

fairball ²¹

PRETTY WILD



THE JOHNSTON
COLLECTION

fairhall

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VOLUNTEERS OF THE JOHNSTON
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Thanks

WE GRATEFULLY ACKNOWLEDGE THE SUPPORT OF
THE FRIENDS OF THE JOHNSTON COLLECTION TOWARDS
THE PRODUCTION AND DISTRIBUTION OF *FAIRHALL*.

Welcome to winter and a wild world of wonderful animals and art at The Johnston Collection.

Our new exhibition-house tour *ANIMAL KINGDOM* presents a unique opportunity to look at 'animals' in a menagerie of creative representations of animals – domestic and decorative – in our home, *FAIRHALL*.

The exhibition reveals how animals have provided an inspiration to see some common and some rather curious creatures, in The Johnston Collection. *ANIMAL KINGDOM* brings together the talents of invited Melbourne artists, who are working in a variety of approaches and techniques, to bring us their interpretations of animals in their artworks and create conversations about their meaning. It's audacious and interesting to see the continuing shifts of how we live with and represent the animal kingdom.

Our lecture program continues to engage and inform with a range of topics. We have a number of speakers lined up to talk about wild (and tame) things and how the worlds of animals and art intersect and have inspired us over time. We are looking forward to a *MASTERCLASS* with international speaker Bertrand Van Ruymbeke who is Professor of American History at the Université de Paris 8. He will talk about the discovery of the New World and slavery, focussing around the celebrated figure of Toussaint L'Ouverture and his liberation of Saint-Domingue (Republic of Haiti).

We continue our participation in the *Open House Melbourne* weekend 2017 and being part of their 10 year anniversary, and bringing The Collection to the attention of people with a passion for good design and the built environment.

The Friends have been extremely busy planning very special events for members. We continue the 'Friends First Friday Book Club' and the 'Exclusive Preview' for Friends to *ANIMAL KINGDOM*. We are absolutely delighted to announce *A Bijoux Gathering* – an unmissable evening of cocktails, conversation and insight into the jewellery world of *Marion Marshall Studios*.

Thanks for all your great work and contributions made to *fairhall 20*. I hope you continue to enjoy the improved layout and content – and thank you to all who have passed on your tremendously positive comments.

fairhall remains an exceptional magazine produced by volunteers for volunteers. Thank you to all those who propose topics to research and to the contributors who take so much time to prepare articles, edit and produce our magazine. Without all of you we wouldn't have such an engaging and informative magazine for all.



LIFE COMES FULL CIRCLE FOR THIS ADVENTUROUS VOLUNTEER

It is with sadness that we farewell Diana English; a ten-year volunteer at The Johnston Collection. With some family members living in Yorkshire, Diana feels her roots are calling her home.

For Diana English, a determined spirit was evident very early when, at the age of three, Diana was adamant that she go to school at the same time as her older sister June. Persistent crying eventually persuaded Diana's mother to demand that Diana be accepted to *The York School for Young Ladies*.

At the completion of boarding school Diana and June decided to embark on an extended cycling tour of Britain from Land's End in the south to John O'Groats in the north.

On returning from their epic cycling adventure, June became a trainee nurse and Diana went to business college.

Bus transport proved too slow for Diana and she became aware of a scooter made in Italy that was available in Britain. The *Lambretta* became Diana's preferred mode of transport.

The International Motor Scooter Rally was an annual event on the Isle of Man and with June as her manager, Diana was a regular competitor. Endurance and speed were required as some races lasted for twelve hours and reached speeds of up to seventy miles per hour. The blue ribbon eluded Diana, but a second and third place cements her place in *Lambretta* racing history.

With a business diploma now in hand, Australia beckoned. Together Diana and June arrived in Australia and embarked on a five month, 10,500 mile tour of most states. Motor scooters proved to be their trusty mode of transport and camping by the side of the road was their accommodation.

Settling in Melbourne, Diana began a twenty seven year career with Beecham Pharmaceuticals, working in the fragrance and cosmetics section.

A deep desire to go to university led Diana to La Trobe University in the 1970s. Studying at night as an adult student whilst maintaining a full-time job, Diana emerged with an Arts Degree majoring in Art History.

The stock market crash of 1987 resulted in the Melbourne office of Beecham closing. Redundancy affected Diana deeply, but with a mortgage to support she embarked on a determined campaign to find a new job. Eight months and 139 applications later, Diana secured a position as Personal Assistant to the President of The Royal Agricultural Society.

Diana worked for five presidents of The RAS over fifteen years and enjoyed it tremendously.

A strong belief in volunteering and giving back to her community led Diana to volunteer for *Yooralla* as a telephone operator during telethons and teaching shorthand to girls at *Yooralla*.

Melbourne Tourism was lucky to have Diana's services for nine and a half years and in 2007 Diana spotted a small advertisement seeking volunteers at The Johnston Collection. Diana was thrilled to be accepted in the 2007 volunteer guide intake. Diana went on to guide for almost ten years, a period in her life which brought her much joy.

It will be difficult for Diana to say goodbye to Melbourne and her many friends here, however her next adventure awaits!

Diana plans to be busy in Yorkshire and is already putting out feelers to The York City Council exploring volunteering options. And who knows? Perhaps we might hear of Diana speeding around a race track in a veteran motor scooter race!

ANNE HODGES

above, left –right |

Diana English takes to the 'Mountain Course' in The International Motor Scooter Rally on the Isle of Man, England, 1958.

Diana was a regular competitor and a second and third place cements her place in *Lambretta* racing history.



ANIMAL KINGDOM: THE ORIGIN OF THE ARTISTS

We're all part of the animal kingdom, appearing in what Darwin called "endless forms most beautiful and most wonderful".

Animals have always fascinated artists. We look at them, they look back, and in their even gaze we sense something that is both familiar and utterly strange. Scientists love them too, and some spend their whole lives studying them.

From the time of the creators of Australian Aboriginal rock art and the painters of the Lascaux caves in southern France, people have been creating representations of animals in their homes and other places important to them. The mid-Victorian discoveries of Darwin and the unsettling air around the revelations of the natural world and the struggle for survival have continued to challenge and comfort us living in an animal kingdom.

So it is not surprising that there are many animals, some common and some rather curious creatures, represented in The Johnston Collection, from Staffordshire earthenware lions to a fine Chinese porcelain heron, from painted butterflies to a carved timber gryphon and so much else in between.

ANIMAL KINGDOM brings together the talents of invited Melbourne artists, Kate Rohde, Troy Emery, Vipoo Srivilasa, Alison Cole, Lesley Uren, Yvonne Walton and Julia deVille who are working in a variety of approaches and techniques, to bring us their interpretations of animals in their artworks.

One of the enduring themes is the human-animal bond in art. This obviously focuses more on companion animals (dogs, cats, horses and birds) which are all represented in the Collection. But our understanding also ranges through why we like to look at animals, the symbolism of animals in art, why do people like to include their animals in portraits, and why artists like to portray or include animals in their work?

The closer consideration of animals themselves that *ANIMAL KINGDOM* affords also enables us to think about the way in which parts of animals have been used in the fine and decorative arts, for example their skin as leather covering for objects such as chairs or boxes, or the decorative possibilities of say mother-of-pearl or ivory. Then there is the way in which

characteristics of certain animals have been played upon to describe aspects of the decorative arts. We use animals as motifs, decorative features or even descriptive terminologies. Furniture frequently references animals; "ball-and-claw feet", "camel back" sofa, "swan neck" pediment; a "serpentine" front. Or animals become the materials of our domestic interiors when you are lying on a feather bed, you put your bills in a "pigeon hole" in your desk, or store objects in a "mule" chest.

So visiting *Fairhall* is a little like living in Dr Doolittle's house as 17th, 18th and 19th century animals engage in conversation with their contemporary counterparts to better understand the decorative nature of the world.

One of the artists Kate Rohde, has had her works described as "zoomorphic sculptures create a fantastical environment; hyperactive and hyper-detailed. Animals and plants become spectacles of human desire as mankind trumps nature in an immersive space filled with cast-resin furniture, elaborate vessels, mounted heads and psychedelic wall treatment." Kate continually explores the idea of hunting and collecting. The continuing presence of parts of creatures disconnected and reconnected in her work remind us that life can be absurd, beautiful and sometimes, like any fairy-tale, just a little bit frightening.

Troy Emery's fantastical, and sometimes disquieting, animal sculptures have seen his work exhibited in his solo exhibition *From Far Away at Craft*, Melbourne (2014). Emery sculpts on realistic animal armatures used for traditional taxidermy techniques, yet dresses them in hyper-artificial and vibrantly coloured materials. His works explore the tension of animals' existence as living yet decorative adornments; as wild creatures of nature yet domesticated, infantilised pets.

Vipoo Srivilasa's playful and inventive work is populated with characters in the predominate form of contemporary blue and white ceramics. His work explores his cross-cultural experiences between Thai and Australian culture, wry references to pop

left | detail from 'The White Room'

Troy Emery (Australian, 1981 -)

Golden Dragon, Melbourne, 2016, mixed media

courtesy of the artist, Melbourne

Troy Emery is represented by Martin Browne Contemporary, Sydney

culture, and environmental concerns among other narratives. He says that "Part of the fun of [my] work is in deciphering the tiny clues that I inscribe and leave on the figures. I hope that a curious viewer will linger and look closely for these markings."

Three embroiderers, Alison Cole, Lesley Uren and Yvonne Walton, have transformed subjects of their interests, based on observation and imaginative constructions of the natural world, myth and metamorphosis that have underpinned literary and scientific works from the Classical worlds of Greece and Rome to the descriptions of enlightened discoveries of the 18th century.

Alison Cole is a highly skilled stumpwork and goldwork embroiderer who has practiced in this particular and specialised field for over thirty years. Her *Unicorn*, *Gryphon* and *Welsh Red Dragon* are all legendary creatures - animals of myth, magic and transformation that have been subjects of interest for artists, writers and poets from the ancient world to the present day. Her genial creatures have played important roles in the folklore traditions and the recorded myths of the peoples of the world.

Over the period of her considerable career many of Lesley Uren's embroidered works return to the depiction of the world and wildlife. Mostly focussed on single subject works, Uren's artistry interprets the natural world around her, and like Alison Cole, she is renowned for teaching and making fine gold and silver metal thread works. Uren can compose elaborately developed arrangements in minute detail and unmatched skill and in a totally realistic way, manifesting the achievements of nature and animals, birds and beasts.

Yvonne Walton creates and catalogues intimate private zoological leaf gardens of natural history specimens - a compendium of forms of insect life published on leaves of fabric. She observes, studies and creates tiny insect worlds on brooches, mainly of busy insects on leaves. The beetles, butterflies, and ants don't bother looking back just continuing on with their daily activities - eating, munching - and even hiding. Like a devoted entomologist (and by drawing with thread and bead) Walton creates her own specimens to take a look at their daily lives. These are intimate worlds of insects in their immediate environments creating eloquent insights that highlight the beauty of nature.



Julia deVille's work is always mesmerising and thought-provoking with its signature combination of jewellery with taxidermy. Guided by her beliefs in the rights of animals, deVille only uses animals that have died of natural causes. Recalling the notion of *memento mori* and Victorian mourning jewellery, deVille's says her work "is about death and life ... and to be reminded [of their proximity] can be a positive thing." Her work gently prompts her audience to reflect on the ethics of the treatment and consumption of animals, and firmly departs from the trophy-hunting history associated with taxidermy.

The myriad of weird and wonderful animals and the thoughtful narrative will no doubt have you re-reading the amazing creative work by contemporary Melbourne artists, proving yet again The Johnston Collection credo that the old is new, the new is old, that everything is both new and old.

DOROTHY MORGAN COLLECTION AND CURATORIAL

below, left – right |

detail from 'The Blue Room', Vipoo Srivilasa (Thai born Australian)
Hare: Deity of Abundance, 2016, mixed media
courtesy of the artist, Melbourne
Vipoo Srivilasa is represented by the Scott Livesey Galleries,
Melbourne and Edwina Corlette Gallery, Brisbane
image by adam luttick | luts photography | melbourne, vic

detail from 'The Morning Room', Yvonne Walton
Samurai Beetle [Necklace], Melbourne, 2007
image by adam luttick | luts photography | melbourne, vic

detail from 'The Green Drawing Room'
installation of works by Kate Rohde (Australian)
Kate Rohde is represented by Pieces of Eight Gallery, Melbourne
image by adam luttick | luts photography | melbourne, vic





THE OUDH PLATE

The city of Lucknow and its surrounding lands of Oudh (Awadh) in central, north India (now the state of Uttar Pradesh) had been a Moghul state with a governor appointed from Delhi until the early 18th century when in 1731 it seceded and became an independent state, headed by a Nawab.

Although a Shia Muslim state, due to the Persian heritage of its rulers, the ruling dynasty was known for its secularism and its increasingly European tastes. It was generally considered to be the richest city in India in the 18th-19th century and had been an ally of the British (by its East India Company) since 1764. Its wealth was such that it had even provided large loans to the (wealthy) East India Company. In 1818-19, the British Governor-General in India persuaded the fifth Nawab, Ghazi-ud-din-Haider, to be declared King, trying to lessen power in Delhi. The prosperous state of Oudh had bred an opulent court, noted for its grand and beautiful buildings, palaces and courtly lifestyles. Ghazi favoured European styles, incorporated with styles of his Indo-Persian heritage, resulting in extravagant displays of the state's great wealth. The luxurious and westernised tastes of the court were able to be satisfied by the presence of Robert Home.

Robert Home was a British artist who had studied in London and Rome and travelled to India in 1790, receiving a number of significant commissions in Madras. In 1814 he moved to Lucknow in the province of Oudh (Awadh), and became court artist, throughout Ghazi-ud-din-Haider's reign (1814-1827). During his period as court artist, Home designed numerous items: furniture¹ carriages etc. as well as items especially for the ruler's coronation in 1820, including the royal crown, coronation robes, coat of arms and a grand table service ordered from England's Spode factory, of which this plate was a part. The service was based on Spode pattern 2394, a painted, wide, deep-pink enamelled and gilt foliate border but with the addition of a central armorial of the arms of Oudh, as designed by Home. It was made of bone china, invented by Spode in 1797-99 by adding bone ash to a porcellanous clay body, making it a much more resilient material for table wares.² Home's design for the armorial was based on the twin-fish symbol of Lucknow, derived from its Persian



heritage. The coat of arms consisted of the royal crown, the *katar* as a symbol of armed authority, twin fish at either side as emblematic of *Mahi-Muratai* or "order-of-the-fish" in Persian and Arabic, an honorary badge of dignity.

Oudh and its kings only lasted until 1856 when the British annexed the kingdom, claiming misrule. In 1857 Lucknow became the centre of a revolt which led to bloody uprisings and war, the sacking and looting of Lucknow's palaces during the Mutiny or First War of Independence. Accordingly, surviving palace furnishings are rare but parts of the huge table service have emerged from various private collections, especially in recent years with a revived interest in the history of Lucknow.

JUDITH HEAVEN
FOUNDATION DIRECTOR | THE JOHNSTON COLLECTION

left | made at the factory of Josiah Spode (English, 1733 – 1797)
Spode Ceramic Works (est 1767 -), Stoke-on-Trent
designer Robert Home, (Britain-India, 1752-1834)
plates (two, from a table service for the King of Oudh,
Lucknow, India), England, circa 1815-19
Bone china, hand-painted and gilded | 210 mm (diameter)
The Johnston Collection (A1365-2014, purchased with
Nina Stanton 18th century porcelain bequest funds)

above | The Chatter Manzil (*Umbrella Palace*) is a building in Lucknow in Uttar Pradesh which served as a palace for the rulers of Awadh and their wives.

Chatter Munzil [sic] on the brink of the *Goomtee* [sic], plate 30, from ALLI, Darogha Ubbas, *The Lucknow album: containing a series of fifty photographic views of Lucknow and its environs together with a large sized plan of the city*, Baptist Mission Press (Calcutta, India), 1874

JELLY IN A MOULD

The detail on early English ceramic moulds is remarkable and the level of craftsmanship has never been bettered.

IVAN DAY, FOOD HISTORIAN

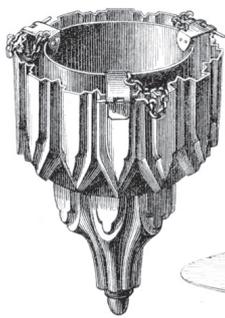


Fig. 275.

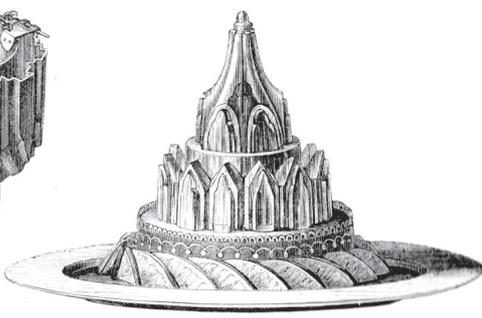


Fig. 276.

Royalty was served jellies shaped like castles and animals in Tudor times (1485-1603). Earlier in the Plantagenet era (1154-1485), the jellies served were even more elaborate. Unfortunately, no jelly moulds have survived; earliest examples of jelly moulds being from the 1730s.

From the 1760s, copper moulds came into use. As *Verdigris*, the natural patina on copper formed upon exposure to air or sea water, over time formed on copper moulds and was found to be toxic, copper moulds were almost always lined with tin. The quality and craftsmanship of the moulds produced in the 18th century were superior to those produced today. The resulting jellies had intricate detail and sharper, crisper lines.

Until the mid-19th century, jelly was largely exclusive to the tables of the upper class. It was in *The Great Exhibition of 1851* that many saw and tasted jellies for the first time and thus began the trend for making them. Moulds began to be manufactured in tin and Britannia metal, a pewter-type alloy favoured for its silvery appearance and smooth surface, rather than pewter or silver as it was inexpensive and mass-produced to meet market demand.

above | A neo-Gothic castellated macedoine mould and its liner from Urbain Dubois, *Cosmopolitan Cookery* London, 1870

right | A popular motif for the Victorian table was the patriotic British lion. This 19th century copper jelly mould was made by Benham & Froud, London,

SPECIAL JELLIES AND THEIR MULTI-PART MOULDS

Jellies and creams were time-consuming to make, especially if they involved several steps to achieve the striking, elaborate dishes that graced the 19th century dinner table for the last course. Particular jelly recipes required special tin-lined copper or pewter moulds that consisted of multiple parts. From the 1770s, multi-part jelly moulds were created by Wedgwood and other Staffordshire potters with a decorative inner core. In contrast to functional moulds, the ceramic inner cores themselves when covered with clear jelly were displayed with other desserts.

Ballete moulds – also referred to as a *bombe* or *petits bombe* mould, consisted of two halves that joined into a sphere with a protruding hole on one half where liquid jelly was poured into and topping up was done through a funnel. Making a dish required the use of several moulds set on ice.

Once the jelly was set, de-moulding was done by plunging the moulds in hot water. When the jellies were released, the protruding excess jelly was cut off with a sharp knife. *Ballete* moulds were used for making jellies, ice creams, poached foods and also spherical cakes. Such elaborate dishes were considered to be typical, artificial cuisine of the late 19th century that is visually attractive but not very palatable.

A variation of the *ballete* mould was the egg version in a combination of nest and egg moulds. Nest and egg dishes were quite popular. Even Queen Victoria had a jelly recipe for hen's nest in her diary. Elizabeth Raffald's recipe for hen's nest is shown in her cookbook *The Experienced English Housekeeper*. Besides nests made of jelly, nests of spun sugar and nougat were made, while eggs were of ice cream or blancmange.

Macedoine moulds – purposely made for macedoine jellies were usually approximately conical. The outer mould had fluting, castellations or steps that form the design on the jelly. The mould required an inner liner that fastened to the outer body by means of three spacers with corresponding locking pins to keep it from moving and floating in the liquid jelly. With the liner in place, a transparent liquid jelly was poured in the gap between the mould and its inner liner. Once the jelly was set, the inner liner was removed by first pouring hot water into it to release it. The cavity was then filled with *macedoine* (small pieces of fruit) and more jelly and then allowed to set. The resulting dish was spectacular: an array of fruits of different sizes and colours suspended in clear jelly.

Jelly moulds were usually no more than six inches in height considering how much gelling agent would be required to set the volume of liquid and the weight that the jelly itself could support. However, the fruits that filled the core of these jellies served as a frame that supported the overall structure. Thus, much taller or larger jellies were possible.

JOCELYN NG





PINXTON PORCELAIN ELEGANT & ELUSIVE

Pinxton porcelain would appeal to anyone who has a penchant for delicate ceramics but who also enjoys the fun of the chase or the detective work involved in solving mysteries.

This is partly because the best wares were produced in just three or four years, did not often carry a recognisable mark and are regularly confused with the work of other potters, notably those in Derbyshire.

The factory began production in 1796 at Brookhill Park, just north of Derby and at the head of the newly-created Cromford canal which provided an avenue for raw materials and shipment to the trade. The property was owned by John Coke who had earlier lived in Dresden, Saxony. When he discovered a fine, white clay (presumably kaolin) at Brookhill Park, Coke had sought advice from William Duesbury – the owner of the famous Derby pottery - about setting up a rival factory. Not surprisingly Duesbury advised against it.

However Coke, then in his early 20s and by no means experienced in business, decided to go ahead, no doubt partly because the colourful and opportunistic William Billingsley offered his services. Billingsley had been trained at Derby, so when he moved to Pinxton to be works manager he brought with him some important secret recipes for the ceramic body as well as his consummate artistry, especially in flower painting with enamels.

Although the early Pinxton recipes were difficult to control in the kiln, resulting in a high wastage rate, the teawares and other items that survived were translucent, with a fine, light quality and a soft, bright glaze. The shapes are elegant and the decoration restrained, featuring botanical patterns and charming country scenes often enclosed in a gilt border. The emphasis was on tea and coffee services because they tapped into the popular taste in the late 18th century. Many of the more prominent ceramic painters copied the work of other artists, and much of Pinxton's production was decorated elsewhere,



especially after the ever-elusive Billingsley departed to set up his own studio at Mansfield in 1799.

Following Billingsley's departure, Pinxton's fortunes began to decline even though Coke found a new business partner in Henry Bankes, whose financial backing carried production forward until at least 1803, and a new decorator in John Cutts who remained until the factory finally closed in 1813. Coke himself quit the business in 1806 to devote his business life to coal mining and his personal life to the bride he married that year.

It is little wonder that Pinxton has a special place in the hearts of serious porcelain lovers. One authority described it as the "most distinctive and distinguished of all English porcelain" and claimed that the "Pinxton Roses" design was a favourite of Queen Elizabeth II.

With such a short and fractured history to contend with, how would a collector track down and identify a piece of Pinxton? The most comprehensive work is probably *The Patterns and Shapes of the Pinxton China Factory* by Nicholas Gent (Nottingham, 1996). That work illustrates many of the patterns and landscapes found on Pinxton wares and the distinctive, indented or notched handle shapes as well as the rare Pinxton marks and pattern numbers.

Is there a piece of Pinxton in The Johnston Collection? Perhaps not, however a bute-shaped cup and saucer, part of a bequest by Mrs Alwynne Jona OAM, was originally believed to be Pinxton. That beautiful item was later reattributed to the Miles Mason factory (1752-1822) and is an example of Mason's best work. But that is another story.

KEN BARNES

left | formerly attributed to Pinxton porcelain works, Pinxton, Derbyshire reattributed to Miles Mason (1752-1822), Mason (1796-1813), Staffordshire cup and saucer, England, circa 1800 bone china, polychrome enamel decoration, gilt The Johnston Collection (A1301-2013, bequest of Alwynne Jona OAM)

above | Pinxton porcelain works (1796-1813), Derbyshire teapot (showing Brookhill Hall), Pinxton, circa 1796-1813 porcelain, hand-painted and gilded collection of Derby Museums (Museum and Art Gallery) England



Staffordshire potteries district, Staffordshire
spill vase, [flatback], (*The Elephant of Siam at Wombwell's
Menagerie*), England, circa 1840-1850
earthenware | 162 x 75 x 147 mm
The Johnston Collection
(A0434-1989, Foundation Collection)

A PILGRIMAGE

THE CELLINI SALT CELLAR & KUNSTHISTORISCHES MUSEUM, VIENNA:

The first time I heard about the Cellini Salt Cellar was in a fine arts lecture given at the University of Melbourne by the Viennese art historian Dr. Franz Philip.

It was discussed then, not as the only extant example of goldsmithing by Benvenuto Cellini (1500-1571), but as a Renaissance sculpture in miniature, and an example of princely taste and acquisitiveness. Dr Philip pointed out the influence of Michelangelo's overdoors in the Medici Chapel in Florence, with its reclining figures, male and female paired as depictions of Morning, Noon, Evening and Night.

History records Cellini as a proud and quarrelsome man, and so talented as a sculptor and goldsmith that he was called a genius. In his autobiography chapter after chapter refers to his quarrels, seemingly always initiated by his numerous adversaries and enemies, the trials of his patronage by the Medici and his life as a court artist to Francis I in Paris, where he fell out with courtiers and servants to a remarkable degree.¹

During his life he claimed to have murdered at least two people, was set upon by thieves regularly, argued with his patrons over their late and miserly payments, and behaved astonishingly disagreeably towards many aristocratic French women.

Cellini was immensely proud of his salt cellar, and recorded its development from model to finished object:

*The next morning I began the great salt-cellar, and caused that and other works to be forwarded [to the King] with the utmost expedition*²

Cellini's description is detailed.

"I had represented the sea and the earth in a sitting posture, the legs of one placed between those of the other, as certain arms of the sea enter the land, and certain necks of the land jut out into the sea ... I put a trident into the hand of the figure that represented the sea, and in the left a barque of exquisite workmanship which was to hold the salt; under this figure were its four sea horses ... The earth was represented by a beautiful female figure holding a cornucopia in her hand, entirely naked, like the male figure; in her left hand she held a little temple, the architecture of the Ionic order ... this was intended to put the pepper in... the rocks I partly enamelled and partly left in

gold. I then fixed the work on a base of black ebony of a proper thickness; and there I placed four golden figures in more than mezzo rilievo; these were intended to represent Morning, Noon, Evening and Night. There were also four other figures of the four principal winds, of the same size, the workmanship and enamel of which were elegant to the last degree".³

Since student days, it has been a personal quest to see this astonishing work, but despite visiting Vienna and the Kunsthistorisches Museum three times over a long period, it was never on view. In 1967, it was out on loan. In 2005, it had been stolen – an inside job according to the art gossip of the time. In 2013 it was being conserved after the theft. But in January 2017, ambition was finally realised, and there it was, placed in the centre of the one of the *Kunstammer* rooms, spotlit and surrounded by admirers. Each room of the *Kunstammer* has benches with fixed tablets which have image displays from four aspects of the highlights of that room. In this way one can see that the small Ionic temple has a lid which opens to admit and dispense the pepper. The object lauded in my student days as small sculpture is now viewed more as a masterpiece of the goldsmith's art.

But wonderful as it is, it is just one piece in the treasure trove that comprises the *Kunstammer*. There are over 2000 objects on display, including small bronzes by Giambologna and more conventional art objects, but others are of astonishing impracticality like the goblet made of rhinoceros horn, with a cover made of gold, elaborately and busily worked, surmounted by warthog tusks (KK3709). The *Kunstammer* is a collection of objects made for two Hapsburg rulers, filled with the kind of things which enormously rich people give as tokens of their wealth to other enormously rich people, a form of cultural showing-off. I can only be grateful that the Cellini salt cellar has passed from the ownership of Francis I, through the Hapsburg courts, to the public view, and that after so many years of waiting I have seen it at last.

CHRISTINE BELL





after Singleton
print made by John Raphael Smith (1751 – 1812)
publisher / printer James Birchall (English, 1781 fl - 1794)
A Lady Coming from the Circulating Library, England, 1781
hand-coloured mezzotint on paper | 354 x 252 millimetres
collection of the British Museum 1876.0708.2764
published by Laurie & Whittle, Fleet St, London
from a print by John Raphael Smith, published in 1781
The circulating library, England, 1 October 1804
hand-coloured etching on paper | 200 x 252 mm
collection of the British Museum, 1948.0214.689

THE DAVID ROCHE FOUNDATION

NEPPEL PORCELAIN: KANGAROOS IN PARIS

In June 2016 *The David Roche Foundation House Museum* opened in Adelaide, showcasing a fine collection of eighteenth to nineteenth century European decorative arts.

David collected porcelain for many decades, including this superb Pierre Neppel part dessert service, with images of France from the Empire Period. Each piece features a grisaille-transfer scene of a famous Parisian landmark, garden or French chateau, sourced from a range of contemporary prints by Neppel. These were copied and applied to service plates, dishes, monteiths, tazza and condiment stands. Each scene is identified by a printed script title and framed by gold bands, an apricot border and elegant, engraved gilt, foliate outer band.

One plate in particular caught David's eye and continues to delight all Australians: an image of two kangaroos in an enclosure. The image is titled *Vue Du Jardin Des Plantes (View of the Garden of Plants)*. This famous botanic garden in Paris was established in 1635 by a royal edict of King Louis XIII and survived the French Revolution relatively intact. In 1793 it was renamed the Musée Nationale d'Histoire Naturelle. A year later a menagerie, the forerunner to the modern-day zoo, was opened in the Jardin des Plantes at the behest of Bernardin de Saint-Pierre (1737-1814). There were some pragmatic reasons for its creation: exotic animals pre-Revolution had been prized diplomatic gifts and as living curiosities were collected and traded by aristocracy and royalty. Those that survived needed a new home and private menageries were transferred to the Jardin, including the most famous and politically charged, the Royal Menagerie at Versailles.

The scene on the Neppel plate is after a print by Nicholas Huet the Younger (1770-1830) titled *Vème vue du jardin des plantes, à Paris. Jardin Anglais et derrière de la serre (Fifth view of Paris: View of the Garden of Plants, the English garden and back of the greenhouse)* circa 1805. It was the fifth in a series of eight Huet prints and while rare, the National Gallery of Australia was fortunate to acquire an example in 2014. Neppel follows the original print with great accuracy, just cropping the image slightly on the left. The kangaroos in their enclosure are depicted in two pose: 'hopping' and 'alert.' The distinct thatched circular structure was one of about 15 'cottages' created between 1801 and 1867 to embellish the gardens. What Huet terms the large 'greenhouse', dominating the background, has since been demolished or remodelled to the extent it is unrecognisable.

Huet gained a reputation as a natural history illustrator after he took part in Napoleon's scientific and artistic exploration of Egypt (1798-1801). In 1804 he became designated painter to the Musée Nationale d'Histoire Naturelle, hence the images of the Jardin, and was also appointed painter to the menagerie of the Empress Josephine at Malmaison.

While the kangaroos do not form part of the title, they are central to depicting the exoticism of the menagerie at the Jardin des Plantes. The kangaroo, and Australia in general, were topical due to the exploration rivalry between England and France. As early as 1792, two kangaroos were in the royal menagerie gardens at Richmond, London. Sir Joseph Banks and fellows of the Royal Society shared information with their French colleagues, but had to wait until a lull in the Anglo-French conflict allowed them to send the first pair of live kangaroos to France in 1802. These kangaroos were installed at the Jardin des Plantes and depicted by Huet and Neppel. When Captain Nicolas Baudin's (1754-1803) ship *Le Géographe* arrived home in 1804 it was met by staff from the Musée Nationale d'Histoire Naturelle as well as representatives of Empress Josephine. The Empress claimed her right to the live animals and ministerial edicts enforced her claim: a kangaroo, black swans and other animals were sent to Malmaison.

David united 31 pieces of the service from three separate sales. His interest in the plate led to enjoyable sojourns to Malmaison, Versailles and the Jardin des Plantes, although not all got favourable reviews! Like many collectors, David loved a good provenance. The dessert service came from the Fane Family in England who, according to family tradition, acquired it in the 1880s when the Italian Borghese family were selling items. Napoleon had arranged the marriage of his widowed sister, Pauline Leclerc (née Bonaparte 1780-1825) to Prince Camillo Borghese (1775-1832) in 1803. It was not a happy union, but this service was reputed to be a gift from Napoleon to remind his sister of the beauty of Paris and the French Empire.

ROBERT REASON | SENIOR CURATOR
THE DAVID ROCHE FOUNDATION HOUSE MUSEUM

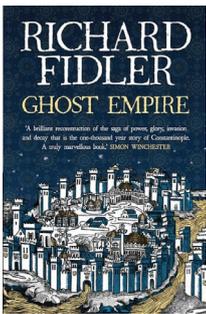
EDITOR'S NOTE | Why not join The Friends on a discovery weekend In Adelaide in October? Enjoy a leisurely weekend exploring and enjoying Adelaide's rich arts and cultural heritage with exclusive visits to must-see houses, gardens and collections. See page 26 for details or email friends@johnstoncollection.org



Pierre Neppel Manufactory (France, fl. 1800-1818)
part dessert service (31-piece), plate depicting Vue Du Jardin Des Plantes, 1805-1810, Paris
hard-paste porcelain, polychrome enamel, gilt, collection of The David Roche Foundation House Museum, Adelaide

BOOK REVIEWS

GHOST EMPIRE



In 2014 *ABC* Journalist Richard Fidler and his teenage son Joe travelled to Rome and then on to present day Istanbul where they searched for traces of the city's Roman past - the result being a rich and fascinating narrative vividly bringing to life the power, glory, violence, treachery and eventual decline of a great empire.

Historical facts are interspersed with father-son conversations, myths and

legends, as well as diversions into present day Istanbul which add lightness and humour to a story revealing the lost world of Byzantium. Of how Constantinople as capital city of the Eastern Roman Empire for a thousand years flourished into greatness, only to expire in terrible violence.

It was under Justinian that Constantinople became established as the economic powerhouse of the Eastern Mediterranean. Silk production was established within the empire's borders, trade was encouraged and in the city a great underground cistern was commissioned to supply water to the palace *whilst the population could gaze in awe at the Hagia Sophia* which served as a Christian church for nine centuries as Christianity flourished.

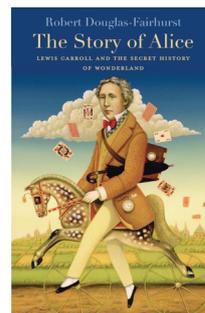
The following centuries brought decades of warfare, epidemics of the plague, dynastic infighting, with crisis under poor emperors and recovery under others as gradually the empire began to lose lands to the new Arab caliphate. However a greater threat to Constantinople came with the treachery of the Venetians and the failure of the Fourth Crusade resulting in a devastated city, a Latin ruler for fifty seven years and centuries of Orthodox Christian bitterness against the Catholic west.

In 1261 Michael VIII was crowned as the first emperor of the final imperial dynasty in a bankrupt city that had neither a navy nor a sizeable army as Ottoman power flourished and grew, culminating in the fall of Constantinople in 1453. The great Christian city of Constantinople was reborn as the Muslim City of Istanbul eventually becoming the fascinating city that we know today.

DENISE FARMERY

FIDLER, Richard, *Ghost Empire*, ABC Books, 2016

THE STORY OF ALICE: LEWIS CARROLL AND THE SECRET HISTORY OF WONDERLAND



Charles Lutwidge Dodgson was born in 1832, the eldest of four boys and seven girls. The family lived in sleepy isolation in the Cheshire parish of Daresbury; their father an intellectual high church country curate. They spent an idyllic childhood entertaining themselves with jokes, riddles, nonsense poetry and stories, including their own *Rectory Magazine*. Young Charles was the chief entertainer, putting on marionette

shows, creating games, and devising limericks; the make-believe of childhood providing a fertile ground for his future fantasy writings as an adult and his interest in photography.

Charles' father desired him to pursue a career in the church, but as a brilliant mathematician with a bright future at Oxford he arrived at Christ Church College in 1851, where he would stay for much of his adult life. Dodgson was perfectly at home at this eccentric College living the life of a don, allowing him to continue the sheltered life of his childhood fantasy world.

Much has been written about the questionable relationship he had with the three Liddell girls, particularly the real-life Alice. Douglas-Fairhurst does not shy away from discussing Dodgson's sexuality and struggles with the need to 'fit into established modern categories'. His conclusion being that Carroll's 'strongest feelings were sentimental rather than sexual'.

The myriad of weird and wonderful animals which appear in the Alice stories can be better appreciated in the context of the mid-Victorian discoveries of Darwin and the unsettling air around the revelations of the natural world and the struggle for survival. With this in mind Carroll's writing of *the Pool of Tears*, with Alice surrounded by many creatures crowding around her in a somewhat threatening way, shifts the accepted attitude towards animals as being innocent and joyful. Wonderland is an aggressive place with the threat of death hanging in the air at every turn; in fact it seems surprising that Alice made it out in one piece. This thoughtful narrative will no doubt have you re-reading the Alice books with new eyes.

DENISE FARMERY

DOUGLAS-FAIRHURST, Robert, *THE STORY OF ALICE: Lewis Carroll and the secret history of Wonderland*, The Belknap Press of Harvard University Press, Cambridge, Massachusetts, 2015

WELSH RABBIT (RAREBIT)

The earliest recorded reference to a dish of this name was in 1725 although many historians feel that this could be a humorous reference. The 17th and 18th century Englishman enjoyed giving silly or mocking names to any food common to a particular region.

Popular since the 1500s, this dish of toasted bread covered in melted cheese, mustard and spices was known regionally as 'caws pobi' – Welsh for toasted cheese.

The change of name to *Rarebit* is thought to have been a result of its popularity in the 18th century and a desire to give it a less derogatory title. Anything of Welsh origin was regarded as poor quality or second rate. A delightfully cheeky 16th century tale relates that God asked St Peter to get rid of the Welsh from heaven because they were too rowdy. St Peter stood outside the Pearly Gates and shouted 'caws pobi' which had all the Welshmen rushing out only to have the gates slammed behind them!

Although the dish could be thought of as a last resort when there is little else to eat, Welsh Rarebit was once highly sought after. Perhaps as a precursor to *Croque Monsieur*, at the turn of the 20th century Anglophiles would flock to a certain restaurant in Paris to enjoy *le welsh*. Now the dish has its own national day, 3 September is Welsh Rarebit Day, so mark your calendars!



PERFECT WELSH RAREBIT (or posh cheese on toast)

- 50 g flour
- 50 g butter
- 250 ml strong beer, warmed
- 250 g strong cheddar, grated
- 2 tsp English mustard
- 2 tbsp Worcestershire sauce
- Black pepper
- 4 large slices granary bread

METHOD

In a small saucepan melt the butter and make a roux with the flour, cooking for a couple of minutes, stirring to prevent burning. Stir in the warm beer by degrees until you have a thick but smooth sauce. Add the grated cheese and stir until melted. You should now have a thick paste. Mix in the mustard and Worcestershire sauce and season well with pepper. Lightly toast and butter the bread, then pile up the cheese mixture on each slice. Cook under a hot grill for a few minutes, until browned and bubbling.

HUGH FEARNLEY-WHITTINGSTALL

www.bbc.com/food/recipes/perfectwelshrarebit_13772

above | after Julius Caesar Ibbetson (English, 1759 – 1817) etching by James Tookey (English, fl. 1795-1805)
Two rabbits sitting next to the entrance of their burrow while a couple of rabbits are gamboling in the background collection of the Wellcome Library, London, ICV No 21153, Creative Commons

left | *Caws Pobi Cymreig*

DREAMING SPIRES

MY COLLECTION OF MEMORIES

Everyone needs a holiday.

A change of environment, lazing at the beach, walking, swimming, sunshine, reading a book - Ah bliss!

This year I decided on a different type of holiday, studying. I love history and when a friend told me about her holiday studying at Cambridge University the year before, my ears pricked up. I googled straight away and found the summer program at the university had subjects related to a love of mine - 17th century British history. I quickly enrolled. The preliminary reading began.

The subjects I chose to study were "Oliver Cromwell and the English Revolution," "Bloody Mary, the reign and reputation of Mary 1st," "John Milton and the English Revolution" and "Kingdom and Conquest: Forging Protestant Ireland." I could have chosen from a list of twenty subjects and different streams such as Literature, Science, Creative Writing, Medieval Studies, Interdisciplinary and more. The theme for History 2016, was Revolutions, so as well as attending four subjects in two weeks there were plenary lectures morning and evening to attend. These dealt with different types of revolutions, amongst which were The Irish Rising of 1916, The Sexual revolution, 1857 Indian Rebellion, Syrian Refugee Crisis. For these lectures we were addressed by different speakers, some being Fellows of the various colleges of Cambridge.

One highlight of my two weeks in Cambridge was staying at a University College. I stayed at Clare College, the second oldest college founded in 1326. It was divided into two distinct areas, The Old Court that contained the wood panelled Great Hall (built in 1683-93) where I had breakfast and dinner and Memorial Court containing the more modern accommodation

area. The one kilometre distance that separated these two buildings provided a walk through the beautiful Fellow's gardens beside the river Cam. Clare College had the oldest walking bridge (1638) over The Cam and I kept thinking of all the famous people who had studied here and had crossed this beautiful bridge.

I met so many students of all ages and nationalities. Many of the students staying at Clare return every year as part of their summer holiday and have forged close friendships. Everyone was very affable and interested in learning about each other. In a way this was as enjoyable as the study. We all came together for the evening meal and discussed the events of the day and what we had learnt.

Free time came at the weekend along with pre-booked excursions. I travelled to Ely and saw its magnificent cathedral and home of Oliver Cromwell. I walked back from Grantchester, the home of the poet Rupert Brooke and frequent visitors such as Virginia Woolf and intellectuals associated with the Bloomsbury group. It is also the location for **Grantchester**, the mysteries seen on TV. Within a short walk from there was Byron's Pools, a secluded water hole where Lord Byron swam and was frequented by members and friends of the Bloomsbury group.

What memories I now have of my time at Cambridge. Shall I go back another year? Definitely.

ANNE GLYNN

right | William Winfield, circa 1870
 Clare College with The Bridge over the River Cam,
 University of Cambridge, circa 1870
 albumen photograph, circa 6 x 8 inches
 from a bound album of 58 original albumen photographs
 of Cambridge University
 collection of New Boston Fine and Rare Books, Boston



FRIENDS EVENTS

We look forward to your involvement in the upcoming events conducted by The Friends of The Johnston Collection.

These events have three aims: to develop a convivial social program that brings together individuals with similar interests in the arts; to provide access to events, specialists, locations and homes that normally may not be available to the public; and to assist with support of the Collection.

WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:



TOUR & TALK | AN ICONIC CITY BUILDING TOUR | AUGUST 2017

Another occasion to join with Friends for a guided tour and talk at an iconic building in beautiful Melbourne. Refreshments will be served as part of the activity.



EXCLUSIVE PREVIEW | MOSSGREEN AUGUST 2017

An annual event for the mid-year Preview Night. Join with Friends to attend this special preview of the International Decorative Arts auction, hosted by Mossgreen.



MASTERCLASS AT ANAM | AUGUST 2017

The Australian National Academy of Music (ANAM) is dedicated to the development of exceptional young musicians from Australia and New Zealand. ANAM's vision is to develop their artistic skill, imagination, courage, and their contribution to a vibrant music culture. This event is an opportunity to experience a "Masterclass" at ANAM.



ANNUAL GENERAL MEETING | SEPTEMBER 2017

The AGM is an opportunity to connect with fellow members, enjoy The Johnston Collection hospitality and listen to a stimulating speaker. The Committee of The Friends invite all members to attend.



FIRST FRIDAY BOOK CLUB | SEPTEMBER 2017

The Friends FIRST FRIDAY BOOK CLUB is a discussion group of like minded book lovers. If you enjoy reading and discussing your interpretations, come and join with other Friends.



A DISCOVERY WEEKEND IN ADELAIDE OCTOBER 2017

Enjoy a leisurely weekend exploring and enjoying Adelaide's rich arts and cultural heritage with exclusive visits to must-see houses, gardens and collections.

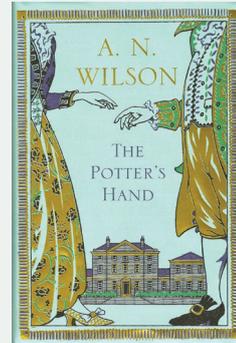


FRIENDS EXCLUSIVE FAIRHALL PREVIEW OCTOBER 2017

This is a Friends Exclusive Preview of the 2017 Annual Christmas at The Johnston Collection Tour. This year the "feast" will be contributed by artists and guides from the Mornington Peninsular, Geelong, Surf Coast, Gippsland environs and Melbourne City.

THE FRIENDS FIRST FRIDAY BOOK CLUB

JULY 2017



In 1774, Josiah Wedgwood embarks upon the thousand piece "Frog Service" for Catherine the Great. This story tells of the purchase of clay from the Cherokee Indians, his nephew Tom's relationship with one of the women, and the creation of the Portland Vase. This is a novel of epic scope, rich in warmth, intellect and humanity.

BECOME A MEMBER

Why not become a Friend 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

Vida Gaigalas

John McNamara

Dorothy Kowalski

Annabel Reid

Penny McCasker

Ian Whitehead

Alene McNamara

Rosslyn Whitehead

The Friends Committee welcomed members to an exclusive preview of *BEING MODERN: William Johnston: His Residence & Collection* on 13 February 2017

Maxine Sindler, Christina Neale, Marguerite & Richard Bell



Tony Peters, Gary Jenkins, John Wakefield, Maurie Dean



Rosemary Stipanov, Hugh Ratten

Christine Dennis, Dianne Kinnealy,



Julie Walsh, Rosemary Stipanov



James Baxter, Leanne O'Sullivan



Robert Thomson, Liz Cromwell



Anne Neri, Paul Flanagan

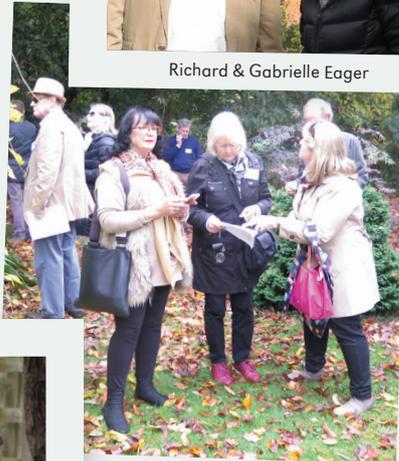
The Friends enjoyed an Autumn Country Garden Tour in April 2017, visiting three significant and fascinating gardens in the Dandenong Ranges.



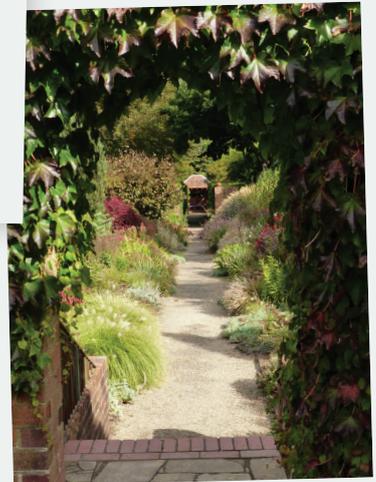
Richard & Gabrielle Eager



Patricia Rust



Julie Neylan, Christine Dennis, Lyn Reid



Cloudhill Garden



Statue at Cloudhill Garden



Annabel Reid



Ann Sylvester, Lyn Reid, Annabel Reid



Mary & David Bourne, Christine Dennis, Cathy & Phil Trinca

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 programmes, 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 over the next two years.

THIS WORK WILL ENABLE US TO:

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

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

BE PART OF THE JOHNSTON COLLECTION FUTURE

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

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

ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
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donate@johnstoncollection.org
www.johnstoncollection.org/donate
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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 8719 494 0961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

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

Name on card: _____

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Please make cheques payable to The W R Johnston Trust
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Westpac 360 Collins St, Melbourne
BSB: 033157 Account: 403589
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.

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left | detail from 'The Yellow Room'
installation of works by Julia deVille (New Zealand born, Australian)
Julia deVille is represented by the Sophie Gannon Gallery, Melbourne
image by adam luttick | luts photography | melbourne, vic

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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 through annual giving through The Friends.

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

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Clive H (Roger) Brookes Christine Sweeney

OPENING DOORS CAMPAIGN

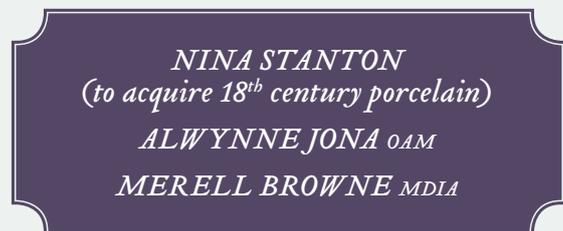
Bill Anderson	Pamela Bailie Palmer
Julia Hare	Irene Irvine
Donna Hoyle & Martin Keay	Heather Mallinson
Sue O'Flynn	Geoffrey Richards
Ann Sylvester	Christine Sweeney

CONSERVATION PROJECT (CHANDELIER CONSERVATION PROJECT)

Bill Anderson	Robbie & Ron Brooks
Isobel Cassidy	Bernadette Dennis
Melissa Hebbard	Irene Kearsey
Heather Mallinson	Sue O'Flynn
Maree Silver	Christine Sweeney
Robert Thomson FIDA & Hugh Ratten	

BEQUESTS

The Johnston Collection acknowledges with great appreciation ongoing bequests from the following benefactors.



Bequests are invaluable in the achievement of the Collection's objectives as when you leave a bequest to The Johnston Collection, you will be preserving the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The W R Johnston Trust to ensure that his dream of leaving a small house museum for the public's enjoyment could be sustained.

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 European fine and decorative arts from the Georgian and Regency periods.

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 is protected for future generations.

The W R Johnston Trust (ABN 87 194 940 961) is an endorsed deductible gift recipient in accordance with the *Income Tax Assessment Act 1997*. All donations made of \$2.00 or more are tax deductible. To make a donation, or make a bequest call (03) 9416 2515.

WHEN THE HASHTAG FITS

Michael Barrett tip-toes through the minefield of developing, finding and using appropriate hashtags on social media, and invites you to share the wonders of The Johnston Collection.



In traditional museum and gallery spaces, items and artworks are normally given descriptive tags or labels placed next to them to give a variety of details to describe the piece, and allow the viewer to better understand the item, for example; artist, date or location of production, media or provenance. This information may also be described as metadata. Cataloguers have long used keywords to describe items, and these descriptive terms may range from broad to narrow reference, having a hierarchical system, known as taxonomy.

In the online world of social media, descriptive words prefixed by the number symbol “#” are called hashtags. Using hashtags allows content to be categorised and searchable. However, not all hashtags are used in the same way on different social media platforms. Hashtags became popular on Twitter back in 2007, as a way to collect 140 character ‘tweets’ about a particular topic or news event into a conversation thread to follow or contribute. Twitter has developed an algorithmic formula to identify trending topics that are rapidly gaining more discussion, and are developing into ‘big conversations.’ TV news programs often refer to trending topics and campaigns that go ‘viral’, gaining massive attention.

Instagram is a social networking and user generated content digital image / video sharing site that has gained massive popularity with hundreds of millions of users, since its launch in 2010, adding the use of hashtags in 2011. Facebook bought Instagram in 2012, and allows contributors to share content simultaneously across platforms. The use of hashtags on Instagram is different to Twitter, in that contributors of images assign their own personal choice of multiple hashtags to annotate and describe the image.

The freedom to use any imaginative descriptive term, as opposed to a term from a prescribed list, is known as an ‘uncontrolled vocabulary’. The assigning of any term by the contributors is also known as a ‘folksonomy’. There is a variety of interesting debates about the advantages and disadvantages of use of folksonomy. Supporters claim it is incredibly easy for anyone to add tags without formal training, reflects common (folk) language, allows a better representation of words or emotions associated with the content, and allows participation in a sense of community. Disadvantages include the use of misspelt words, somewhat inappropriate or random tags, and strangely compounded words into a single tag. Instagram also allows contributors to add specific location coordinates of where a image was taken, and groups them together, called geotagging.

At The Johnston Collection, like similar collection based institutions, various social media platforms are used to share the collection at any time with a world-wide audience, and engage with interested individuals. You may be interested in having an Instagram account.

Next time you visit TJC, consider taking a photo or two of a favourite piece in the collection and uploading it to Instagram. Just be mindful to consider the hashtags need to include, #tjcmuseum, and then a specific term associated with the item, e.g. #boulle, and geotag by adding the location. You may also like to follow TJC and see who they follow, to engage with and explore other interesting account holders.

MICHAEL BARRETT

EDITOR'S NOTE | REMEMBER TO TELL ALL THAT ART IS A SOCIAL MEDIUM

The Johnston Collection encourages visitors to take digital images in Fairhall for use in social media platforms as a ways to make posts and share our stories with others.

FOLLOW US ON

Facebook	@TheJohnstonCollection
Twitter	@tjcmuseum
Instagram	@tjcmuseum
TripAdvisor	@TheJohnstonCollection
YouTube	The Johnston Collection



ADFAS LECTURES

The Association of Australian Decorative and Fine Arts Societies (ADFAS) has been associated with The Johnston Collection since 1999, when our first volunteer guides were drawn from the membership of ADFAS Melbourne and ADFAS Yarra.

The Johnston Collection Volunteer Guides are encouraged to attend ADFAS Melbourne and ADFAS Yarra lectures as guests, for a fee. **Booking is essential.**

ADFAS MELBOURNE

For ADFAS Melbourne contact | Rosa Carter (03) 9817 4647

The Melbourne branch holds its lectures in the Theatrette, The University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn, Wednesdays at 8.00 pm SHARP

HENRY MOORE AND BARBARA HEPWORTH
12 July 2017 | Gerald Deslandes

ICONS AND THE SACRED ART OF RUSSIA
9 August 2017 | Andrew Spiro

CAPTAIN COOK AND THE ENLIGHTENMENT
13 September 2017 | Peter Warwick

NEFERTITI – EGYPT’S MOST INTRIGUING QUEEN
18 October 2017 | Lucia Gahlin

JOSEPHINE AND THE FINE ARTS PROPAGANDA
8 November 2017 | Sylvia Sagona

ADFAS YARRA

For ADFAS Yarra contact | Helen Hunwick (03) 9836 3290

ADFAS YARRA lectures are held at the Theatrette, Glen Eira Town Hall, Cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162

Morning Lectures: 10.00am | Afternoon Lectures: 1.30pm

MINIATURE ADULTS? IMAGES OF CHILDHOOD IN WESTERN ART
29 June 2017 | Dr Sophie Oosterwijk

THEY MAKE NO NOISE
3 August 2017 | Nigel Bates

THE CUISINE OF ART AND THE ART OF CUISINE
31 August 2017 | Ghislain Howard

ROMANS AND ROSES
5 October 2017 | James Bolton

THE HOUSE OF DIOR: TRAVELLING IN TIME AND SPACE
9 November 2017 | Dr Sophia Errey

INTEREST AFTERNOONS & EXCURSIONS Separate bookings are required for these events.

THE ROYAL OPERA HOUSE, COVENT GARDEN
2 August 2017 | Nigel Bates

GIPPSLAND GARDENS EXCURSION
19 October 2017

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)

REFERENCES

THE OUDH PLATE page 9

- 1 A rare, surviving example of palace furniture designed by Home, a throne chair and other of Home's designs for the coronation, are in the collection of the Victoria and Albert Museum, London.
- 2 For a copy of Spode pattern 2394, see JAFFER, Amin, *Made for Maharajabs, Designs for Princely India*, Victoria & Albert Museum, London, 2009

A PILGRIMAGE page 16

- 1 CELLINI, Benvenuto, *The autobiography of Benvenuto Cellini, a Florentine artist: containing a variety of information respecting the arts and the history of the sixteenth century*, [Reading, Pa.], Spencer Press, [1936]
- 2 *ibid*, p.261
- 3 *ibid*, p.283

The Johnston Collection was bequeathed by William Johnston (1911-1986) to the people of Victoria and is administered as an independent not-for-profit museum by The W R Johnston Trust.

THE WR JOHNSTON TRUST TRUSTEES

- Mr Peter Watts AM (Chair)**
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- Julie Nicholson**
- Tony Preston**
- Barbara Summerbell**

CONTACT:

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

OPENING DOORS FUNDRAISING COMMITTEE

- Lisa Arrowsmith (Chair)**
- Elizabeth Anderson**
- Holly Barbaro**
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- Anne Hodges**
- Anna Paule**

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- Louis Le Vaillant** Director | Curator (1.0 FTE)
- Fil Natarelli**
Manager Marketing & Administration (0.6 FTE)
- Felicity Cook**
Marketing & Administration (0.4 FTE)
- Irene Villis** Visitor Services (0.6 FTE)
- Leanne Willson** Visitor Services (0.4 FTE)
- Luke Mann** Accountant (0.6 FTE)

CONTACT US AT THE JOHNSTON COLLECTION

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T: (03) 9416 2515
F: (03) 9416 2507
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W: johnstoncollection.org

ART IS A SOCIAL MEDIUM

Follow us on Facebook, Twitter, Instagram, and keep your social calendar full with cultural adventures.



VOLUNTEERS

VOLUNTEER GUIDES:

- | | |
|-----------------------|---|
| Elizabeth Anderson | Lisa Arrowsmith |
| Deirdre Basham | Marguerite Bell |
| Denise Farmery | Sue Flanagan |
| Charles French | Jan Heale |
| Anne Hodges | Robyn Ives |
| Karina James | Donna Jones |
| Irianna Kanellopoulos | Suzanne Katz |
| Louise Kinder | Wendy Lee <small>(until May 2017)</small> |
| Paul Mitchell | Christine Newcombe |
| Anna Paule | Rosemary Ramage |
| Christine Symons | Julie Thompson |
| Denise Way | Sue Williams |

TRAINEE VOLUNTEER GUIDES 2016:

- | | |
|------------------|-----------------|
| Sandra Bowen | Margaret Graham |
| Pauline Johnston | Jing Liao |
| Peter Nankervis | Lisa Rosas |
| Teresa Savage | Julie Turner |

VOLUNTEERS:

- Holly Barbaro | Curatorial & Collection
- Michael Barrett | Library Assistant
- Christine Bell | Curatorial & Collection
- Robbie Brooks | Administration & Retail
- Sharon Groher | Housekeeper
- Jenny Hamilton | Administration & Retail
- Lynn McKirdy | Administration
- Dorothy Morgan | Curatorial & Collection
- Maggie Milsom | Curatorial & Collection
- Anne Neri | Curatorial & Collection
- Faye Rance | Retail
- Barbara Summerbell | Researcher
- Sarah Varlen | Retail

DONATIONS

The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997. All gifts made of \$2 and more, other than those made via a testamentary gift, are fully tax deductible.
ABN 8719 494 0961
ACN 075 028 287

THE JOHNSTON COLLECTION

— INCORPORATING —

Fairhall exhibition-house
Lectures & Workshops
Shop | Reference Library
Ambassadors & Friends

front cover | detail from 'The Green Drawing Room', installation of works by Kate Rohde (Australian), | Kate Rohde is represented by Pieces of Eight Gallery, Melbourne | image by adam luttick | luts photography | melbourne, vic

back cover | James Scouler (English, 1740-1812)
portrait miniature of Master Jolly, London, dated 1783
watercolour on ivory | 100 x 85 mm
The Johnston Collection (A0777-1989, Foundation Collection)

FAIRHALL COPY EDITORS
Wendy Babiakakis
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The Letter Q | theletterq.co.nz





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