, polychrome enamel decoration | 359 x 279 x 355 mm, The Johnston Collection (Foundation Collection, 1989, A0928)



Bow porcelain factory (English, circa 1748-1776), figure, *Spring* (from a set of the *Four Seasons*), London, circa 1754, porcelain, clear glazed | height 118 mm The Johnston Collection (A1405.1), purchased with funds provided by the Nina Stanton 18th Century Porcelain Bequest, 2017



Bow porcelain factory (English, circa 1748-1776), figure (*The Hurdy Gurdy player*), London, circa 1755-1758, porcelain, clear glazed | height 116 mm The Johnston Collection (A1388), purchased with funds provided by the Nina Stanton 18th Century Porcelain Bequest, 2016

items such as sugar, spices, coffee, tea, silks, lacquerware, ivory, metalworks and of course porcelain, were crossing the seas and becoming more accessible to a broader part of the population.

At the same time, this greater access saw a growth in demand for porcelain across much of Europe - a booming trade that gave rise to the question of how to imitate its production so that, by the start of the 18th century, numerous attempts had been commissioned across Europe to discover its formula.

The discovery of porcelain's secrets by Johann Friedrich Böttger (1682- 1719) – the alchemist who famously boasted that he could create gold - would have a significant impact on the European ceramic industry. The first European porcelain was produced in Dresden, Saxony in 1709 after August the Strong issued a royal decree imprisoning alchemists and potters and forcing them to work on creating porcelain. It was under these circumstances that Böttger discovered the formula and a year later full-scale production at the Albrechtsburg Castle in nearby Meissen was under way, with the factory going on to create some of the most notable porcelains even until today.

Ultimately, a lack of loyalty amongst those who had been worked under these harsh conditions saw artisans selling their production secrets to other European powers, such that less than a decade later, porcelain was being manufactured in Vienna with French, Russian and numerous other German porcelains across Europe introduced soon afterwards to compete with the Chinese and Japanese. All this notwithstanding, even after the Europeans discovered the recipe, and production took on, Chinese porcelain would remain a more desirable and, even with the cost of transport, an ultimately more affordable option.

The technical and cultural attainment achieved through this widespread manufacture would lead to porcelain taking on

a critical role in many European courts, which would often sponsor their own manufacturing. This would lead to many notable artists of the time shifting their focus to the newfound medium and working towards discovering its decorative and sculptural potentials.

Interestingly, the development of porcelain production in England, whilst akin to the rest of Europe, lagged behind it by some thirty years, its manufacture and popularity reliant upon an emergent middle and merchant class. Already a popular choice for investors as it was considered on par with silver, porcelain was introduced to the British consumer market by the English East India Company. As is often the case with big cities, English consumer trends tended to follow the tastes set in London, and this was especially so when it came to newly emerging consumption habits.

In the context of Georgian and Regency era dining, the discovery of the 'New World' and its corollary of more efficient trade routes led in turn to the discovery of new foods and spices: new ingredients paved the way for the creation of new recipes, which gave rise to a demand for new serving dishes such as tureens and sauceboats and the creation of centrepieces to showcase these foods. Thus, in the space of a few hundred years, dining became an important social practice, with the accompanying accoutrements - the porcelain dinnerware that had replaced the eating of meals off thick slabs of bread called trenchers - seen as a reflection of a host's social standing. It was also a period that came to mark the height of table etiquette in Europe, with formal dinners providing the opportunity for the host to take dining to new gastronomic heights.

These formal dinners were made up of several courses, beginning with a cold course served from a sideboard and then moving on to a progression of several hot dishes from



Bow porcelain factory (English, circa 1748-1776), figure (*'Turkish Dancer'*), London, circa 1765-1770, porcelain, polychrome enamel decoration | height 145 mm, The Johnston Collection (Foundation Collection, 1989, A0498)

the kitchen. The meal would come to an end with what would eventually become known in today's context as a dessert course: preserved fruits, marzipan, sugar cubes, and biscuits. This final stage of the evening was akin to a theatrical performance and was often the most elaborate and expensive of the meal, so much so that the upper classes marked the end of the main dinner service with the removal of the white tablecloth so as to provide a stark distinction between the main meal and this finale. The rules associated with dining during this era were rigid and often laden with contradictions: there were rules governing how one could enter a room, who one could sit beside, or how to drink from a cup, whereas dessert offered diners the freedom to move around the table, to sit where they liked and to discuss topics that were not considered polite dinner conversation, exemplifying a broader prevailing tension between restraint and over-indulgence, temperance and frivolous excess.

At this time, sugar was becoming a key ingredient in cooking. Inasmuch as there was little distinction during the Medieval and Renaissance periods between sweet and savoury, sugar took its place as a condiment alongside salt, oil, vinegar, mustard, and spices, used to make food more palatable. Still, sugar did have a standing as a somewhat luxe table element.

'This came at a time when confectionary was considered as much a branch of the decorative arts as of cuisine, while porcelain for the table represented prestige as well as demonstrated power'.² With centrepiece displays of intricately spun or aesthetically arrayed sugars for the dessert table, table decoration became an opportunity for grand theatrical displays. One trend for example, was to showcase the dining table as a garden.

So important was the dessert course and the need to impress that larger households would often employ the services of a



after a model by Meissen porcelain factory (German, estab. 1710), Bow porcelain factory (English, circa 1748-1776), figure pair (*Shepherd and Shepherdess 'Liberty and Matrimony'*), London, circa 1753-1755, porcelain, clear glazed | 290 x 140 x 110 mm (each), The Johnston Collection (A1344.1, A1344.2), purchased with funds provided by the Nina Stanton 18th Century Porcelain Bequest, 2014

French chef or confectioner. Sugar became a storytelling device, but with its delicacy and short-lived temporal nature it was only a matter of time, and industry, before it would be replaced by a more enduring and less ephemeral medium. 'Of all the arts of the table in early modern Europe, the banquet tradition of the sugar-paste centrepiece occupies a uniquely liminal position. Capable of outlasting the meal, yet not as permanent as the tableware that surrounds it, it inserts a new temporality, at once durable and ephemeral, into the art of dining'.³

Given the developments in porcelain production, this ephemerality was one of the factors that saw the once edible table displays replaced with longer-lasting porcelain sculptures. The advent of figures made from porcelain rather than sugar signified something more permanent and valuable. The range of subjects represented in 18th century porcelain sculptures encompassed the whole spectrum of contemporary society. Depictions of members of various trades and professions, and people from different parts of the globe were produced in large numbers by factories across Europe.⁴ These sculptural pieces were carefully selected for the table based upon the occasion or the guests. They were not only ornamental, but also served as 'conversation starters' and offered a form of escapism, providing us today with a catalogue of social orders of the day.

From the liminal ephemerality of sugar sculpture to porcelain and beyond ... Food degrades, materials perish, but the art endures, and the beautiful receptacles devised to contain and enhance the pleasures of the table fortunately remain to tell us about the cultural and aesthetic preoccupations that inspired their production, and a whole lot more besides. Drawing on this for her installation, *A Tableau of Sugar and Porcelain 'Spinning a story'*, Morgan's arrangement of figures, placed outside of their traditional groupings, created new groupings that allowed for 'new' conversations - telling stories that perhaps nobody was



designed by Etienne Falconet (French, 1716-1791), after a model by Sèvres porcelain factory (French, estab. 1756), Derby Porcelain Manufactory (English, estab. circa 1748 - 1848), *figure (The shoemaker)*, Derby, circa 1780, porcelain (biscuit-fired) | 177 x 185 mm, The Johnston Collection (A1191.2, purchase 1998)



after Johann Ehder (German, active 1716; 1750), after Johann Eberlein (German, active 1695; 1749), after a model by Meissen porcelain factory (German, estab. 1710), Derby Porcelain Manufactory (English, estab. circa 1748 - 1848), *figure group, Africa (from the Four Quarters of the Globe)*, Derby, circa 1780, porcelain, polychrome enamel decoration | 160 x 70 x 70 mm The Johnston Collection (A1369.1), purchased with funds provided by the Nina Stanton 18th Century Porcelain Bequest, 2015

talking about publicly at the time and furthermore creating a narrative better suited to a present-day audience.

Figures featuring tradespeople depict the somewhat ambiguous trend amongst the ruling classes of adopting disguises, masquerading as belonging to a lower social class. Intended as an expression of power, or representing a kink, these masquerades were criticised at the time as they were thought to promote illicit sexual behaviours. As we look at these figures today, we contemplate: are these depictions of real people going about their everyday lives or are they merely scenes involving some form of role-play?

The figure of the young woman holding flowers (A1405.1) is part of a series that depicts *The Four Seasons* - a recurring allegorical choice for the table, wherein the ability to recognise and recall the subject of allegorical sculptures was deemed a mark of the viewer's education.

The figure of a singing Hurdy Gurdy player (A1388) often accompanied depictions of *The Four Seasons*, with the player offering the group 'spirited' company, with her music playing said to symbolise a harmonious relationship amongst others in the group.

Depictions of those from faraway places, like this Turkish dancer in 'exotic' costume (A0498), were produced in large quantities. Her presence on the table suggests a knowledge of different cultures and places. Furthermore, representations of national dress again acted as a guise for the aristocracy at masquerades, whereby playing the role of the 'other' was a way of expressing one's dominance and power. The presence of a dancer also records the language of gesture: control of the body and movement was studied and observed in detail. Dance formed part of aristocratic education, along with deportment. Elegant

gesture was thought to separate the classes, with many porcelains reflecting these ideals.

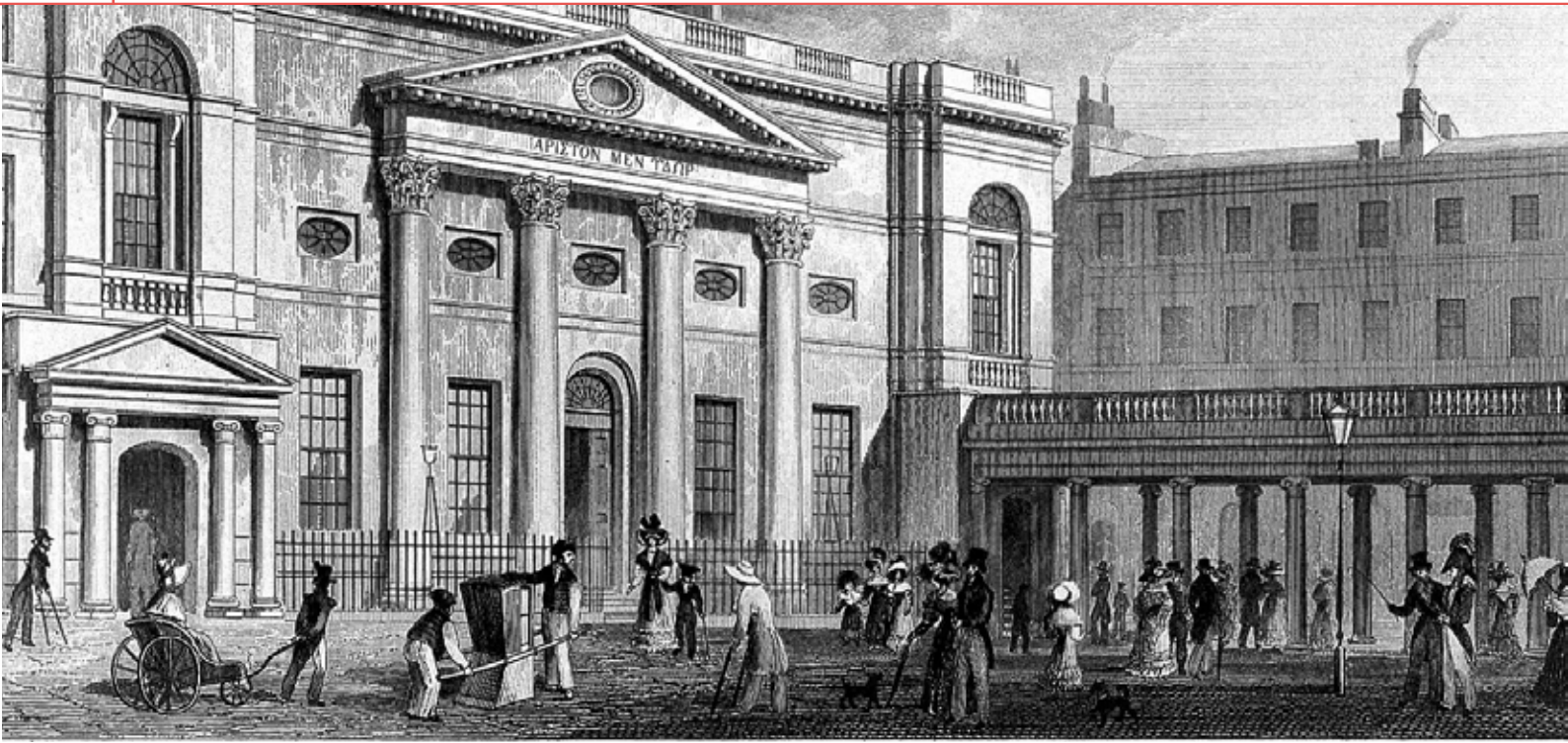
The presence of those from 'foreign' places was seen as a form of exoticism. Depictions of the 'blackamoor' (A139.1) were commonplace in European art and signified dominance and luxury. In the 18th century, thousands of Africans lived in England, mostly working as unpaid domestic help.

The duo 'Liberty and Matrimony' (A1344.1 and A1341.2) are shown wearing rustic attire and in this instance have been placed separately on the table. The notion of the pastoral was intertwined with contemporary theatre, creating a fantasy world, and offering an escapism for the aristocracy: the notion of the Arcadian ideal, 'where it was thought 'rustic' folk lived a more simple and uncomplained life, an appealing fantasy for aristocrats who wished to escape strict conventions and protocols.'⁵ The shepherd is releasing birds, which is said to represent the freedoms of being single, while the female is holding a birdcage which suggests the social constraints of her married life.

The gestures made by the well-dressed pair (A1191.2) take on a somewhat erotic feel, given the way the shoemaker caresses the woman's foot all whilst gazing up at her.

A popular tradition dating back to the Renaissance period saw rulers depicted as classical gods and heroes. Such mythological subjects were produced in large numbers, having gathered much momentum during the reign of Louis XIV of France, the Sun King who would often have himself depicted as Apollo. Similarly, Augustus the Strong would have himself depicted as Hercules.

REBECCA THOMAS



THE BENEFITS OF VISITING A SPA TOWN

Throughout the 18th century Bath in England was the premier spa town for fashionable society but the benefits of spa waters had long been known.

Elizabeth I requested water from Harrogate, Yorkshire to sooth her aching legs whilst Mary Queen of Scots visited Matlock Bath in Derbyshire seeking a cure for rheumatism. Spa resorts thrived during the Stuart period, Queen Ann visited Bath regularly seeking cures for gout and dropsy whilst Kedleston had cold plunge pools to 'cure' libido problems. Malvern was said to provide the purest water though was not as fashionable as Tunbridge Wells which was known as 'the courtiers' spa. Its popularity continued into the 18th century, the gentry strolling through the colonnaded upper levels known as "The Pantiles" to take the waters from the well. The waters were believed to affect a cure by encouraging "stools, vomit and urine", the patient rising early to take a first glass with another in the afternoon whilst avoiding strong food and drink, exercising regularly and banishing melancholy thoughts. Jane Austen visited Cheltenham spa with Cassandra in 1816 but found no relief for her pain.

Thomas Guidott set up a medical practise in Bath in 1688 and wrote of the benefits of the natural hot mineral waters, giving rise to Bath's popularity as a spa town. Communal baths with warm or hot water were considered especially effective for those

with skin afflictions - such collective bathing would have been a novelty for many people who had never bathed in their lives. By 1799 thirty-one physicians, thirty-two surgeons, sixteen apothecaries and eight dentists were listed in *The New Bath Guide* by Christopher Anstey which also stated, "No place in England affords so brilliant a circle of polite company as Bath; the young, the old, the grave, the gay, the infirm and the healthy all resort to this place of amusement."

The day began with a morning visit to the Pump Room, ladies and gentlemen socialising whilst taking a glass of water which allowed medicinal drinking to become a 'pleasurable' activity - the water tasted revolting, and it was unlikely that the glasses were washed between visitors. Elite female visitors used this public space to parade their wealth and status, despite the more relaxed attitude to dress. In *Northanger Abbey*, Caroline Moreland on visiting the Pump Room finds it "favourable for the discovery of female excellence and the completion of female intimacy."

Physicians encouraged their patients to be social and busy as a distraction from their health problems so parties formed for

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London Printed for Henry Brome. 1626
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main image, far left | Thomas Guidott (1638–1706), *A Discourse of Bathe, and the Hot Waters There. Also, Some Enquiries into the nature of the Water of St. Vincent's Rock, near Bristol*, London, 1676, Marsh's Library Exhibits
accessed 8 November 2022 <https://www.marshlibrary.ie/digi/items/show/410>

left | engraving by Thomas Rowlandson (English 1757–1827) published by Thomas Tegg (English, 1776–1845), *Bath Races*, from the Portfolio 'Tegg's Caricatures', published London 20 November 1810

hand-coloured etching on paper | sheet: 9 3/4 × 14 1/16 in. (24.8 × 35.7 cm), collection of The Metropolitan Museum of Art, New York (59.533.1370), The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959

open carriage rides and walks or visits to the multiple pleasure gardens including the Sydney Gardens where a bowling green and refreshments could be found. The day was likely to finish at the Assembly Rooms which were extended in 1750 to accommodate concerts and dancing – balls were held three to four times a week during the high season, affording excellent opportunities for romantic liaisons.

However, the baths were the main attraction as men and women sought cures for their health problems caused 'by an imbalance of humours in the body', especially if Dr Radcliffe's Elixir had been ineffective. There were five thermal baths – the Hot Bath at 49°C; King's where people sat side by side at 46°C to ease aches, pains and rheumatism; Queen's was more temperate whilst the Cross Bath, the coolest at 40°C, was the most fashionable and used in particular by hysterical women and hypochondriacal men. The most popular time for bathing was between six and nine a.m. with patients unable to walk to the baths, already dressed for immersion, able to ride in a low sedan chair at the cost of one shilling. There was no discrimination of sex, class, or disease – patients with infected wounds shared the same water as those with contagious diseases and could exchange medical knowledge as they floated round in their sodden clothes. To bathe men wore a fine canvas waistcoat and drawers, women wore a canvas gown with long sleeves and high neck plus a petticoat with pieces of lead fastened to the bottom to stop them rising in the water. Both sexes wore a linen cap, though some bathers preferred to retain their hats and bonnets. Women used ribbons to attach a small japanned bowl to their arms which contained a handkerchief and /or sweetmeats. The aristocracy would usually be accompanied by a servant holding a bowl of sweetmeats and a hot chocolate. Little copper bowls filled with scented oils and pomanders floated on the water in an impossible attempt to purify the air.

Women went to the baths as they sought cures for infertility, miscarriages and stillbirths as the waters were believed to strengthen the womb and wash away impurities. Health knowledge was important to women and shared in letters and conversations – Elizabeth Montagu complained that her visit to the Ladies Coffee House at Bath made her fancy herself "in the hospital, such was the discussion of illness and remedies!" At this time many women were still sharing traditional and family recipes – for headaches a drink of strong tea or coffee was recommended whilst stroking the forehead with nutmeg and vinegar or if that didn't work an orange rind tied to the

forehead – but visiting a physician was becoming increasingly popular.

The ancient practises of cupping and bleeding were still the mainstays of 18th century medicine men, along with purging which usually left the patient weak and dehydrated. Ginger and cinchona bark concoctions were prescribed for fever along with cupping. Jane Austen's father was cupped during his last illness weakening him further and hastening his death, possibly from septicaemia. Digitalis was prescribed for dropsy, and one could also purchase *Hoffman's Anodyne of Opium*, *Fowler's Solution of Arsenic* or *Glauber's Salt* to aid constipation. Apoplexy (stroke) was treated by first puncturing a vein and bleeding the patient (about two cups) followed by cupping and a poultice of spices applied to the soles of the feet.

Dr. George Cheyne was an advocate of fresh air, walking for ladies and horse riding for men, but when Indigestion caused by 'superfluous nourishment' struck he could be relied upon for an infusion of gentian, zedoary, orange and cinnamon mixed with rhubarb in Mountain wine or in more serious cases – rhubarb pills. Gout was also treated with rhubarb with the patient being urged to reduce the consumption of alcohol and red meat.

However, no amount of time spent at the spas could cure the three main dangers to 18th century health – smallpox, syphilis, and consumption. Smallpox inoculation was first introduced in 1721 but hesitancy continued until Edward Jenner's use of cowpox in 1796 and no amount of cream and flower infused water could improve a woman's complexion damaged by this disease. Syphilis cures contained guaiac tree bark (a diuretic) though mercury was the most usual treatment although more likely to kill than cure. Consumption (tuberculosis) was widespread – 'whilst all coughs, after a fortnight are dangerous, consumption is difficult to cure once past the point of green phlegm and night sweats' – alcohol and opium-based remedies having little effect.

Although the drinking of spa waters continued to be popular into the Victorian period by the end of the 18th century Bath was already declining as a fashionable spa. As views on hygiene changed, the baths were viewed as insanitary and likely to cause more health problems than they solved. At the same time the arrival of the wealthy middle class led the leaders of fashion to leave Bath in favour of the new coastal resorts as sea bathing became popular.

BODY OF WORK

‘The work of Josiah Wedgwood has a profound and far-reaching effect, not only on the subsequent course of pottery and porcelain manufacture in England, but also on Continental wares.’

GEORGE SAVAGE, *ENGLISH POTTERY AND PORCELAIN*, 1961

Recently, TJC was donated an attractive *teapot* (A2094) by Foundation Volunteer Guide, Karina James. It is from the celebrated English pottery Wedgwood, which specialised in the production of innovative and experimental ceramics.

This *teapot* was made at Staffordshire-born potter and entrepreneur Josiah Wedgwood (1730-1795) Etruria pottery around 1770. It was made of caneware, was hand-thrown on a potter’s wheel, moulded, engine-turned, and was finished with hand-painted encaustic decoration.

Josiah Wedgwood had refined the types of clays used by peasant potters for their buff, brown wares into a new and lighter body which he called ‘Cane’, the factory name to describe the coloured ware they developed and popularised. This body was significantly improved over the next two decades, so it wasn’t until 1787 that caneware appeared in Wedgwood’s *Catalogue of Ornamental Wares*.

Caneware was also described as a ‘dry body’ which didn’t require glazing as the stoneware became non-porous due to its high firing in the kiln. It was also possible to add coloured oxides (ochreous earths) to give the right hue to the clay and these included basalts, jasper, *rosso antico* (red), cane, buff, drab, chocolate, and olive variations. Caneware is also characterised by its fine texture that could handle delicate detailing, press relief, and enamelled decoration. After firing, the surface could also be polished to a very smooth finish.

The early success of Wedgwood’s dry body caneware encouraged further research and development of coloured clays. These self-coloured bodies were, apart from bone china, the most important technical and artistic development by Wedgwood in the 19th century.

The *teapot* is finished with the use of an engine-turning lathe. The development of engine-turned earthenware and stonewares has been attributed to Josiah Wedgwood. He became fascinated by an engine-turning lathe (lapidary wheel) that he had seen at businessman, inventor, mechanical engineer, and silversmith Matthew Boulton’s metal-working facility in Birmingham in 1763 and was intrigued by the possibilities that such a machine might hold for use on pottery.

Engine-turned items require a great amount of planning. Potters couldn’t just throw a random shape on the potter’s wheel and then turn and decorate it on the engine lathe. The potter would have to carefully draw out and plan the size of

each curve, cut, and type of ornament. Knives would be cut to fit the exact shape of large sections of the body in order to produce vertical fluting or reeding. The time needed to set up the lathe for each specific operation was considerable, and therefore economy dictated that large numbers of a specific design be made while the lathe was set up.

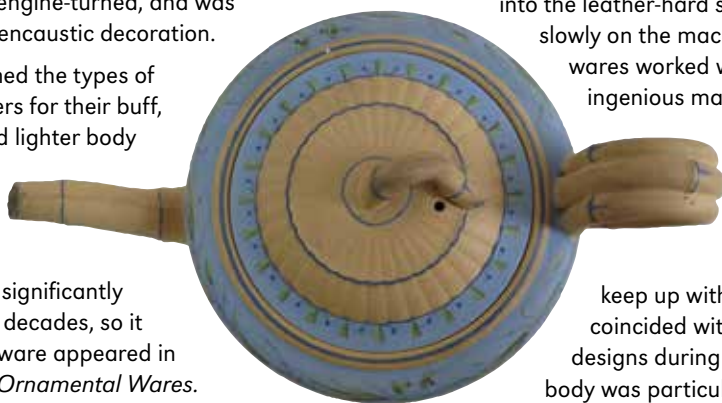
Engine-turning allowed the cutting of shallow regular patterns into the leather-hard surface of pots as they rotated slowly on the machine. Turners in the pottery carved wares worked with incredible precision. This ingenious machine produced extraordinary, geometrically exact flutes and ribs, as well as graphic and striated patterns.

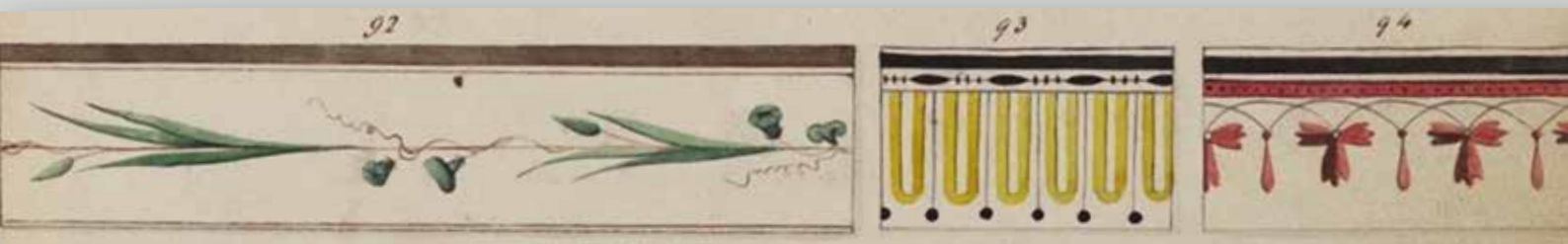
Wedgwood also created a variety of shapes and designs to keep up with new trends. Cane ware’s heyday coincided with the fashion for bamboo-inspired designs during the Regency period. Caneware’s body was particularly suited to the production of a range of bamboo moulded and shaped wares that were based on late 17th century Chinese models that had been imported to England. The designs were also informed by plants brought back by global plant-hunters who imported new trees and other species, especially from America and East Asia in the 18th century.

From the early days of the pottery, Wedgwood used pattern books to index their designs. The pattern on the shoulder of the *teapot* is taken from *First Pattern Book* which Josiah Wedgwood started shortly after 1759. The *First Pattern Book* has sample designs which have been cut, trimmed, and pasted onto pages of the bound volume, rather like a scrap book. There are hundreds of painted border designs with each usually including a number for reference purposes. It appears that pattern number ‘92’ was chosen for this *teapot* and resembles sprays of a newly discovered botanical specimen *Convolvulus* along with elegant, elongated leaves.

The smooth surface of caneware provided the ideal surface for the application of these finely drawn decorations referred to as ‘encaustic’, an arbitrary name given by Wedgwood for a mixture of enamel pigments and a slip (a mixture of clay and water), which was hand-painted and fired on to the body.

This remarkable *teapot* is a fine exemplar of Josiah Wedgwood’s innovation in clay, his inquisitive adoption of new manufacturing techniques, and astute readiness to cater to market trends, and a worthy addition to the Permanent Collection.





left and above | Josiah Wedgwood and Sons (English, estab. 1759 -), *teapot*, Etruria, Stoke-on-Trent, after 1770, wheel-thrown, moulded, engine-turned caneware (buff-coloured stoneware), hand-painted encaustic decoration, The Johnston Collection, A2094, gift of Karina James, Melbourne, 2023, in memory of the late Phyllis Drake, Melbourne

above | detail from a page in Josiah Wedgwood's *Pattern book No 1 (The Shape & Pattern Book)*, begun shortly after 1759, collection of the V&A, London Wedgwood Collection, MS No. E62-33486

SNOWSILL

Imagine yourself going into the wardrobe and entering Narnia or like Alice, entering Wonderland through the Looking Glass – a magical new world. Such is the atmospheric time warp experience on crossing the threshold of *Snowsill* a National Trust House set in the lush rolling hills of the Cotswolds in southern England.

Charles Paget Wade (1883–1956) purchased the property in 1919 after he chanced to see a sale advertisement in an old copy of *Country Life* magazine he found while serving in Arras, France during World War I. He was serving as a sapper (engineer) in the British Army and even managed to “decorate” his dugout with things he found around the villages and fields which came to the attention of his superior officers who were quite impressed. The 16th century house and garden were in a derelict condition when he finally returned to England and viewed the property, so he spent four years with twenty-eight men and a considerable amount of money, rebuilding and restoring the house and recreating the garden. His motto was “Let nothing perish”.

Wade has variously been described as fascinating, elusive, theatrical, obsessive, and creative. He was a larger-than-life character. As a boy of six, he was sent to live with his grandmother in a house full of curiosities including a lacquered Chinese cabinet filled with curios that he was only allowed to open on Sundays. His young, fertile imagination was sparked by this wondrous cabinet and its contents and by the age of seven, Wade had made his first purchase (with his pocket money), which was the start of his journey into collecting (we can see a parallel with William Johnston and his grandmother).

Having trained as an architect (his passions in school were with carpentry and drawing) he abandoned his profession after only a few years. In 1911, when his father died, he inherited the family fortune made by sugar plantations in the West Indies. Independently wealthy, he was free to indulge his passions for drawing – he illustrated a number of books – and collecting “things” which were stored in the large family home for many years. He was a prolific collector.

The vision for *Snowsill* was not as his new residence but a repository for his ever-growing collection. For himself, Wade allocated a small outbuilding known as the Priest’s House – a monk like cell with no amenities. The main house of 20 rooms was meticulously arranged according to his vision and he stipulated that this was not to be altered. His overriding design principles were – Layout, Lighting, and Lack of Labels. His collection was predicated on colour and design of objects and most importantly excellent craftsmanship.

The rooms were assigned names like a family of children – Mizzen, Seraphim, Meridian, Zenith, Mermaid, and Admiral

– to name a few- and many are highly coloured like the turquoise room.

The house tour (self-guided) weaves from room to room on multiple levels through which one wafts in childlike awe at the multitude of objects seemingly packed in at random. It has been variously described as “a playful gluttony that feasts the eye” and gives the opportunity for the senses to be constantly awakened by new sights.

There are some 22,000 objects on display described as “a performance, a theatre of objects”. Professor A E Richardson (Royal Academy) described *Snowsill* as “no mere gallery, neither is it a museum. Yet a more unique collection of minor objects of National interest would be difficult to name.” The collection ranges in age over 500 years and includes 26 sets of lacquered Samurai armour, walking sticks, kitchen utensils, Flemish tapestry, oriental curiosities, a French sedan chair,

musical instruments, clothing, bicycles, and children’s toys (and much, much more) – the word eclectic comes to mind.

The gardens are also charming. Designed by Wade and his friend M H Baillie-Scott in the Arts and Crafts style, Wade regarded the garden as a series of outdoor rooms requiring as much attention to detail as the house interior. He installed a scale miniature village with a waterway named *Wolf’s Cove*

and had working models of boats and a steam train.

Over the years *Snowsill* has attracted many thousands of visitors and in the early days included J B Priestly, Graeme Greene, and Queen Mary. Virginia Woolfe complained of missing her train after her visit because, for all the 100 or so clocks in the house, not one showed the correct time.

At the age of 63, Charles Wade, having been single his whole life, unexpectedly married and lived out his final years on St Kitts, West Indies, home of the family businesses. He had developed a succession plan with the National Trust starting with discussions in 1938 and finally handed over the property in 1951.

The eccentric, elusive, theatrical Charles Wade has amassed a mystical, captivating collection for the public to enjoy in perpetuity – *Snowsill*.

ELIZABETH ZENNER

The author visited *Snowsill* in October 2019.



YESU FOR YE MODIR SAKS SAVE AL YE SAULS THAT ME GART MAKE



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.

EXCLUSIVE PREVIEW NIGHT



THE BEST OF BRITAIN WILLIAM JOHNSTON: HIS RESIDENCE & COLLECTION

Join The Friends for the first glimpse of THE BEST OF BRITAIN – an exclusive Preview Night.

Wednesday 5 April 2023 | 6:00 PM - 8:00 PM

In March 1972 the iconic Melbourne department store *Georges* staged an exhibition entitled, 'The Best of Britain'. William Johnston was one of 17 contributors to the display.

William Johnston prided himself by championing – and setting the tone of – British interiors in Melbourne, especially with items that were from his stock at Kent Antiques in Armadale. He promoted the classic English craftsmanship of Chippendale and Hepplewhite and celebrated the ceramics of the wondrous potteries of Wedgwood, Bow and Chelsea. Through his own collecting and dealing he perfectly represented all that is eclectic and extraordinary of the long 18th century of design and influences on the fine and decorative arts in Britain.

This annual *WILLIAM JOHNSTON: His Residence & Collection* exhibition will consider, through Johnston's collection key items that reflect the best of Britain.

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

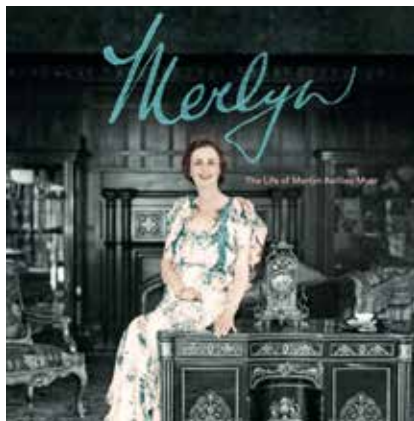
Julie Balfe	Pamela & Roderick Hergstrom
Shayne Barmer	Olivia MacDonald
Peter Conlan	Rose-Mary Serong
Heather Dalton	Lyn Slade
Heather Finnegan	Kevin Terrasson
Harriet Gao	Heather Willis
Anna Hart	

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)



MERLYN | THE LIFE OF MERLYN BAILLIEU MYER

An exclusive afternoon tea event with Dr. Stella M Barber

**Thursday 23 February 2023
2:00 PM - 4:00 PM**

The life of Merlyn Baillieu was transformed in 1920 when she married department-store magnate Sidney Myer. After his untimely death in 1934, Merlyn, widowed with a young family, practically re-invented herself. Over the next almost-fifty years, she carried the Myer name and fame.

DR. STELLA M BARBER, a Melbourne-based Consultant Historian, in addition to other projects, has written several books on the Myer family. Dr. Barber worked with journalist Michael Shmith to capture the life of young Merlyn Baillieu, from her upbringing in Queenscliff and her transformation as the wife of department store magnate Sidney Myer. *MERLYN* brought long-deserved attention to this grand, glorious, and generous figure, Dame Merlyn Myer (1900-1982).

Dr. Barber's most recent book related to the Myer family, *MARIGOLD: Milestones and Memories* (2021) is on the life of Merlyn's daughter, Marigold, Lady Southey. Amongst other works she has also published *SIDNEY MYER: A Life, A Legacy* (2006); *Your Store Myer (the story of Australia's department store)* (2006) and *Celebrating 100 Years of Myer Fashion* (2008).

Join with The Friends to learn more about this amazing Melbourne philanthropist, who was part of two of Melbourne's most illustrious families.



BURNLEY GARDENS | A WALK AND TALK WITH THE FRIENDS OF THE BURNLEY GARDENS

**Tuesday 7 March 2023
10:30 AM - 12:30 PM**

The Burnley Gardens in Richmond date back to 1861 when the Horticulture Society of Victoria established experimental gardens. The aim was to introduce new plants to the colonies, and to promote botanical and horticultural science.

The land was granted to the Society on the basis that a portion of the gardens remain open to the public, and this has continued to the present day. The initial design of the gardens was the result of a landscape gardener, Alfred Lynch, winning a design competition and the gardens were officially opened in 1863 when they were planted out with conifers and other ornamentals.

The gardens were extended, a pavilion and other buildings added, and the Society held annual horticultural shows through until the 1930s. On 11 December 2003, the Burnley site was added to the Heritage Register of Victoria, with special mention of seven of its trees, and three of its buildings.

The Friends of the Burnley Gardens will guide The Friends through the gardens, with light refreshments to follow. Paid parking is available on Yarra Boulevard.

Image courtesy of the Burnley Gardens



FRANCES BURKE | DESIGNER OF MODERN TEXTILES

An exclusive afternoon tea event with Nanette Carter & Robyn Oswald-Jacobs

**Thursday 30 March 2023
2:00 PM - 4:00 PM**

From the late 1930s to 1970, Frances Burke's 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. Frances Burke was Australia's most influential and celebrated textile designer of the 20th century.

Join **NANETTE CARTER** and **ROBYN OSWALD-JACOBS** for an exclusive afternoon tea presentation, as they talk about Frances Burke's 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

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

WALK & TALK



ROBIN BOYD'S WALSH STREET HOUSE

Thursday 13 April 2023
1:30 PM - 3:00 PM

In 1957, Robin Boyd, one of Australia's foremost mid-century architects and innovators, designed an iconic residence for his family at 290 Walsh Street South Yarra as an opportunity to reject domestic conventions and contribute a house of programmatic and technical innovation and mastery. As an exemplar of Australian modernist architecture, this iconic residence continues to influence design thinking today.

The residence consists of two open-plan pavilions unified by a glazed internal courtyard garden. Boyd employed an innovative tension roof structure of six steel cables suspended from two large I beams at the front and back of the house. Beneath this sweeping canopy, the master bedroom occupies a dramatic mezzanine and doubles as a living area. The design affords a high degree of flexibility for modern entertaining and the varying degrees of privacy necessary for day-to-day family life.

The house remains unchanged from the time it was first designed and occupied by the Boyd Family in 1959. Walsh Street is furnished with pieces designed by Boyd, Grant and Mary Featherston, BKF (butterfly chairs), Maruni60, Thonet and Bertoia. Adorning the walls are works by Asher Bilu, Arthur Boyd, Dorothy Braund, Kevin Connor, Don Laycock, and Tony Woods. The residence provides a unique insight into local and international design and art leaders of the 50s and 60s.

Join The Friends for an afternoon guided tour of this amazing Walsh Street residence while learning more about Robin Boyd and the Robin Boyd Foundation. Light refreshments are included.

Image courtesy of the Robin Boyd Foundation

EXCLUSIVE EVENT | AFTERNOON TEA



DREAM GARDENS WITH MICHAEL MCCOY

Thursday 20 July 2023 | 2:00 PM - 4:00 PM

Join Michael McCoy as he explores twelve stunning Australian gardens featured in the new publication *Dream Gardens* and based on the hit ABC TV series.

In this illustrated lecture, and now as a beautifully photographed book, TV host and garden designer Michael McCoy shows us the challenges and rewards in creating gorgeous yet functional gardens and outside spaces.

This illustrated lecture explores the transformation of the gardens, provides insights into their approach, as well as highlighting important aspects of design in the garden they have created.

Showcasing the central ideas to garden design and featuring a wide variety of challenging spaces, from tiny plots in the inner city, suburban blocks, sandy seaside properties to expansive country acreages, this talk based on *Dream Gardens* proves that great design can always find a perfect solution to suit an owner's needs.



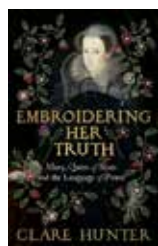
MICHAEL MCCOY is a garden designer, author, and host of the three season ABC TV series *Dream Gardens*. Michael has designed gardens all over Australia as well as overseas. His design work has featured in *Gardens Illustrated* (UK), *Garden Design* (USA), and bestselling international garden design

books including *Dreamscapes* and *Wild: The Naturalistic Garden*. He contributed a column to *The Age* for over 20 years and has had a long-standing column in *Gardening Australia* magazine.

THE FRIENDS FIRST FRIDAY BOOK CLUB 2023

EMBROIDERING HER TRUTH: MARY, QUEEN OF SCOTS AND THE LANGUAGE OF POWER | BY CLARE HUNTER

Friday 3 February 2022 | 10:00 am – 11:30 am



At her execution Mary, Queen of Scots, wore red, to symbolise herself as the Catholic symbol of martyrdom. In an era when textiles expressed power Mary utilised them to emphasise matters that were important to her.

As the prospective wife of the French Dauphin she wore lavish embroidered gowns to convey an image, at the Scottish court she displayed fashion dolls to encourage a Marian style of dressing and in captivity she embroidered subversive messages for her supporters. Mary found textiles provided a way to advance her political agenda and tell her own story.

CLARE HUNTER has provided a fascinating cultural biography intertwining history, politics and textiles, drawing on her expertise as a textile artist and a curator.

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

HORSE | BY GERALDINE BROOKS

Friday 14 April 2022 | 10:00 am to 11:30 am



A PhD student in art history rescues an oil painting of a racehorse from discarded objects on a Georgetown pavement, an Australian zoologist finds a skeleton marked "Horse" from a Smithsonian storage and in 1850 an enslaved boy is present at the birth of a foal.

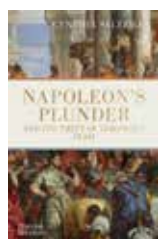
Brooks blends these stories together to produce an intriguing novel featuring a horse called Lexington who in reality won six of his seven starts and became the legendary sire whose offspring dominated American racing in the late 19th century. Other figures from American history including Thomas J Scott, a Pennsylvania animal painter, appear in the narrative, whilst the three main characters are invented and hold the story together.

GERALDINE BROOKS, a Pulitzer Prize winning author, has written an absorbing novel intermingling historical facts with an unravelling of modern dilemmas.

BROOKS, Geraldine, *HORSE*, Viking, 2022

PLUNDER: NAPOLEON'S THEFT OF VERONESE'S FEAST BY CYNTHIA SALZMAN

Friday 2 June 2022 | 10:00 am to 11:30 am



A single painting, Paolo Veronese's Wedding Feast at Cana, provides the catalyst for a story which encompasses the creation of this masterpiece in 1562 leading the reader to Napoleon's seizure of it in 1797 to provide art work for the Louvre.

This one painting, measuring more than 22 by 32 feet, represents Napoleon's appropriation of European art and is a catalyst to examining Napoleon's life in a complex historical era.

Today the Wedding Feast at Cana shares a salon with the Mona Lisa. A major modern dilemma is also examined, thus the question arises, how many works in museums are of questionable ownership?

Recommended by Tristram Hunt, Director of the Victoria and Albert Museum as "... a superbly well-written account of Napoleon's plundering of European art, all for the good of the Enlightenment."

SALZMAN, Cynthia, *PLUNDER: Napoleon's Theft of Veronese's Feast*, Farrar, Straus and Girou, 2022

THE WINTER DRESS BY RACHEL NIGHTINGALE

Friday 4 August 2022 | 10:00 am to 11:30 am



A textile historian living in Sydney travels to the small Dutch island of Texel to research a 17th century silk dress which has been discovered in a shipwreck from Holland's famous Golden Age. The novel blends a dual timeline, that of

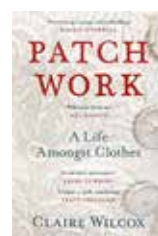
Anna Tesseltje in 1651 when she becomes a lady's companion to the artist Catharina van Shurman and that of 21st century researcher, Dr Jo Baaker, both of whom have experienced similar life challenges.

The author RACHEL NIGHTINGALE took her inspiration from a collection of 17th century artefacts which were discovered off the coast of a small Netherland's Island in 2014, amongst which was a well-preserved silk dress.

NIGHTINGALE, Rachel, *THE WINTER DRESS*, 2022

PATCH WORK: A LIFE AMONG CLOTHES | BY CLAIRE WILCOX

Friday 6 October 2022 | 10:00 am to 11:30 am



Claire Wilcox, as senior curator of fashion at the Victoria and Albert Museum, takes care of over 100,000 examples of exquisite clothing from 16th century to today. She also has been senior curator of fashion since 2004 and mounted exhibitions showing the

creations of such designers as Alexander McQueen and Vivienne Westwood. "When I look at historical clothing I am thinking about other narratives. Where was the fabric woven?" Why has it survived?" says Wilcox, who sees fashion history as a complex subject.

This memoir provides insights into her broad and fascinating professional life, as well as providing evocative recollections of her childhood, her parents death, her marriage and motherhood and the road that lead to her current role.

WILCOX, Claire, *PATCH WORK: A Life Among Clothes*, Bloomsbury Publishing, 2021

THE MARRIAGE PORTRAIT BY MAGGIE O'FARRELL



Robert Browning's famous, sinister poem, *My Last Duchess*, a monologue about the Duke of Ferrara's former young wife, is the seed which nourishes Maggie O'Farrell's novel *The Marriage Portrait*.

When the narrative begins in 1561 Lucrezia is one year

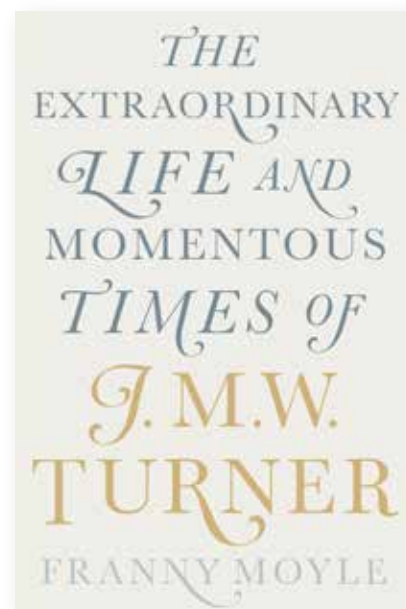
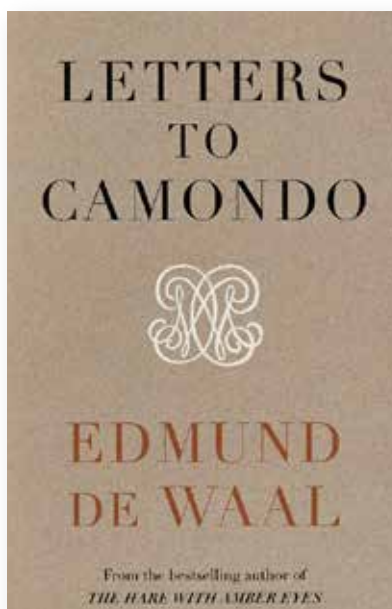
into her marriage and convinced her husband intends to murder her, as she has failed to produce an heir.

The events which lead her to marriage at 16, the political manoeuvrings of a turbulent age and the consequences of desiring more out of life than is proscribed for a young girl makes for a suspenseful historical tale.

Maggie O'FARRELL, *The Marriage Portrait*, Penguin Random House, 2022

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

BOOK REVIEWS



MY DEAREST HEART: THE ARTIST MARY BEALE

Not only is *My Dearest Heart* a biography of Mary Beale (1633-1699) it is a roll call of the many people from all walks of life who sat for her, each with their own brief biographical note. It also provides an historical background to Mary's life from a quiet childhood in Suffolk through the Civil War to the Restoration and the turbulent times of the late 17th century.

The first chapter provides an insight into her family, education, and the nurturing of her artistic talent by her father, the Reverend John Cradock, himself one of several early 17th century artists. There was a web of Cradock family members in Suffolk, Staffordshire, and London and many of these, along with the relatives of Charles Beale (married 1652) had their portraits painted by Beale early in her career when she and Charles settled in Covent Garden. Portraits of Charles and their son Bartholomew, as well as self-portraits, were also painted for practice and to advertise Mary's skills. Many artists favoured this area, including Sir Peter Lely who was to have a major influence on her career. As Mary's commissions increased, she painted Parliamentarians, including Oliver Cromwell's daughter, then Royalists who had organised the return of the monarchy.

1665 saw the Beales moving to Hampshire due to ill health and financial pressures, escaping the Fire of London and the Great Plague. With fewer commissions Mary's portraits were

mainly of family, including younger son Charles, whilst her husband continued his experiments to produce extra fine paints. During this time Beale wrote *Discourse in Friendship* in which she maintains that the friendship of husband and wife should be based on equality – a radical concept at that time but one which reflected her relationship with Charles. Whilst she was the bread winner for most of their marriage, he ran the home and the business, all the details of commissions recorded in his almanacks, several of which have survived.

With their return to London in 1669 and a studio in the fashionable St. James area the number of commissions increased – politicians, scholars, aristocrats (many connected to the court of Charles II) and an increasing number of clergy, including bishops, came to have their portraits painted. In 1677 Beale completed eighty-three portraits, though some were three-quarter length most were head and shoulders reflecting her ability to capture good likenesses and skilled use of colour. Many were unsigned reflecting the importance of the sitter not the artist, but all provide a unique historical and visual record of her era.

There is no reference to the TJC portrait but echoes of it can be seen in that of *Isabella, Duchess of Grafton* and after reading this absorbing book I will be looking at our portrait with new light.

HUNTING, Penelope, *MY DEAREST HEART: The Artist Mary Beale*, Unicorn, 2019

LETTERS TO CAMONDO

Recently I was given the gift of a small book, one which I probably wouldn't have bought but it will now reside on a shelf alongside my other favourites, including *The Hare with Amber Eyes* to which there are a number of references. It is a gem in so many forms – a memoir, a social, cultural, and political history but most of all a family history with all its highs and terrible lows. It is written in the form of letters by the author to Count Moïse de Camondo, their families having both arrived in Paris on parallel journeys in the late 19th century, revealing how the Musée Nissim de Camondo came to be established.

Each letter explores an aspect of the count's life or a room in the mansion that he built for his children, Nissim and Beatrice, in the early 1900s after his wife Irene had left him after six years of marriage. First demolishing the house his father had built and disposing of all the reminders of his family's former life in Constantinople. The count's new home was furnished with 18th century French furniture which he bought with a true collector's eye, continuing to build his collection whilst constantly moving his furniture and artworks over a period of forty years. Photographs provide a history of family life in this period – holidays at their country estate, Beatrice with her horses. The count commissioned portraits of Nissim and Beatrice, as well as buying paintings and collecting books, all bound in red morocco, for the beautiful oval library. There is a wonderful letter extolling the beauty of different woods and the art of marquetry, the plate accompanying it is of a transitional commode which brings to mind the one usually seen in the White Room at TJC. Another letter, with accompanying plate, describes the exquisite gold and blue carpet of the winds in the grand salon, made at the Savonnerie manufactory between 1671 and 1688.

Nissim enlisted in the French army in World War I and survived until 1917, with his death the mansion became a place of mourning for the father and the inheritance of a lost son. Two years later Beatrice marries Leon Reinach and they make their home with the count. In 1935 the Count died, bequeathing the house and all its contents to the Musée des Arts Décoratifs with the stipulation that it be maintained as a private residence where nothing was to be moved.

The Count's family, along with the other Jewish families in the rue de Monceau, had weathered the storm of the Dreyfus Affair, had suffered personal tragedies in World War I but with the Nazi regime taking control of France their privileged life ended. Beatrice was in denial, she hoped that her father's gift of his home and her non-Jewish friends in high society would keep them safe. Leon sent most of their art collection to the Réunion des Musées Nationaux before it could be confiscated. Leon and Beatrice separated, and she converted to Catholicism but to no avail. In 1942 Beatrice and her daughter Fanny are arrested for not wearing the yellow star and sent to Drancy. Leon and their son Bertrand arrive there two weeks later. Tragedy follows as Leon, Fanny and Bertrand and then Beatrice are murdered in the concentration camps.

A family disappears but a house of sadness and memories remains.

De WAAL, Edmund, *Letters To Camondo*, Vintage, 2022

The *Musée Nissim de Camondo* was opened to the public in 1966 and can be visited at 63 rue de Monceau, 75008, Paris

THE EXTRAORDINARY LIFE AND MOMENTOUS TIMES OF J M W TURNER

I have always admired Turner's paintings and this well researched and engaging biography brings a depth of knowledge and insight into both his famous paintings and his lesser known works. Turner began sketching at an early age and not having an official paid-for apprenticeship he was greatly influenced and supported by the many artists and engravers who surrounded his childhood home in Covent Garden before winning a place at the Academy School.

As a very young man he took to wandering the English countryside with his sketch pads and notebooks to record buildings and views. Wales became a favourite following in the footsteps of Richard Wilson whose command of luminous light he greatly admired. A precocious talent led to commissions from relatives, friends and a growing number of aristocratic patrons leading to a prodigious output of work which became available to a wider audience through the over one hundred engravings of his landscapes published in *Copper Plate Magazine* and other publications. By 1797 Turner's career as a professional artist had properly begun.

Turner invested the money he earned in Bank of England stock and by 1809 he had become a rich man as well as a celebrated artist but with a fractious relationship with the politics of the Royal Academy. He brought a new level of sophistication and brilliance to the overlooked genre of water colour at a time when history painting was seen as the most important genre (with portraits acceptable!) and watercolourists less highly regarded than oil painters. Turner did experiment with oil for a time, one of the most notable paintings being *Fishermen at Sea*.

Plates and vivid descriptions of Turner's paintings in the book reveal his brilliant sense of composition and attention to detail; his journey to Switzerland highlighting the romanticism and grandeur of the Alps and a later visit to Venice producing a dreamlike quality to his work with the play of light on water.

The author reveals Turner in the political and social context of his times which spanned from late Georgian to early Victorian, he was fascinated by both the industrial cities of northern England and its rural vistas. He was a man who delighted in both male and female companionship but having been disappointed in love as a young man he never married, having two long relationships and fathering two daughters. Turner was seen by his contemporaries as a complicated but talented man, difficult and contradictory especially in the last twenty years of his life when he threw caution to the winds, chasing a path so very different to his fellow artists. Turner was a man determined to succeed, believing in the power and importance of art and by the time of his death not only was his art admired by many of his peers but by the masses, who were able to see his wonderful paintings displayed in the National Gallery.

MOYLE, Franny, *The Extraordinary Life and Momentous Times of J M W Turner*, Penguin, 2017

DENISE FARMERY

A BRIEF HISTORY OF BEEF WELLINGTON TO BOOT

This sophisticated beef dish is the pride of the English. Its origin, however, is disputed.



Is it a derivative of a French dish called *filet de boeuf en croute*? Or is it a creation inspired by the tastes of the 1st Duke of Wellington (Arthur Wellesley, 1769–1852), the great Irish general of the British Army who defeated the armies of Napoleon Bonaparte at the Battle of Waterloo in 1815? Or is it named after a boot called ... wellington? Or is it an American dish?

Wellington, it is said, liked food that could

be eaten on the march, and the dish, with its crusty shell, is certainly portable. Another origin story has the dish simply named in Wellington's honour, while yet another suggests that the beef roast wrapped in pastry resembled a Wellington boot – the original leather kind that Wellington would have worn.

The first known mention of beef *à la Wellington* dates to 1903, and the first recipe, from a cookbook written by a chef for Chicago's *Palmer House Hotel*, appeared in 1940. Beef Wellington became a popular dish in the 1950s and '60s, largely thanks to the American chef and cookbook author Julia Child's having included a recipe for the French variation in her best-selling book *Mastering the Art of French Cooking* (1961) and then, on a 1965 episode of her television show *The French Chef*, calling it "filet of Wellington beef." In 1965 *The New York Times* outlined the gold standard of the dish as a beef tenderloin cooked in a rich pastry crust and 'embellished with *pate de foie gras*, truffles and cognac'.

Its popularity waned in subsequent decades, although in the early 21st century it is enjoying a revival, often cooked in single portions in the manner of the kindred Cornish pasty.

ROSE
MADDER

RECIPE | BEEF WELLINGTON

INGREDIENTS

1kg beef fillet
2 tablespoons olive oil

Salt and pepper

MUSHROOM DUXELLES

500 gm mushrooms
3 garlic cloves
3 tablespoons mustard
(French is okay)
1 egg beaten

¼ cup chopped onions
6-8 slices prosciutto
2 sheets puff pastry,
overlayed on each other so
there will be a complete roll up

METHOD

Generously salt and pepper the fillet. Heat a large pan. Brown the fillet on all sides in the hot oil. Remove from the heat and set aside.

In the food processor, place mushrooms, garlic, onion, and pulse to a puree. Heat the pan again and add the mushroom mixture. Cook until no moisture is left. Remove mixture from the pan and cool on a plate.

Roll out some plastic wrap and lay the prosciutto slices so they are even and overlap. Spread the mushroom mixture on the top leaving an inch border from the sides. Rub the mustard on the fillet and then roll the fillet up in the prosciutto and mushroom mixture folding up the sides around the meat as you roll. Wrap the plastic wrap tightly around the beef and refrigerate for 30 mins.

Preheat the oven to 200°C. Place the two sheets of pastry on a lightly floured surface making sure they overlap. Brush with egg wash at the "join". Unwrap the beef from the plastic wrap and place in the centre of the pastry. Brush the egg wash around the beef on the sheet and roll the beef tightly in the pastry. Brush the remaining egg wash on the outside of the pastry and cut slits in the top or decorate as desired.

Bake until the pastry is golden brown, about 45 mins. for medium rare. Remove from the oven and let it rest for 10 mins before slicing. Serve with fluffy mashed potatoes, green beans, and cooked matchstick carrots.

CHEF'S TIP:

The most important thing about a fillet of Beef Wellington, do not slice it thinly. Slice it about an inch thick.

ROBBIE BROOKES



A BRIEF HISTORY OF BAKEWELL PUDDING

(NOT TO BE CONFUSED WITH BAKEWELL TART)

Bakewell pudding is a traditional British dessert dating back many centuries. It is attributed to noble culinary traditions, in which the use of pricey ingredients like eggs, almonds, and butter were an affair for just the wealthy and powerful.

Originally from Bakewell in Derbyshire, England these tasty concoctions can take the form of either a pudding or a tart, although not even locals can agree on which one is the truest recipe or which came first. Both are delicious.

One of the earliest verifiable instances of a Bakewell pudding recipe comes from *The Magazine of Domestic Economy* published in London in 1836. Eliza Acton distributed a recipe in her 1845 work *Modern Cookery for Private Families* and Mrs. Beeton published two recipes for Bakewell pudding, one which used a pastry base and one which used breadcrumbs, in her *Book of Household Management* in 1861.

A Bakewell pudding is different from a Bakewell tart. A Bakewell pudding is made with puff pastry, whereas the Bakewell tart is made with shortcrust. However, both share common ingredients in the filling. Other recipes for pudding use a sponge in lieu of the puff pastry, but both contain a deliciously eggy almond filling. Other versions use candied cherries on top and are known as cherry Bakewells.

Making a Bakewell pudding is surprisingly easy as you'll be using store-bought puff pastry and not making it from scratch. After a quick blind bake of the pastry, the jam and easy-to-make almond filling go in, the tart is then baked again to set, and a dusting of confectioners' sugar gives it a pretty finish.

ROSE MADDER

RECIPE | BAKEWELL PUDDING

INGREDIENTS

500 gm thawed frozen pastry or 2 squares of puff pastry	
3 tablespoons raspberry jam	150 gm butter
$\frac{3}{4}$ cup sugar	2 x 65 gm egg yolks beaten
3 x 65 gm eggs beaten	1½ cups almond meal
2 tablespoons lemon zest	2 teaspoons almond extract
1 tablespoon flaked almonds	3-4 tablespoons icing sugar

METHOD

Roll out the thawed pastry on a lightly floured board to $\frac{1}{4}$ inch thickness. Grease an 8-inch tart tin. Line the tin with the pastry. Fold over the sides of the pastry to fit the tart pan and create an edge.

Prick the base all over with a fork. Chill in the refrigerator for 20 mins. Line the tart case with baking paper then fill with baking beads (baking blind). Bake at 190°C (375°F) for 15 mins or pastry is golden brown. Remove the baking beads and cook another 5 mins. Spread raspberry jam onto the base of the cooked pastry.

TO MAKE THE ALMOND FILLING

Cream butter and sugar with electric beater. Beat the egg yolks into the beaten eggs. Slowly add the egg mixture to the creamed butter and sugar a little at a time. Incorporate it well. Gently fold in the almond flour, lemon zest, and almond extract. Pour the almond mixture into the prepared pastry and gently level the surface to ensure the whole tart is filled. Turn the oven temperature down to 180°C and bake for 40 mins. Remove from the oven and sprinkle on the flaked almonds. Return to the oven and bake for 10 mins or until golden and set. Sprinkle with icing sugar while still warm.

ROBBIE BROOKES



OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

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

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

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

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

The Johnston Collection is OPENING DOORS to the future.



WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

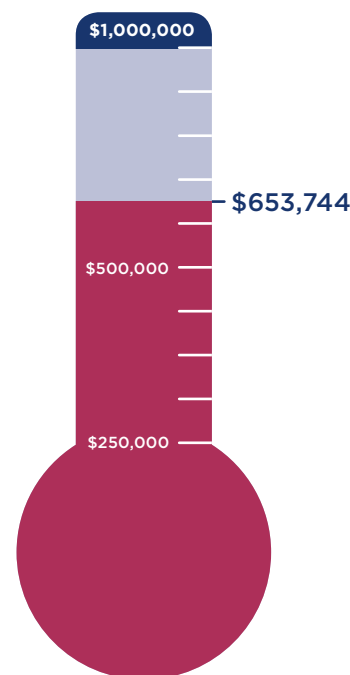
The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

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

THIS WORK WILL ENABLE US TO:

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

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



BE PART OF THE JOHNSTON COLLECTION FUTURE

The Fundraising Appeal to open doors enables you to help give The Johnston Collection a long and invigorated future.

Your support can be recognised among the following categories of donors:

ANNUAL AND REGULAR GIVING

Minton©	\$2,500,000 +
Adams	\$1,000,000 +
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Sheraton	\$50,000 +
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Coalport	\$10,000 +
Bow©	\$5,000 +
Worcester	\$1,000 +

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

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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

Name: _____

Address: _____

Postcode: _____

Phone: _____ Mobile: _____

Email: _____

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

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

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

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

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

Name on card: _____

Card number: _____

Expiry date: ____ / ____ CCV: ____

Signature: _____

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

Westpac 360 Collins St, Melbourne

BSB: 033 157 Account: 403 589

Account name: The WR Johnston Trust

Please use your full name as a reference

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

Please send this completed form to:

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

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

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.

THANKS

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The WR Johnston Trust

Major Partner

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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



Supporter



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

In Kind Support

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



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 Green Drawing Room' as part of THE BEST OF BRITISH | WILLIAM JOHNSTON: His Residence & Collection as part of our ongoing 'trad' series being held from 5 April 2023 - 1 October 2023, showing Bow porcelain factory (English, estab. circa 1747, closed 1776); after Meissen porcelain factory (German, estab. 1710), figure of a shepherdess (from an allegory of Liberty and Matrimony), Bow, London, England, circa 1753-circa 1755, porcelain, clear glazed | 280 x 140 x 85 mm, collection of The Johnston Collection (A1344.2), purchased with funds provided by the Nina Stanton 18th Century Porcelain Bequest, 2014

thanks

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

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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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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



A VIRTUAL TOUR OF MOMA NEW YORK
Anna Moszynska | 8 March 2023



**CLARICE CLIFF:
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Vaughan Macefield
12 April 2023



ART DECO
Ian Gledhill | 10 May 2023



**ACQUIRED TASTE:
THE INVENTION OF THE RESTAURANT
IN 19TH CENTURY PARIS**
Sylvia Sagona | 7 June 2023



THE AGE OF JAZZ
Sandy Burnett | 12 July 2023



**THE STORY OF THE
SUTTON HOO SHIP BURIAL**
Mark Cottle | 16 August 2023



**THE ART OF THE
JAPANESE GARDEN:
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Marie Conte-Helm
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OF MYSTERY**
Paul Roberts | 11 October 2023



**THE GOTHIC CATHEDRAL:
THE DIVINE PLAN FOR CREATION
CHARTRES, FRANCE**
Garry Martin
15 November 2023

ADFAS Membership Secretary,
Veronica Rickard 0408 113 669
adfasmelbourne@gmail.com

ADFAS YARRA (CAULFIELD)



**SADLER'S WELLS:
THE THEATRICAL MOTHERSHIP**
Nigel Bates | 23 March 2023



**DEAD SHARKS
AND OLIGARCHS:
INSIDE THE ART MARKET
OF THE 21ST CENTURY**
Dr. Tom Flynn | 25 May 2023



**BEAUTY AND AESTHETICS
IN LATE VICTORIAN ART AND DESIGN**
Andrew Montana | 5 June 2023



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INSPIRED PAINTER, TRAGIC LIFE**
Lucrezia Walker | 20 July 2023



**MOSAICS OF THE
NORTHERN ADRIATIC:
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Nirvana Romell
24 August 2023



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GREAT ARTIST OR MERE ILLUSTRATOR?**
John Ericson
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Ian Swankie | 26 October 2023



**VICTORIA'S MAGNIFICENT
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Dr. Alison Inglis
9 November 2023



**EXCURSION: GARDENS OF
THE MORNINGTON PENINSULA**
27 April 2023



**SPECIAL INTEREST
AFTERNOON:
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Lucrezia Walker | 19 July 2023



**EXCURSION:
AUSTRALIAN ISLAMIC CENTRE AND
WERRIBEE PARK MANSION**
Thursday 3 August 2023



**SPECIAL INTEREST
AFTERNOON:
TREASURES OF THE SQUARE MILE**
Ian Swankie | 25 October 2023

FOOTNOTES & REFERENCES

PAGE 15: INSIGHT | SUGAR PART 1

- 1 THE REAL DEAL | WILLIAM JOHNSTON: His Residence & Collection, 16 March 2022 - 11 September 2022
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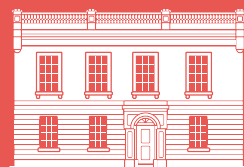
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