



THE JOHNSTON  
COLLECTION

# Report

2013 | 2014



## THE JOHNSTON COLLECTION

P O Box 79 | East Melbourne VIC 3002

T +61 (03) 9416 2515

F +61 (03) 9416 2507

[info@johnstoncollection.org](mailto:info@johnstoncollection.org)

[www.johnstoncollection.org](http://www.johnstoncollection.org)

## THE WR JOHNSTON TRUST

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

ABN 8719 494 0961 | ACN 075 028 287

cover image | *Fairhall: The Green Room* (as curated by Rosslynd Piggott for *MURMUR* (mùr'mør) for the annual *House of Ideas* series, July 2013 – October 2013)

Photographer: John Brash | Fotograffiti



THE JOHNSTON  
COLLECTION

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## THE CUP THAT STARTED A COLLECTION

William Johnston was given a small Minton potteries teacup (circa 1811), 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 & Co. est. 1793-, *cup*, circa 1812-15,  
The Johnston Collection (A0660-1989)



# From the Chairman

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In my report last year I said that the Trust was focussed on three main issues – property development, financial sustainability and articulating a vision for the future. All three are interlocking and I am pleased to say that we have made considerable progress with all, though there is much work yet to be done.



In September 2013 the Trust held a special meeting to consider options for our financial sustainability. This was the culmination of a great deal of analysis and soul searching over the previous few years. In considering our future, we examined average operating deficits, the value of our assets, ambitions for the future, staffing, visitor trends, financial goals, investments and the property portfolio. Various options for our future direction were considered - from modest to radical. Ultimately we opted for something between the two extremes. We agreed to reduce the scope of our operations by removing all

activity from 150 Hotham Street and leasing the property for residential use. This will mean all the administrative functions will be transferred to 152 and there will be no further exhibitions. Although this is disappointing it is essential that we reduce our activity so that we are more able to live within our means.

At the same time we also determined to upgrade 152 Hotham Street in a more contemporary way so that it can better accommodate its various uses – visitor reception, lectures, reference library, retail area, volunteer facilities, offices, archive storage. At the same time it will be safer and more pleasant for visitors, volunteers and staff. Working with trethowan - architecture interior design we think we have come up with a simple and efficient scheme that is now well advanced and does not compromise the long term master plan we developed last year. The Trustees are committed to excellence in all that we do and we believe that by reducing our footprint we are more able to achieve this.

In order to achieve our objectives we have established a Fundraising Sub-Committee to help raise funds for this work. We have a target of \$1m and I hope that everyone associated with The Johnston Collection will assist in whatever way they can. We hope to launch our fundraising campaign when we officially open the renovated 152 Hotham Street early in 2015.

We also hope to freshen up *Fairhall*. Apart from some modest work to deal with the worst of the wear and tear over many years this project will have to wait for a year or two. The last house tour of 2013/14, *The Englishman Abroad: At Home in British India*, has shown how the character of *Fairhall* can be changed with dramatic effect by a change of floor coverings and window treatments.



left | David McAllister with visitors to Fairhall for 'WALK & TALK' with David McAllister, March 2014 – June 2014

I hope we will be able to see more of this in the future so that we can keep Fairhall fresh and relevant to 21<sup>st</sup> century audiences. During next year the Trustees will focus on bedding down the new arrangements and determining a direction and scope of works for *Fairhall*.

Though these matters have dominated our deliberations during the year, much else has been achieved as outlined in the Director's report.

I would like to say a particular thanks to our Director, Louis le Vaillant, for his efforts during what has been an exceptionally demanding year. This is especially the case with managing all the strategic issues outlined above but also doing so without the assistance of an Assistant Curator. Following Angela Hesson's departure in July 2013 the Trustees determined not to fill this position pending clarification of the matters outlined above. I take this opportunity to thank Angela for her work at The Johnston Collection.

I also pay tribute to our Honorary Treasurer, Joe Groher, who has undertaken endless analyses to assist us in our decision making. All the staff have worked tirelessly and their efforts are greatly appreciated.

I also thank the committee and members of The Friends for the support they provide, and all the Ambassadors and Volunteer Guides and volunteers, without who we would not be able to 'open the doors'.

To all those who offered other support, and especially Roger Brookes who donated 18 items to the collection, a huge thank you.

And lastly, I thank the staff and my fellow Trustees for their ongoing efforts and all those extra meetings during the year.

**Peter Watts AM, Chairman**

# From the Director

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2014 has been another important year for The Johnston Collection with so much achieved over the last 12 months.



In *Fairhall* we presented three very well-received and critically acclaimed house-museum tours. In July, Melbourne-based artist and guest curator, Rosslynd Piggott explored the many facets of William Johnston's life and person, with her installation, *Murmur* (mûr' mâr), part of the annual *House of Ideas* series of tours. This was followed in November with the Christmas tour, *Tales of Christmas Treasures: Christmas at the Johnston Collection 2013* which showcased the work of more than 200 artists and makers from the Mornington Peninsula. In March, we presented *David McAllister Rearranges Mr Johnston's Collection*, part of the *William Johnston series* which saw the Artistic Director of The Australian Ballet transform *Fairhall* into a series of spaces inspired by classical ballets.

A *Walk & Talk series* with the guest curator was introduced for the first time this year and proved very popular. Initiated to engage the audience directly with the guest-curator, this series enabled visitors to hear first-hand, Rosslynd Piggott's interpretation of William Johnston's collection.

We continued to develop our dedicated focus menu tours, as well as participating in a number of community events, such as the Melbourne Food & Wine Festival and the Virgin Australia Melbourne Fashion Festival, with specially curated programmes.

This year in the Gallery, the exhibition, *Secrets & Scents*, explored the ideas behind new scents and aromas through the objects created to capture or conjure them.

In the Gallery, we also informed and inspired our visitors with more than 50 lectures including two major Study Series; *Secrets & Scents* and *The Art of Dance*, both series extending and expanding on the themes explored in the concurrent Gallery exhibition and house-museum tours in *Fairhall*. In October we held our annual Study Day with the theme, *The Fine Art of Collecting - A Matter of Taste*, with speakers including the former Director of The National Gallery of Victoria, Gerard Vaughan, and Corbett Lyon from the Lyon Housemuseum.

Our visitor numbers grew by more than 5 percent, with a total of nearly 8,000 people visiting The Johnston Collection to participate in a house-museum tour, lecture or workshop this year, reflecting both the strength of our programming and an increased awareness of the Collection in the wider community. Both the *House of Ideas* series, *Murmur* (mûr' mâr), and the *William Johnston and his collection series*, *David McAllister Rearranges Mr Johnston's Collection*, attracted new visitors from the visual and performing arts communities. As well, through our outreach programs, such as the Melbourne Food & Wine Festival and the Virgin Australia Melbourne

Fashion Festival Cultural Program 2014, individuals and groups who would not ordinarily visit the Collection were targeted to provide additional opportunities for people to visit the Collection.

The Johnston Collection received strong media interest in 2014 with articles in metropolitan and local newspapers, national and local radio, in art, architecture and design publications, along with widespread coverage via social media. The awareness of The Johnston Collection generated by this extensive media coverage helped to increase visitation to the Collection and attracted audiences who had previously been under-represented in our visitor profiles.

In May 2014 the Stage 01 Building Redevelopment work began in the Administration Building. After a tender process, Project architects trethowan - architecture interior design contracted Ausbuild Pty. Ltd. to undertake the job of refurbishing the building to better accommodate its various uses – as visitor reception, lecture space, shop, and volunteers’ facilities, administration office, and purpose-built collection storage. The refurbishment will be completed in March 2015 and will provide facilities that will enable The Johnston Collection to continue to flourish well into the future.

Our success this year has only been made possible by the work and commitment of our support groups, whose contribution to The Johnston Collection is integral to its operations. We would like to thank The Ambassadors, who have provided unique insights and expertise to The Johnston Collection, as well as promoting the Collection to the wider community including fostering

an association with the Melbourne chapter of The Silver Society of Australia inc. to hold their meetings at the Collection

We would also like to thank The Friends of The Johnston Collection, who have continued to play a significant role in supporting the Collection as well as raising funds for acquisitions for both the Collection and Reference Library, for restoration projects and equipment and for supporting house-museum and lecture programmes. In 2014 The Friends contributed more than \$13,500 to support the work of The Johnston Collection.

Lastly, we would like to thank our Volunteer Guides and Volunteers, who are pivotal in the running of all our programmes, as well as our Shop and Reference Library. Volunteers also assist our staff in curatorial, administration and publication editorial roles. It is the dedication of our volunteers, their hard work and their passion for the Collection which make it the success that it is.

In 2015, The Johnston Collection will celebrate 25 years of being open to the public, having welcomed more than 100,000 visitors to date. We are continuing to seek to secure The Johnston Collection’s future to ensure that The Johnston Collection remains at the heart of Melbourne’s cultural life well into the 21st century. With the generous support of our friends, enthusiasts, and project partners, we look forward to providing further enriching experiences for everyone who walks through our doors and visits us.

**Louis Le Vaillant, Director | Curator**



left | *Fairball*: The Blue Room (as curated by Roslynd Piggott for *MURMUR* (mūr'mər) for the annual *House of Ideas* series, July 2013 – October 2013)

Photographer: John Brash  
Fotograffiti

# What we do

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The Johnston Collection is a house-museum of fine and decorative arts in East Melbourne. Bequeathed as a gift to the people of Victoria by William Robert Johnston (1911-1986), a prominent 20<sup>th</sup> century collector and antique dealer, the Collection is displayed in a constantly changing domestic setting without ropes or barriers in Johnston's former residence, *Fairhall*.

The Johnston Collection sees its role as a museum is to provide access, understanding and enjoyment of the fine and decorative arts through the Collection.

Through a range of programmes, The Johnston Collection aims to encourage visitors to the museum to view and consider the objects in the Collection, the Collection as a whole, and ideas around collecting, in new and challenging ways. By presenting evocative, and sometimes provocative, reinterpretations of William Johnston's collection, The Johnston Collection aims to challenge visitors' assumptions about the fine and decorative arts.

## GOALS & OBJECTIVES

### THE JOHNSTON COLLECTION STRIVES TO:

Preserve and display the Collection for the public, and to augment its holdings in fields established by William Robert Johnston (1911-1986), reflecting the interests that he embraced, and maintaining the domestic character of William Johnston's house, *Fairhall*.

Provide access, understanding, and enjoyment of the Collection to the public through public programs, special exhibitions, publications, education and research of the highest calibre.

Offer a singular and memorable experience for the visiting public. We aim to provide an engaging view of life and art, especially relating to Johnston's collection from the English Georgian and Regency period.

Serve as a hub for research and to stimulate scholarship in the history of fine and decorative arts, and the history of collecting works of fine and decorative arts especially from the English Georgian and Regency period.

Support, facilitate and curate specific exhibitions incorporating new work by relevant contemporary writers, thinkers and makers.



Who we are in 2014:  
The WR Johnston Trust

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# Patron & Trustees

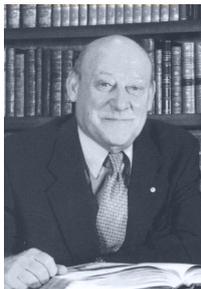
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The WR Johnston Trust was established in 1986 in accordance with William Johnston's Will. The Trustees' role is to oversee and manage The WR Johnston Trust as an independent not-for-profit museum for the Trust beneficiaries, the people of Victoria. Trustees meet regularly throughout the year, including an Annual General Meeting in November.

The appointment of a Patron of The WR Johnston Trust was created in 2009. The role of the Patron includes promoting The WR Johnston Trust and the Collection in the wider community.

## PATRON

### MR RODNEY DAVIDSON AO OBE LLB



Rodney Davidson is a solicitor and a company director by profession and a patron of Victoria's arts and heritage. Mr Davidson is Emeritus President and Emeritus Chairman of the National Trust and was appointed President of the La Trobe

Society in 2003, which position he held until 2009. He is now its Patron. He was President of the Friends of the Baillieu Library from 1978 to 1996 and has been its Patron since 2002. He was Chairman of the W R Johnston Trust from 1995 to 2009 and became a Patron of The Johnston Collection in 2009. He was Chairman of the Australian Council of National Trusts for 10 years and is now its Patron.

Other board chairmanships and memberships have included the Australian Opera Foundation, Royal Exhibition Buildings Trust Melbourne, The Copland Trust, L'Oiseau-Lyre Paris, and the Historic Buildings Preservation Council. Rodney has published several works commemorating Victoria's and Australia's building heritage, including *Historic Homesteads of Australia* (1969), *A Book Collector's Notes* (1970) *Australia's Historic Buildings* (1977), *Historic Places of Australia, Vol. 1 and 2* (1979), and *Australian Historical Buildings* (1982).

## TRUSTEES

### PETER WATTS AM | Chairman



Peter Watts trained as an architect and landscape architect but has spent most of his working life as a museum director. He is Emeritus Director of the Historic Houses Trust of NSW and serves on the boards of the Bundanon Trust and the

Official Establishments Trust. He is also a member of a number of committees involved in the visual and performing arts as well as building and garden conservation. He is a past Chairman of the National Art School and the Australian Garden History Society and Deputy Chair of Belvoir Street Theatre. Peter has a particular interest in the development of arts infrastructure and ensuring arts institutions are well managed, forward looking and sustainable.

Apart from his work on boards and committees, Peter consults on a wide variety of matters involving conservation and the arts and also mentors aspiring arts leaders.

## TOM HAZELL AO | Deputy Chair



Tom Hazell has been involved with the management of people and property throughout his working life. In 1986 he was appointed Deputy Official Secretary to the Governor of Victoria, managing the Governor's office. Previously he worked

for nearly two decades as Protocol Officer at the University of Melbourne. Recently Tom Hazell has worked as supervisor on a number of restoration works of nationally classified buildings, both co-ordinating the restoration works and helping with fund raising to finance the work. This role has given him extensive stakeholder management experience with community groups, Government Departments and local authorities. Currently Tom Hazell is supervising the restoration work at the St Mary Star of the Sea Catholic Church in North Melbourne.

Tom Hazell is fluent in the language and culture of Italy and is a former president of the Dante Alighieri Society of Victoria.

## DR GRAEME BLACKMAN OAM National Trust representative | Trustee



Dr Graeme Blackman is Chairman of The National Trust of Australia (Victoria) and a senior member of several other key boards, church and government groups. He was Chairman of Anglicare Victoria, the State's largest child and

family welfare organisation, for nine years and is a member of the Archbishop in Council of the Anglican Diocese of Melbourne as well as Chairman of the Anglican Development Fund Committee.

Dr Blackman is Chancellor of the University of Divinity, Chairman of the National Stem Cell Foundation of Australia, a director of the Australian Youth Orchestra and a director of Benetas aged care group.

## MR PETER WALSH | Trustee



Peter Walsh is a lawyer and Trustee of a number of Charitable Trusts and Foundations.

## JOE GROHER | Honorary Treasurer



Joe Groher is the Financial Controller at the Environment Protection Authority Victoria, responsible for financial services and providing strategic financial advice to the Authority. In his role as Financial Controller, Joe Groher is also responsible

for the Project Management office looking after project management, procurement and contract management. Previously, he worked as Manager Financial Services at the City of Melbourne and the City of Greater Geelong and as the Management Accountant with Shell Australia, working both here and overseas. Joe Groher has extensive experience in governance, budgets and risk management, along with strategic planning and business process improvement.

## THE JOHNSTON COLLECTION STAFF

The Johnston Collection is supported by a small but dedicated team of staff.

Louis Le Vaillant  
Director | Curator

Angela Hesson  
Assistant Curator (resigned July 2013)

Fil Natarelli  
Manager Marketing & Administration

Felicity Cook  
Marketing & Administration

Sue Chapman  
Visitor Services, Retail

Robert Craig  
Visitor Services

# The Ambassadors

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The Ambassadors are drawn from a variety of backgrounds, providing unique insights and expertise to The Johnston Collection. They also offer valuable connections and play a key role in promoting The Johnston Collection to the wider community, along with encouraging bequests and donations. The Ambassadors also help to facilitate loans for exhibitions and other programs at The Johnston Collection and to assist in making links with other institutions.

Currently they are a group of seven appointed by the Trustees.

Ambassadors meet three times a year to discuss strategies to support The Johnston Collection. The Director of The Johnston Collection attends Ambassadors' meetings and reports back to the Trustees.

This year the Ambassadors continued their valuable work promoting The Johnston Collection to outside specialists. With the generous support of TJC Ambassador, Mr Roger Brookes, the Sydney-based Australian Silver Society continued their bi-monthly series of Silver Talks at The Johnston Collection.

Ambassador, Mr Bill Davis, hosted a private viewing of The Davis Glass Collection and presented a talk to TJC Volunteer Guides.

Other activities the Ambassadors were involved in this year include assisting with the loan of items for the exhibition, *Secrets & Scents* (2013) as well as working throughout the year to forge links with other house-museums and cultural institutions in and around Melbourne.

## AMBASSADORS

**Mr Peter Walsh**

**(Trustee representative)**

**Mr Roger Arturi-Phillips &  
Mrs Carmela Arturi-Phillips**

**Mr John Brookes**

**Mr Clive H (Roger) Brookes**

**Mr William (Bill) Davis**

**Mr Andrew Dixon**

**Mrs Robyn Ives (honorary member)**



right | Staffordshire potteries district, Staffordshire  
*figure group (Queen Victoria and Prince Albert)*,  
England, circa 1840-45  
The Johnston Collection, 2014, gift of Mr  
Andrew Dixon, Ambassador

# The Friends

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The Friends of The Johnston Collection has played an important role in the life of The Johnston Collection since the group was first established in 1999.



The Friends of The Johnston Collection support the development of the Collection through events and promoting the work of The Johnston Collection, along with raising funds for acquisitions for both the Collection and the Reference Library, for restoration projects in *Fairhall*, for museum equipment, and for support for The Johnston Collection programs, such as house-museum tours and lectures.

The Friends of The Johnston Collection had 290 members in 2014, including 52 new members. The Friends is managed by a Working Committee currently comprising seven people elected from the membership body.

This year The Friends of The Johnston Collection provided funds of more than \$13,500 to support the work of The Johnston Collection.

## THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE 2014

**Sue Logie-Smith (President)**

**Wendy Babiolakis**

**Robbie Brooks**

**Jenny Carty**

**Mary Bourne**

**Sheila Butler**

**Tony Preston**

above | Guest pianist, Amir Farid playing at the Annual Friends of The Johnston Collection Christmas Party on 11 December 2013.

# Volunteers

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We are very fortunate to have the support of a large team of volunteer guides and volunteers at The Johnston Collection who play a vital role in the operation of the museum, allowing us to extend the programs and services that we offer.

These volunteers, who come to us from a variety of backgrounds and with a broad range of skills, are extremely dedicated and passionate about their work at The Johnston Collection.

Volunteers are pivotal in the running of the programme of events in *Fairhall* house-museum, as well as in the Shop and Reference Library. Volunteers also assist The Johnston Collection staff in curatorial, administration and publication editorial roles throughout the year.

In 2014 The Johnston Collection engaged 46 volunteers. Thirty-one of these volunteers worked

as Volunteer Guides rostered on every weekday and on the second Saturday and third Thursday of each month, taking visitors on guided tours through *Fairhall* house-museum. Another 15 volunteers worked in curatorial, administration and editorial roles.

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*This year Volunteer Guides and Volunteers donated 7740 hours to The Johnston Collection.*

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*“This is a wonderful museum to visit. We went today to see the Christmas Collection and thoroughly enjoyed our visit. Our guide was very knowledgeable, entertaining and made the collection come alive...”*

FLIPPER\_3627, MELBOURNE, AUSTRALIA TRIP ADVISOR 3 JANUARY 2014

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above | Director | Curator of The Johnston Collection, Louis le Vaillant, with Volunteer Guide, Diana English (centre) and visitors to *Fairhall*.

## VOLUNTEER GUIDES

Volunteer Guides impart their extensive knowledge and passion for the fine and decorative arts to visitors along with their specialist knowledge of the items in The Johnston Collection. They bring William Johnston and his Collection to life and, at the same time, assist visitors to view and appreciate the fine and decorative arts in new and interesting ways.

In 2014 Volunteer Guides trained for three new tours: *"Murmur"* (*mûr' mâr*) (1 July 2013 – 23 October 2013), *Tales of Christmas Treasures | Christmas at the Johnston Collection 2013-2014* (7 November – 26 February), and *David McAlister Rearranges Mr Johnston's Collection* (14 March – 25 June 2014). Training for these tours involved working with guest curators, Rosslynd Piggott (*"Murmur"* (*mûr' mâr*)) and David McAllister (*David McAlister Rearranges Mr Johnston's Collection*), and with Mornington Peninsula artists and craftspeople, for the Christmas tour (*Tales of Christmas Treasures*). These training sessions enabled Volunteer Guides to deliver a fresh and informed presentation for each new tour.

Some Volunteer Guides also initiated, developed and trained Volunteer Guides to present Special Menu tours (*Unlocking The Collection, Fairhall & Flowers, and Staffordshire Stories*) as well as preparing for the three regular house-museum tours.

## VOLUNTEER GUIDES

Elizabeth Anderson	Robyn Ives
Lisa Arrowsmith	Karina James
Deirdre Basham	Suzanne Katz
Dani Balmford	Louise Kinder
Marguerite Bell	Wendy Lee
Ellen Dickison	Linda McFadgen
Diana English	Roisin Murphy
Denise Farmery	Christine Newcombe
Sue Flanagan	Trish Nilsson
Anne Glynn	Anna Paule
Sandy Gumley	Helen Raftis
Jan Heale	Rosemary Ramage
Walter Heale	Anita Simon
Yvonne Hildebrand	Julie Thompson
Anne Hodges	Denise Way

## TRAINEE VOLUNTEER GUIDES

Irianna Kannellopoulou

## VOLUNTEERS

Volunteers with a wide variety of skills and experience also assist at The Johnston Collection and play a vital role in the day-to-day running of the organisation.

They are deployed in a range of roles including Collection Management such as cataloguing, registration and inventory control; Administration tasks including maintaining our subscriber database, assisting with mail-outs and general office duties; Reference Library roles including cataloguing and inventory control; Shop positions such as assisting in the selection and purchase of items for the shop as well as pricing, displaying goods and customer service.

## VOLUNTEERS

**Gail Arkins**

Library Assistant

**Holly Barbaro**

Curatorial & Collection Volunteer

**Christine Bell**

Curatorial & Collection Volunteer

**Robbie Brooks**

Retail Assistant

**Maggie Cash**

Housekeeper

**Anne Glynn**

Fairhall Editor

**Sharon Groher**

Curatorial & Collection Volunteer

**Jenny Hamilton**

Retail & Administration Assistant

**Anne Neri**

Curatorial & Collection Volunteer

**Dorothy Morgan**

Curatorial & Collection Volunteer

**Maggie Milsom**

Curatorial & Collection Volunteer

**Wilma Oxley**

Administration Assistant

**Julietta Park**

Curatorial & Collection Volunteer

**Faye Rance**

Retail Assistant

**Helen Rawling**

Library Assistant

**Barbara Summerbell**

Researcher & Retail Assistant

# Our Supporters

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## DONORS

The Johnston Collection is proud to acknowledge the generous support and encouragement it receives through annual giving. Continued support from individuals is essential to develop our creative excellence and the ongoing programmes of the Collection. The following have given over \$20 in the 2013 | 2014 financial year:

Anonymous (17)	Patricia McKendrick
Elizabeth Anderson	Diana Morgan
Roger & Carmela Arturi Phillips*	Dorothy Morgan
Christine Bell	Christine Newcombe
Peter Bennett	Julie Nicholson & Bernard Crosbie*
Clive H (Roger) Brookes	Posie O'Collins*
David Bourne*	Kay Perkins
Mary Bourne	Lady Potter AC*
Louise Box*	Anne Preston-Flint*
Margaret Cash	Geoff Richards*
Bronwen Cavallo*	Prue Roberts*
John & Loreen Chambers*	Jennifer Ross
Gary Chapman	Anita Simon
Andrew Churchyard*	Maxine Sindler
Bernadette Dennis*	Marilyn & Charles Smith
Carol des Cognets*	Emily Sreco*
Ellen Dickison	Rosie Stipanov
Alan Harding*	Sirius Foundation Ltd
Anne Hodges	Robert Thomson & Hugh Ratten*
Helen Hunwick*	Julie Walsh
Irene Irvine	Jane Walters
Irene Kearsey*	Denise Way
Zara Kimpton*	John Webster
Vivien Knowles*	
Sue & Rob Logie-Smith	

The Sir Wilfred Brookes Charitable Trust managed by Perpetual

The Majorie Kingston Charitable Trust

\*made donation to the Collection in 2012-2013

## BEQUESTS

The Johnston Collection acknowledges with great appreciation ongoing bequests from the following benefactors. These bequests will be invaluable in the achievement of the Collection's objectives:

**Nina Stanton bequest**  
(to acquire 18th century porcelain)

**Alwynne Jona OAM bequest**  
Merell Browne MDIA

## CULTURAL LOANS

The Johnston Collection would like to acknowledge the many private and public lenders for their support of TJC exhibitions and house-museum tours.

We are particularly grateful to the ongoing support of The University of Melbourne Baillieu Library Special Collections and the National Trust of Australia (Victoria) for their support of the *Secrets & Scents* exhibition.

## SPONSORS & SUPPORTING PARTNERS

**Murmur (mûr'mər) house-museum tour**

Ahmed Moussa	JCP studios
Abo el Naaty	(Chris Pennings)
Arts Centre Melbourne	Dorothy Morgan
Laurie Carew	MUMA at Monash University
Rebecca Coates	Justin O'Brien
Flowers Vasette	Paul Schutze
	SPACE Furniture

**David McAllister Rearranges Mr Johnston's Collection | house-museum tour**

The Australian Ballet

**Secrets & Scents exhibition**

National Trust of Australia (Victoria)

The University of Melbourne Baillieu Library Special Collections

# THE FRIENDS OF THE JOHNSTON COLLECTION



## CONSERVATION

Contributed funds towards conservation treatment of some ceramic items in The Johnston Collection.



## COLLECTION

Contributed funds towards the installation of a new picture hanging system in *Fairhall* in the Blue Room, Yellow Room, Bedroom and Dressing Room.



## PUBLICATIONS

Contributed funds towards the production and distribution of *fairhall* issues 9, 10, and 11.



## PROGRAMMES

Contributed funds towards the development of *Fairhall* house-museum tours *Murmur* (1 July 2013 – 23 October 2013) and *David McAlister Rearranges Mr Johnston's Collection* (14 March – 25 June 2014).

## LECTURES

Contributed funds towards costs for bringing the following interstate lecturers:

### EATING EMPIRE | SPICING AND THE TASTE FOR THE EXOTIC IN THE REGENCY

Jacqui Newling | 7 August 2013

### PORTRAYING PETS: LAPDOGS AND HOUNDS IN EIGHTEENTH-CENTURY ART

Jennifer Milam | 15 August 2013

### INTERPRETING PLACE | THE INFLUENCE OF THE TASMANIAN ENVIRONMENT ON 19TH AND EARLY 20TH CENTURY WOMEN'S ART

Glenda King | 27 August 2013

### INSPIRED DESIGN | DECORATIVE ARTS FROM EUROPE AND NORTH AMERICA

Robert Reason | 12 September 2013

### CAFÉ SOCIETY AT HOME | GRAND LUXE AND THE INTER-WAR YEARS

Peter McNeil | 24 September 2013

### EPHEMERISTS | COLLECTORS OF PAPER 'RUBBISH' FROM THE 17TH CENTURY TO THE PRESENT DAY

Gillian Russell | 8 October 2013

### HIGH-HEEL HEAVEN

Peter McNeil | 25 March 2014

### A VISIT TO THE SILVER ZOO | ANIMALS AND NATURE IN SILVER FROM THE 16TH CENTURY TO 19TH CENTURIES

Anne Harbers | 10 April 2014

### BALLET FANTASIAS | LOUDON SAINTHILL'S DECORATIVE ART

Andrew Montana | 7 May 2014

### FROM BEDROOM TO KITCHEN & BEYOND | WOMEN OF THE BALLET

Michelle Potter | 25 June 2014

### FASHION & ART

Peter McNeil | 18 June 2014

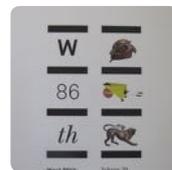
## REFERENCE LIBRARY

Contributed funds towards subscriptions for:



### SELVEDGE MAGAZINE

The fabric of your life: textiles in fashion, fine art, interiors, travel and shopping



### WEST 86<sup>TH</sup>

A Journal of Decorative Arts, Design, History, and Material Culture (formerly known as Studies in the Decorative Arts)



### APOLLO MAGAZINE | THE INTERNATIONAL ART MAGAZINE



### V&A MAGAZINE

The official magazine of the Victoria and Albert Museum, London



# The Johnston Collection Programme

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# Our Activities & Programmes

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The Johnston Collection provides an extensive programme of changing house-museum tours, exhibitions, lectures, workshops, study days and special events throughout the year.



The Johnston Collection also runs a range of outreach programmes, engaging with local communities as well as providing internships and work experience for selected post-graduate and secondary school students. The support group, The Friends of The Johnston Collection, runs its own series of events and activities, including the publishing of their magazine, *fairhall*, three times a year. Activities and ongoing educational enrichment programmes are also provided to Volunteer Guides and Volunteers throughout the year. The Johnston Collection also incorporates a retail shop and a reference library.

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*“The Johnston Collection is such a fabulous Melbourne secret – every time you go, you spot something new – it’s just a really different experience for a cultural afternoon out in Melbourne.”*

PRINCESS\_BEC, MELBOURNE, AUSTRALIA  
TRIP ADVISOR 26 NOVEMBER 2013

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left | *Fairball*: The Bedroom (as curated by Rosslynd Piggott for *MURMUR* (mŭr'mər) for the annual *House of Ideas* series, July 2013 – October 2013) Photographer: John Brash | Fotograffiti

above | *Fairball*: The Green Room (as curated by David McAllister for *DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION* for the annual *William Johnston and his collection* series, March 2014 – June 2014) Photographer: Adam Luttick, Luts Photography



Programme  
Highlights 2013 | 2014

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# Fairhall house–museum tours

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It was William Johnston's wish that *Fairhall* be regularly rearranged. Since it was first opened to the public in November 1990, a series of creative individuals with a background in architecture, design, art, interiors, fashion and antiques, have been invited to rearrange (or 'guest curate') The Johnston Collection. From this, three distinct annual house tour series have emerged.



## HOUSE OF IDEAS PROJECT SERIES

In the *House of Ideas* project series, creative individuals from the broader arts community, such as those with a background in art, fashion design and architecture, are invited to guest-curate The Johnston Collection, using *Fairhall* as a site-specific space to reconceptualise the Collection.

In the *House of Ideas* series, guest curators will often incorporate additional pieces, such as their own work and loan items, using the house-museum as an installation site. This tour which runs from July to October each year, offers a less conventional interpretation of the Collection with the aim of generating new, more diverse, audiences.

## *MURMUR (MÛR'MÆR)* *AN INSTALLATION BY GUEST CURATOR, MELBOURNE-BASED ARTIST ROSSLYND PIGGOTT*

**1 July – 23 October**

In 2013, Melbourne-based artist, Rosslynd Piggott, was invited to be guest-curator for the *House of Ideas* series. Piggott is well-known for her exquisite ethereal paintings and multi-media installations as well as her work on collaborative projects with galleries and museums both in Australia and internationally. By inviting Piggott to work on this project series, The Johnston Collection sought to broaden its audience by engaging with the demographic who visit contemporary art galleries - an audience which had not previously been targeted by The Johnston Collection.

left | *Fairhall*: The Upper Landing (as curated by David McAllister for *DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION* for the annual *William Johnston and his collection series*, March 2014 – June 2014) Photographer: Adam Luttick, Luts Photography

above left | *Fairhall*: The Green Drawing Room (as curated by Rosslynd Piggott for *MURMUR (mûr'mær)* for the annual *House of Ideas* series, July 2013 – October 2013) Photographer: John Brash | Fotograffiti

above right | *Fairhall*: The White Room (as curated by Rosslynd Piggott for *MURMUR (mûr'mær)* for the annual *House of Ideas* series, July 2013 – October 2013) Photographer: John Brash | Fotograffiti

Piggott's concept for *Murmur* (mûr' mər) was to evoke the many facets of William Johnston's life and persona; as a friend, a collector and a gardener, drawn from the recollections gathered by Piggott from those who knew Johnston, and to recapture the spirit of *Fairhall* as he might have lived in it.

Piggott used images from The Johnston Collection archives, layering them throughout the interior of *Fairhall* as well as introducing some of her own still and moving images referencing Johnston's life, collection and garden.

*Murmur* (mûr' mər) was a success in drawing in a new and noticeably younger audience from Melbourne's contemporary art scene, with many groups of art students as well as a large number of practising contemporary artists, visiting the Collection for the first time.

To further attract visitors with an interest in contemporary art, The Johnston Collection targeted its marketing campaign for this tour towards the arts media, placing advertisements in the Spectrum arts section of *The Saturday Age*, *The Melbourne Review* and *Trouble* magazine. Online and social media arts pages were also utilised in order to attract the target audience (see Appendix 2).

The 'Walk & Talk' series with the guest curator was introduced for the first time with the *Murmur* tour. This series was initiated to engage the audience directly with the guest-curator, enabling visitors accompanying Rosslynd Piggott on a tour of *Fairhall*, to hear first-hand her interpretation of William Johnston and his collection. The 'Walk & Talks' series with Rosslynd Piggott proved very popular, with the series sold out soon after it was released.

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*“The Johnston Collection does not regulate the past to a fixed condition to be re-presented, but engages the past in the present... the annual House of Ideas series is an example of this ...”*

SUZIE ATWILL, ARTICHOKE, DECEMBER 2013

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Roslynd Piggott is represented by Sutton Gallery, Melbourne; Milani Gallery, Brisbane; William Wright Projects, Sydney; Gallery 360 Degrees, Tokyo



## CHRISTMAS AT THE JOHNSTON COLLECTION

Since 2006, artists and crafts people from a different region of Victoria have been engaged by The Johnston Collection to create works inspired by *Fairhall* and the Collection for the *Christmas at The Johnston Collection* house-museum tour.

Hundreds of makers are involved in producing the work for this popular tour each year. The artists work on their projects for up to 18 months before the show and then from November to February, the works are displayed in *Fairhall* against the backdrop of William Johnston's collection.

Through working with the creative guilds, craft societies and communities of artists across the State, The Johnston Collection has been able to support the continuation of the traditions of crafting and artistry in rural Victoria. When creating work for the Christmas tour, makers are encouraged by The Johnston Collection to use their craft in new and challenging ways. By supporting the continuation of old crafts utilizing new designs, The Johnston Collection has helped to re-invigorate the guilds, societies and communities of participating artists.

above | *oriental slippers* designed and made by The Bond Family for *TALES OF CHRISTMAS TREASURES* | *Christmas at The Johnston Collection 2013*, November 2013 – February 2014

*TALES OF CHRISTMAS  
TREASURES | CHRISTMAS AT THE  
JOHNSTON COLLECTION 2013*

**7 November 2013 – 26 February 2014**

In 2013|2014, The Johnston Collection featured the work of artists and makers from the Mornington Peninsula in *Tales of Christmas Treasures | Christmas at the Johnston Collection 2013-2014*.

Some of the many artists and craftspeople represented included The Embroiderers Guild, Victoria (Mornington Peninsula and Flinders Country Group), Australasian Porcelain Art Teachers (Victoria), The Bead Society of Victoria, The Bond Family, Cake Decorators Association of Victoria (Frankston), Decoupage Guild of Australia Inc, Embroidery Essentials, Felicity Northeast Millinery, Mornington Peninsula Patchworkers Inc, The Peninsula Artisans and Point Nepean Patchworkers & Quilters Inc.

*(See Appendix 1 for full list of contributors)*

Taking the brief (which is the same each year) – that each creation should be inspired by objects in The Johnston Collection, the story of William Johnston and Christmas itself – the makers worked on their peices for over eighteen months. Works included a pair of silk slippers by the Bond family, hand-stitched featuring a delicately embroidered rose, replicating the motif featured on the Minton *tea cup* (circa 1811) in The Johnston Collection, a gift to the eight-year-old William Johnston from his grandmother and which provided the inspiration for his lifelong career in collecting and antiques.

The Bead Society of Victoria participated in *Christmas At The Johnston Collection* for the first time, creating a series of jewel-like decorations using many thousands of beads, all meticulously stitched by hand for *Tales of Christmas Treasures*.

In all, more than 200 artists and craftspeople contributed to *Tales of Christmas Treasures | Christmas at the Johnston Collection 2013-2014*, together producing hundreds of unique pieces using a variety of media. This well-received tour promoted the work of Mornington Peninsula makers to a large state-wide audience, bringing a greater recognition and appreciation of the creative work from this region of Victoria.

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*“I have been to visit the ‘Christmas at The Johnston Collection’ ... and wanted to thank you for an engaging and inspiring tour. The guides were excellent, the house is elegant but the standard of craftwork was out of this world..”*

CHRISTINE ROBINSON, CHESTER, UNITED KINGDOM, EMAIL 12 FEBRUARY 2014

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below | *Fairball*: The Green Drawing Room | room decorations designed and made by The Bond Family for *TALES OF CHRISTMAS TREASURES | Christmas at The Johnston Collection 2013*, November 2013 – February 2014. Photographer: Adam Luttick, Luts Photography



## WILLIAM JOHNSTON AND HIS COLLECTION

In the *Mr Johnston and his Collection* tour, individuals from the wider community are invited to rearrange *Fairhall*, generally using only the items in the Collection. Recent guest curators have included those with a background in design, interiors and antiques. This tour provides an opportunity for talented individuals with a strong and distinctive aesthetic, along with an expertise in and knowledge of antiques, collecting and interior design, to share their response and interpretation of William Johnston's collection with visitors.

### *DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION*

**14 March – 25 June 2014**

*Fairhall* was rearranged by David McAllister for the William Johnston & His Collection series, in 2014.

McAllister has been the Artistic Director of The Australian Ballet since 2001, and formerly was Principal Artist with the company. He has also worked as a guest artist with the Bolshoi Ballet, the Kirov Ballet, the Georgian State Ballet and other companies. McAllister's collaboration with TJC, *David McAllister Rearranges Mr Johnston's Collection*, provided visitors with an opportunity view the Collection through the visual imagination of one of Australia's most acclaimed artistic directors and dancers.

McAllister's response to The Johnston Collection was to transform the interior of *Fairhall* into a series of spaces inspired by ten classical ballets, conveying the stories and exploring the themes of each work. Each room was based on a particular ballet. The Green Room, for example, explored the themes of love and money based on *The Merry Widow* and its tales of manners and morals in Parisian high-society. The White Room drew on the themes of vengeful love, opium dreams and apparitions from *La Bayadere*, while upstairs in the Yellow Room, McAllister created a dream-like interior based on the *Sleeping Beauty*. Into each of these ballet-inspired rooms, McAllister introduced garments from The Australian Ballet's costume wardrobe, including those designed by Akira Isogawa, Desmond Heeley and John F Macfarlane.



*David McAllister Rearranges Mr Johnston's Collection* explored the synergy between art and ballet and cross-promoted both art forms to a wider audience. This tour engaged with many of the groups affiliated with The Australian Ballet, including the Friends of The Australian Ballet, donor and sponsor groups working for The Australian Ballet, dance students from the Australian Ballet School, along with performers and staff from The Australian Ballet and their regular performance attendees. To further promote the tour to The Australian Ballet's audience, The Johnston Collection had flyers printed which were distributed to people attending The Australian Ballet's Melbourne season from March to June 2014.

A 'Walk & Talk' series with David McAllister was also presented during this tour, where, on specific days each month, McAllister took visitors through *Fairhall*, to discuss his rearrangement. The 'Walk & Talk' series provided visitors with a greater insight into McAllister's collaborative work with The Johnston Collection and his role as Artistic Director with The Australian Ballet. This 'Walk & Talk' series again proved very popular, with the series sold out soon after it was released.

Accompanying this house-museum tour was the Study Series, *The Art of Dance*, a series of seven lectures presented by well-known art, cultural and dance historians, exploring the social and cultural worlds where art, dance and design meet. Both the 'Walk & Talk' series and the Study Series were initiated to engage more widely with audiences and interest groups alongside regular and new visitors to the house-museum tour.

above | *Fairhall*: The Green Drawing Room (as curated by David McAllister for *DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION* for the annual *William Johnston and his collection series*, March 2014 – June 2014) Photographer: Adam Luttick, Luts Photography

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*“Just wanted to let you know how much we enjoyed our tour of yet another inspiring arrangement... the rooms looked absolutely gorgeous ... it was magic.”*

RANDI AND PAUL TOLBØLL TAYLOR,  
EMAIL 23 JUNE 2014

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## OTHER TOURS

### SPECIAL ‘MENU’ TOURS

In addition to the three main house-museum tours each year, special menu tours have been developed to focus on a particular area of the Collection and enable visitors to see aspects of items in the Collection that are often hidden or go unnoticed during other *Fairhall* tours.



#### *UNLOCKING THE COLLECTION*

The *Unlocking The Collection* series of house-museum tours were programmed for one day each month from July to October 2013 and again from April to June 2014. The *Unlocking The Collection* tour allowed visitors to see the hidden

features of items in the Collection. Working in pairs, Volunteer Guides unlocked cupboards, pulled out secret drawers and lifted the lids and covers of objects, to reveal the often intricate and embellished interiors of pieces in the Collection.

### *STAFFORDSHIRE STORIES*



*Staffordshire Stories* house-museum tours were introduced for the first time in July 2013 and were programmed for one day each month from July to October 2013 and again from March to

June 2014. This tour focused on the Staffordshire figures that were of special interest to William Johnston, exploring the wide variety of popular and historical subjects that the figures represent.



#### *FAIRHALL & FLOWERS*

The *Fairhall & Flowers* series of house-museum tours were introduced for the first time in April 2014 and were programmed for one day each month to June 2014. The *Fairhall & Flowers* tour explored the social and cultural histories of botanical motifs through their representation on porcelain, paintings, furniture and other decorative objects in the Collection.



above | *Fairhall*: The Yellow Room (as curated by David McAllister for *DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION* for the annual *William Johnston and his collection series*, March 2014 – June 2014) Photographer: Adam Luttick, Luts Photography

# Exhibitions

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## SECRETS & SCENTS

1 July – 23 October, 2013

The *Secrets & Scents* exhibition continued with some of the themes that Rosslynd Piggott was exploring at the same time in the *Murmur* house-museum tour in *Fairhall*.

This exhibition looked at the ideas behind new scents and aromas through the objects created to capture or conjure them from the second half of the 18<sup>th</sup> century onwards. The exhibition featured examples of items devised to store aromatic fragrances and to release delicious scents as well as those created to contain vile odours.

The *Secrets & Scents* exhibition included items from The Johnston Collection and from public and private collections from around Melbourne.

This was a free exhibition that house-museum visitors and lecture attendees could choose to view after their tour or lecture.

The *Secrets & Scents Study Series* of lectures accompanied this exhibition.

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*“Sometimes the more you put into something the more you get out of it for example The Johnston Collection ... I feel I have done a history and fine arts degree. Always learning!”*

ANNE GLYNN, EMAIL, 14 MAY 2014

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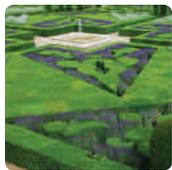
above | Staffordshire potteries district England, *pastille burner*, 19<sup>th</sup> century The Johnston Collection (AO856-1989)

# Study Series

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In conjunction with our regular lecture series, The Johnston Collection runs a number of Study Series from March to October. Presented by well-known art and cultural historians, the Study Series allows for the exploration of a topic to be further extended and developed. A Study Series will often accompany exhibitions in the Gallery, expanding on the themes explored in the display, or continue with themes explored in a concurrent house-museum tour.

## SECRETS & SCENTS STUDY SERIES



### OF PLANTS & PERFUMES 24 JULY 2013

Michael McCoy, garden designer, author, broadcaster and blogger.



### EATING EMPIRE 7 AUGUST 2013

Jacqui Newling, Sydney Living Museums (formerly Historic Houses Trust of NSW) resident gastronomer.



### SCENTING THE PAST 21 AUGUST 2013

Valerie Krips, Honorary Fellow in the School of Culture and Communication at the University of Melbourne and formerly of the English Department, University of Pittsburgh.



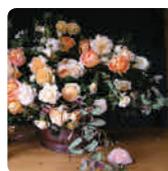
### QUIRINALCAFFEAUS AND CAFFÉ GRECO 18 SEPTEMBER 2013

David R Marshall, Principal Fellow, Art History, School of Culture and Communication, The University of Melbourne and fellow of the Australian Academy of the Humanities and Honorary Research Fellow, British School at Rome.



### QUEEN OF SPICES 2 OCTOBER 2013

Alison Inglis, Associate Professor in the Art History programme of the University of Melbourne.



### THE SCENTED GARDEN 16 OCTOBER 2013

Sophie Adamson, Rosarian and former proprietor of *The Perfumed Garden*, a display garden and nursery at *The Briars* in Mt Martha.

## THE SYLVIA SAGONA LECTURE



### FROM THE SCENT OF ROSES TO THE ODOUR OF BLOOD 3 SEPTEMBER 2013

Sylvia Sagona, internationally recognised specialist on 19<sup>th</sup> century French society.



## THE SUSAN SCOLLAY STUDY SERIES



### 'A LIFE OF LETTERS': LADY MARY WORTLEY MONTAGU 23 JULY 2013

Susan Scollay, independent art historian and curator specialising in Islamic art and culture and historic textiles, and contributing editor to *HALI*, the London-based journal of carpet, textile and Islamic art, and a Fellow of the Royal Asiatic Society, London.



### ATTAR OF ROSES 30 JULY 2013

Susan Scollay, independent art historian and curator specialising in Islamic art and culture and historic textiles, and contributing editor to *HALI*, the London-based journal of carpet, textile and Islamic art, and a Fellow of the Royal Asiatic Society, London.



### POLITICS AND POETRY 6 AUGUST 2013

Susan Scollay, independent art historian and curator specialising in Islamic art and culture and historic textiles, and contributing editor to *HALI*, the London-based journal of carpet, textile and Islamic art, and a Fellow of the Royal Asiatic Society, London.

## JANE AUSTEN *PRIDE & PREJUDICE* 2013 STUDY SERIES



### AS DELIGHTFUL A CREATURE AS EVER APPEARED IN PRINT – JANE AUSTEN WRITES ELIZABETH BENNET 5 SEPTEMBER 2013

Lise Rodgers, dramatic performer.

## THE JOHN WILTSHIRE STUDY SERIES



### JOSEPH WRIGHT (1737-97) 11 SEPTEMBER 2013

John Wiltshire, Adjunct Professor at La Trobe University.



### STRONG WOMEN AND DR JOHNSON 25 SEPTEMBER 2013

John Wiltshire, Adjunct Professor at La Trobe University.

## THE ART OF DANCE STUDY SERIES



### ARTISTIC DIRECTION & AESTHETIC PREOCCUPATIONS AT THE AUSTRALIAN BALLET 19 MARCH 2014

Lee Christofis, former Curator of Dance at the National Library of Australia.



### A PERFECT PAS DE DEUX? | BALLET & FASHION 9 APRIL 2014

Roger Leong is Curator International Fashion & Textiles at the NGV, Melbourne.



### AUSSIE SWANS AND SATIN SLIPPERS 23 APRIL 2014

Jordan Beth Vincent, dance historian and critic, and lecturer at the Victorian College of the Arts.



### BALLET FANTASIAS | LOUDON SAINTHILL'S DECORATIVE ART 7 MAY 2014

Andrew Montana, senior lecturer at the Australian National University.



**MATHILDE KSCHESSINSKA |  
"MY LIFE WAS BEAUTIFUL"  
21 MAY 2014**

Eugene Barilo von Reisberg,  
writer, researcher, and art  
consultant



**RUDI'S ANTIQUES &  
COLLECTABLES  
11 JUNE 2014**

Anne Butler, independent  
researcher.



**FROM BEDROOM TO  
KITCHEN AND BEYOND |  
WOMEN OF THE BALLET  
25 JUNE 2014**

Michelle Potter, independent  
writer and former Curator of

Dance at the National Library of Australia, and the  
New York Public Library for the Performing Arts.

## THE SYLVIA SAGONA STUDY SERIES



**ANTIQUITY AND INIQUITY  
| ROME OF THE ENGLISH  
GRAND TOURISTS  
1 MAY 2014**

Sylvia Sagona, internationally  
recognised specialist on 19th  
century French society.



**THE MYTHS OF VENICE  
8 MAY 2014**

Sylvia Sagona, internationally  
recognised specialist on 19th  
century French society.



**BRINGING IT ALL BACK HOME  
15 MAY 2014**

Sylvia Sagona, internationally  
recognised specialist on 19th  
century French society.

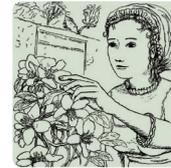
## THE JANE AUSTEN SERIES 2014

### MANSFIELD PARK 1814 STUDY SERIES



**MY LIFE WITH JANE  
2 APRIL 2014**

John Wiltshire, Adjunct Professor  
at La Trobe University.



**JANE AUSTEN | THE  
CONSOLATIONS OF  
CHAWTON COTTAGE  
20 MAY 2014**

Damon Young, philosopher  
and writer.



**DO YOU DANCE MR. DARCY?  
29 MAY 2014**

Lise Rodgers, dramatic  
performer.

## THE EUGENE BARILO VON REISBERG STUDY SERIES

### BEFORE VICTORIA: WOMEN OF THE ROYAL FAMILY DURING THE LATE GEORGIAN ERA



**FORGOTTEN PRINCESSES |  
SIX DAUGHTERS OF GEORGE  
III AND QUEEN CHARLOTTE  
29 APRIL 2014**

Eugene Barilo von Reisberg,  
writer, researcher, and art  
consultant.



**THE UNRULY QUEEN AND  
THE PEOPLE'S PRINCESS  
13 MAY 2014**

Eugene Barilo von Reisberg,  
writer, researcher, and art  
consultant.



**THE GREAT PREGNANCY RACE |  
THE DUCHESSSES OF CLARENCE,  
KENT, AND CAMBRIDGE  
27 MAY 2014**

Eugene Barilo von Reisberg,  
writer, researcher, and art  
consultant.

# Lectures

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Lectures are held regularly (usually twice-weekly) in the Gallery from March to October. Speakers hail from a wide variety of disciplines and address a broad spectrum of topics.



**AN INTRODUCTION TO HERALDRY**  
**9 JULY 2013**

Ian George, art critic



**SHADOWS AND FORM: THE ART OF ROSSLYND PIGGOTT**  
**31 JULY 2013**

Rebecca Coates, independent curator and writer.



**JAMES WYATT | ARCHITECT AND DESIGNER OF BRITISH NEOCLASSICISM**  
**14 AUGUST 2013**

Amanda Dunsmore, Curator, International Decorative Arts & Antiquities at the National Gallery of Victoria.



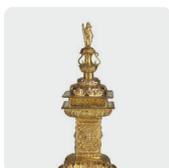
**INTERPRETING PLACE**  
**27 AUGUST 2013**

Glenda King, former Manager of Visual Arts & Design, Queen Victoria Museum and Art Gallery, Launceston.



**JEAN-FRANÇOIS MILLET PAINTS THE FRENCH COUNTRYSIDE**  
**29 AUGUST 2013**

Peter Mcphee, Professorial Fellow at the University of Melbourne.



**INSPIRED DESIGN | DECORATIVE ARTS FROM EUROPE AND NORTH AMERICA**  
**12 SEPTEMBER 2013**

Robert Reason, Curator, European and Australian Decorative Arts, Art Gallery of South Australia.



**CAFÉ SOCIETY AT HOME | GRAND LUXE AND THE INTER-WAR YEARS**  
**24 SEPTEMBER 2013**

Peter McNeil, Professor of Design History, University of Technology Sydney and Foundation Professor of Fashion Studies, Stockholm University, Sweden.



**DICKENS & WOMEN**  
**27 SEPTEMBER 2013**

Elisabeth Neales, Secretary of the Dickens Fellowship Melbourne Branch. John and Margaret Leonard, dramatic performers.



**THE PIERRE LOTI HOUSE-MUSEUM IN ROCHFORT-SUR-MER**  
**9 OCTOBER 2013**

Bertrand Bourgeois, lecturer at The University of Melbourne.



**TURNER, BLAKE & CONSTABLE**  
**10 OCTOBER 2013**

Ian George, art critic.



**THE MONSTER IN THE GARDEN**  
**15 OCTOBER 2013**

Luke Morgan, Senior Lecturer in Art History and Theory at Monash University.



**JOHNSONS FRIENDS (AND SOME ENEMIES)**  
**22 OCTOBER 2013**

John Byrne, Governor, Dr Johnson's House, London.



**DICKENS & CHRISTMAS  
(NOT A CHRISTMAS CAROL)  
23 OCTOBER 2013**

Elisabeth Neales, Secretary of the Dickens Fellowship Melbourne Branch. John and Margaret Leonard, dramatic performers.



**FRENCH PAINTING FROM THE  
FRENCH REVOLUTION TO  
IMPRESSIONISM, 1780-1880  
28 MAY 2014**

Peter McPhee, Professorial Fellow at the University of Melbourne.



**HIGH-HEEL HEAVEN  
25 MARCH 2014**

Peter McNeil, Professor of Design History, University of Technology Sydney and Foundation Professor of Fashion Studies, Stockholm University, Sweden.



**A BRIEF HISTORY OF  
STAINED GLASS  
5 JUNE 2014**

Ian George, art critic.



**REYNOLDS AND WRIGHT  
PAINT CHILDREN  
8 APRIL 2014**

John Wiltshire, Adjunct Professor at La Trobe University.



**FASHION & ART  
18 JUNE 2014**

Peter McNeil, Professor of Design History, University of Technology Sydney and Foundation Professor of Fashion Studies, Stockholm University, Sweden.



**LOCKS OF LOVE | THE STORY  
OF MEMENTO MORI  
(OR 'MOURNING') JEWELLERY  
15 APRIL 2014**

John Byrne, Governor, Dr Johnson's House, London.

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*“What a tremendous program  
of lectures ... Well done!”*

LINDA YOUNG, EMAIL 17 JUNE 2014

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## Workshops

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Workshops with experts providing practical advice and hands-on demonstrations on topics relating to the care and conservation of fine and decorative arts are held in the Gallery throughout the year.



**CARING FOR YOUR  
COLLECTION | WORKS ON  
PAPER AND PHOTOGRAPHS  
20 AUGUST 2013**

Jude Fraser, paper and photographic materials conservator and Manager of the Commercial Conservation Services of the Centre for Cultural Materials Conservation at The University of Melbourne.



**LIVING WITH ANTIQUE  
FURNITURE  
3 APRIL 2014**

Michael Garwood and Ulrike Garwood, conservators.

# Annual Study Day

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Each year since 2011, The Johnston Collection has held an annual Study Day, usually on the second Saturday of October. Study Days focus on a particular theme each year, and various speakers are engaged to present a series of lectures throughout the day. Past Study Days have included *The Garden of Ideas*, (Study Days 1 & 2) in 2011; and *The Delicate Art of Deception: Revealing Fakes and Forgeries* in 2012.

## THE FINE ART OF COLLECTING | A MATTER OF TASTE

12 October 2013

The 2013 Study Day explored ideas around collecting and collectors, including connoisseurship, the gentleman collector, as well as public and private collections from the mid-17th century to the present day. A series of lectures on this topic (see below) were presented followed by a Q & A session at the end of the day.



### CURIOSITIES AND DESIRES | COLLECTING OBJECTS, COLLECTING OURSELVES

Christopher Marshall, Senior Lecturer in Art History and Museum Studies, University of Melbourne.



### CATHOLIC COLLECTING AND PATRONAGE IN 18TH CENTURY ENGLAND

Matthew Martin, Assistant Curator, Department of International Decorative Arts and Antiquities, National Gallery of Victoria.



### WILLIAM BECKFORD | THE CONSUMMATE COLLECTOR

Bruce Trethowan, Director, trethowan - architecture interior design.



### THE GENTLE ART OF DEACCESSIONING | THE NGV SALES UNDER DARYL LINDSAY'S DIRECTORSHIP

Ben Thomas, Rusden Curator, Trinity College, The University of Melbourne, and Research Fellow with the Australian Institute of Art History.



### THE NGV & THE ENGLISH COUNTRY HOUSE | TASTE & ACQUISITIONS

DR GERARD VAUGHAN is Professorial Fellow School of Culture and Communication, The University of Melbourne, and former Director of the National Gallery of Victoria



### COLLECTING CONTEMPORARY ART & THE CONTEMPORARY HOUSE MUSEUM

Corbett Lyon, Visiting Professor in Design and Professorial Fellow, The University of Melbourne, Director of Lyons Architects, and Director of the Lyon Collection and Housemuseum.

# Our Engagement With The Community

Throughout the year, The Johnston Collection participated in a number of community events with unique programmes curated specially for them. With the aim of engaging more broadly with the community, the special outreach programmes targeted groups who might not ordinarily visit The Johnston Collection. They provided additional opportunities for everyone to enjoy the Collection, as well as increasing awareness of the Collection in the community and encouraging new visitors to the house-museum.

## SPECIAL EVENTS

### OPEN HOUSE MELBOURNE (OHM) 27 JULY 2013



This was the fourth year that The Johnston Collection participated in this annual citywide event.

The Johnston Collection was one of eleven balloted buildings and was the fifth most requested 'balloted' building, with OHM receiving 2245 requests for the 66 available places. For those entering the ballot, there was a 2.9% chance of being successfully selected to visit The Johnston Collection. There were 423 more requests to visit The Johnston Collection this year than in the previous year, representing a 23 percent increase in ballot applications. The OHM reported that, of the buildings only accessible by ballot, "the numbers of applications for the ballot.... is a true reflection of their popularity".

### SENIORS WEEK 7 - 11 OCTOBER 2013



The Johnston Collection participated in the Victorian Seniors Festival programme of events, offering discounted admission prices to tour Fairhall for the week of 7-11 October 2013.

### MELBOURNE FOOD & WINE FESTIVAL 12 - 13 MARCH 2014

The Johnston Collection participates in the Melbourne Food & Wine Festival annually, engaging a different prominent Melbourne chef each year to prepare and present dishes based on a particular theme. *Swan Lake's Sweet Seduction* was The Johnston Collection's MF&WF event in 2014, where Darren Purchase from *Burch & Purchase* presented an array of desserts with matching wines which were served to visitors inside *Fairhall*. Visitors enjoyed a number of sweet courses in different rooms of the house-museum, while they took a guided tour of *David McAllister Rearranges Mr Johnston's Collection*.



### VIRGIN AUSTRALIA MELBOURNE FASHION FESTIVAL CULTURAL PROGRAM 2014 MARCH 2014

The Johnston Collection was selected to be included in the official VAMFF Cultural Program 2014 with two events: *David McAllister Rearranges Mr Johnston's Collection* house-museum tour (14 March - 25 June 2014) and the lecture, *High-Heel Heaven* with Peter McNeil (25 March).





#### OPEN DAY AT GOVERNMENT HOUSE 2014 26 JANUARY 2014



The Director and Volunteer Guides were present at Open Day at Government House 2014 to talk to visitors about The Johnston Collection.

#### INTERNSHIPS 2013 | 2014



A University of Melbourne post-graduate student in Museum Studies participated in a curatorial internship at The Johnston Collection this year.

#### TJC SPEAKERS

Throughout the year, the Director and some Volunteer Guides presented illustrated talks on The Johnston Collection to various clubs and organisations around Melbourne and Victoria.

#### EDUCATION

In keeping with the goals and objectives of The Johnston Collection, to 'serve as a hub for research and to stimulate scholarship in the history of fine and decorative arts', The Johnston Collection offers curatorial placements to post-graduate students. From time to time, The Johnston Collection also works with students from secondary and tertiary institutions on special collaborative projects as well as offering work experience placements to secondary students.

#### AWARDS NOMINATIONS



The Johnston Collection was a nominee in the Victorian Museum Awards 2013 organised by Museums Australia Victoria, with the house-museum tour, *The Bride, The Ship & The Wardrobe: Romance Was Born meets William Johnston* as the nominated project. The Johnston Collection was listed as one of a number of nominees in the Small Museums category at the Awards evening in July 2013.

above | Open Day at Government House 2014

right | floral arrangement, arrangement of sugar flowers in sugar vase designed and made by The Cake Decorators Association of Victoria (Frankston) for TALES OF CHRISTMAS TREASURES | Christmas at The Johnston collection 2013, November 2013 – February 2014



# Visitors

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FARRHALL  
154 HOTHAM STREET  
The 18th Century Georgian House, designed by  
Robert Adam and built in 1765, is a fine  
example of the Georgian style. The house was  
built for the 1st Earl of Liverpool and is one of  
the finest examples of the Georgian style in  
Liverpool. It is a Grade II\* listed building.  
Farrhall House is  
© F. Farrhall Collection

# Visitors

A condition of The City of Melbourne permit allowing The Johnston Collection to operate as a museum in a residential area, is that no more than 24 visitors are permitted to be in *Fairhall* house-museum at any given time, with a maximum of 72 visitors per day. A maximum of 33 people can attend a lecture in the Gallery at the same time.

In 2013-2014, a total of 7993 people visited The Johnston Collection for house-museum tours and lectures, an increase of 5.3% since the previous year. Of this total, 7006 visited *Fairhall* house-museum (up 5.8%) and 987 attended the lecture Series in the Gallery (up 1.75%).

Lecture attendance for the Lecture Series in July – October 2013 was 435 and for the Lecture Series from March – June 2014 it was 552, showing a modest growth over the whole year of 1.75%. However, attendance for the second series of lectures (March – June 2014) grew by 26%, coinciding with a reduction in the price of lectures from \$30 to \$20 during this period. The decision to reduce the price of lectures half-way through the year was validated not only by an increase in audience numbers but also by the additional income generated from the increased lecture attendance. The income for the July – October 2013 Lecture Series was \$7829, rising 17% to \$9162 for the March – June 2014 Lecture Series.

In 2013-2014 there was only one Gallery exhibition. This was a free exhibition for those attending lectures or house-museum tours, to view after their tour or lecture if they chose. Gallery attendance figures were not recorded in 2013-2014.



## THE JOHNSTON COLLECTION VISITS

### HOUSE-MUSEUM TOUR:

**MURMUR (MÛR' MÈR) | AN INSTALLATION BY GUEST CURATOR, MELBOURNE-BASED ARTIST ROSSLYND PIGGOTT 1 JULY- 23 OCTOBER 2013**

**Total visits: 1281**

**TALES OF CHRISTMAS TREASURES | CHRISTMAS AT THE JOHNSTON COLLECTION 2013 7 NOVEMBER 2013 – 26 FEBRUARY 2014**

**Total visits: 3885**

**DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION 14 MARCH – 25 JUNE 2014**

**Total visits: 1840**

### LECTURES:

**Total attendance: 987**

### GALLERY:

\*Gallery attendance not recorded for the free exhibition *Secrets & Scents* 1 July to 23 October 2013

left - right |

British novelist and mythologist, Marina Warner, visiting The Johnston Collection with Rosslynd Piggott.

Louise Neri, Director of the Gagosian Gallery, New York, visiting The Johnston Collection with Rosslynd Piggott.

# The Friends of The Johnston Collection

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## EVENTS

Throughout the year, the Committee organises special outings and events with the aim of providing a socially enjoyable event for The Friends members and to raise significant funds for The Johnston Collection.

In 2013-2014 The Friends of The Johnston Collection enjoyed the following activities:



### **ANNUAL GENERAL MEETING 20 AUGUST 2013**

Held at the Menzies Foundation in East Melbourne.



### **A DAY IN THE COUNTRY 2013 19 OCTOBER 2013**

The Friends visited two houses and gardens in the Mount Macedon area. In the morning they toured *Duniera*, home to The SR Stoneman Collection, where Director, Jacqueline Ogeil, welcomed Friends and guests. This was followed by a visit to *Wentworth*, the country residence of Rodney Davidson AO OBE, Patron and inaugural Chairman of The W R Johnston Trust, who hosted a delightful lunch in the garden.



### **ANNUAL CHRISTMAS PARTY 11 DECEMBER 2013**

Hosted by Lauraine Diggins and Michael Blanche, at their North Caulfield home.



### **NEW MEMBERS EVENING FEBRUARY 2014**

The Friends Committee welcomed new members at an evening function at The Johnston Collection.



### **MICHAEL MOORCROFT TALK 11 MARCH 2014**

Friends attended an exclusive lecture at The Johnston Collection by Michael Moorcroft, Head of Silver & Objects of Vertu at Bonhams in London, on the Duke of Wellington's gold and hardstone boxes.



### **AUSTRALIAN BALLET CENTRE 25 MARCH 2014**

Friends enjoyed an exclusive guided 'behind the scenes' tour of *The Primrose Potter Australian Ballet Centre* wardrobe and workrooms of the production department.



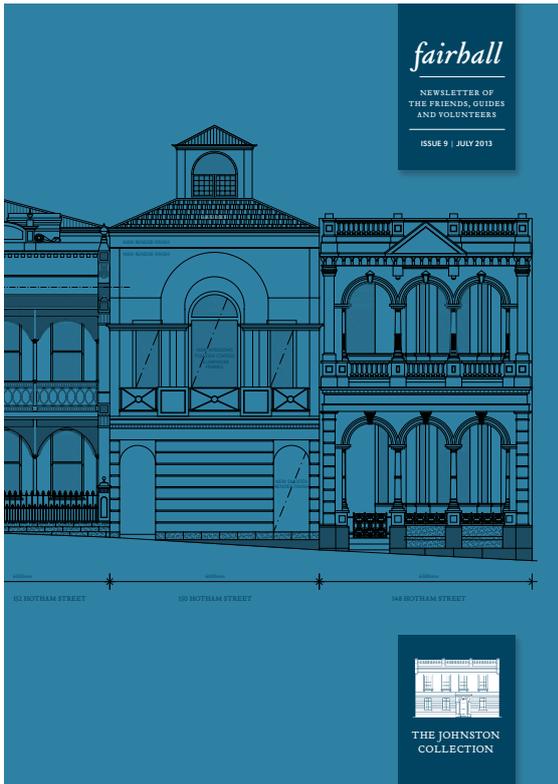
### **PORTRAIT MINIATURES AT THE NGV 21 MAY 2014**

Friends enjoyed an exclusive private viewing of internationally renowned Portrait Miniatures in the collection of the National Gallery of Victoria.

### **FINE AND DECORATIVE ARTS PRIVATE PREVIEW 13 JUNE 2014**



Friends attended a private viewing of the items on offer prior to Mossgreen's fine and decorative arts auction.



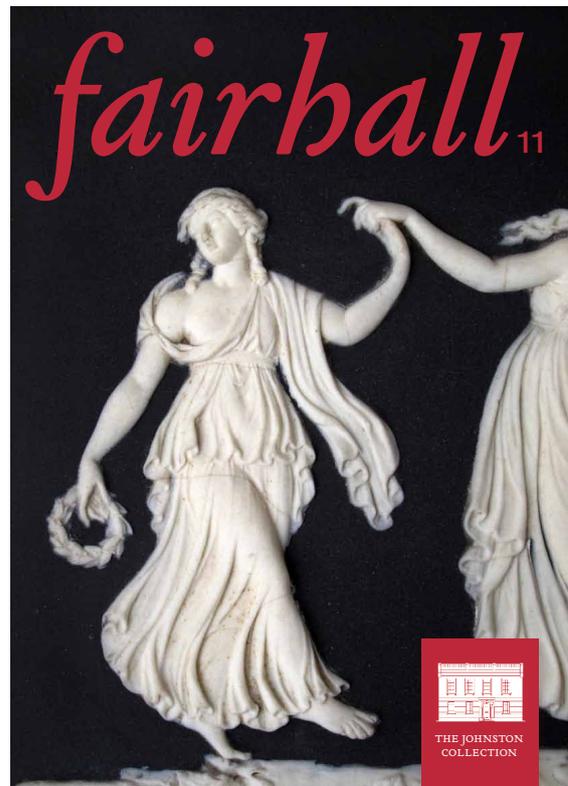
## FAIRHALL NEWSLETTER

The newsletter of The Friends of The Johnston Collection, the Volunteer Guides and Volunteers, *fairhall*, is printed and distributed three times each year. The editor of *fairhall* newsletter, Anne Glynn, is a Volunteer Guide.

This newsletter keeps The Johnston Collection's support groups up-to-date with the museum's news and events, as well as providing informative articles on subjects relating to the fine and decorative arts and history. Articles are researched and written both internally and by outside sources.

This year saw the publication of *Fairhall* issue # 9 (July 2013) issue # 10 (November 2013) and issue #11 (March 2014).

Circulation for *Fairhall* this year was more than 400 per issue. The National Library of Australia, the State Library of NSW and the State Library of Victoria are all subscribers to the newsletter, ensuring *Fairhall's* preservation in Australia's documentary heritage.



# Volunteer Events

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The Johnston Collection organises a number of different events throughout the year for Volunteer Guides and other Volunteers as a way of recognising the invaluable commitment and support they give to The Johnston Collection.

The following events were organised for Volunteers and Guides in 2013 | 2014:



## VOLUNTEERS END OF YEAR FUNCTION

In 2013 the *Volunteers End of Year Function* was held at *spacecraft*, a contemporary textile art and design studio in Collingwood where all The Johnston Collection volunteer groups, including Trustees, Ambassadors, The Friends Committee, Volunteer Guides and Volunteers, were acknowledged for the significant support they had given the Collection throughout the year.

Owner of *spacecraft*, Stewart Russell, gave an outline of the projects undertaken by *spacecraft* and demonstrated the process of printing on textiles. Chairman of The WR Johnston Trust, Mr Peter Watts AM, then presented awards in their absence to Volunteer Guide, Linda McFadgen, and Volunteer and Secretary of The Friends of The Johnston Collection Committee, Wendy Babiolakis, in recognition of their five years of volunteer service to The Johnston Collection.



## VOLUNTEERS DAY OUT

Each year, The Johnston Collection celebrates the birthday of William Johnston (6 June) with a Volunteers Day Out.

Volunteers Day Out consists of a visit to places of historical and cultural interest. This excursion is also part of The Johnston Collection's objective to provide volunteers at the Collection with ongoing educational enrichment programmes.

On 4 June 2014, 31 volunteers and staff members travelled by bus to Ballarat, first visiting Her Majesty's Theatre for a behind-the-scenes tour, followed by lunch at Red Peppa restaurant, and then to the Art Gallery of Ballarat to view the Auld Lang Syne exhibition.

This event was generously supported with funds provided by The Marjorie Kingston Trust.

## VOLUNTEER GUIDE TRAINING DAYS

Volunteer Guide Training Days are usually held on the Friday preceding the opening of each new house-museum tour.

On Volunteer Guide Training Days, Volunteer Guides are briefed on the new tour, are given Tour Notes prepared by the Director, and then taken through Fairhall with either the rearranger, (David McAllister) Guest Curator (Rosslynd Piggott) or, in the case of the Christmas tour, with the contributors of the work in the tour.

Training Days enable our Volunteer Guides to learn about and practice their presentations for each new tour. Training days also provide Volunteer Guides with an opportunity to share knowledge about the tour and the Collection with other guides.

In 2013|2014 Volunteer Guide Training Days were held for the following tours:

“Murmur” (mûr’ mæ) on 28 June 2013

Tales of Christmas Treasures | Christmas at The Johnston Collection 2013-2014 on 1 November 2013 and David McAlister Rearranges Mr Johnston’s Collection on 7 March 2014.

## VOLUNTEER INFORMATION SHARING DAYS

An Information Sharing Day for volunteers, including Trustees, Ambassadors, The Friends of The Johnston Collection Committee, Volunteer Guides, Volunteers and staff is held at The Johnston Collection twice a year.

The aim of Information Sharing Days is to facilitate the discussion of ideas and information relating to the work of volunteers at The Johnston Collection, with attendees encouraged to make suggestions or raise any concerns they may have about the programmes or the day-to-day running of the organisation.

Attendees are also briefed by the Director on upcoming programmes and events at The Johnston Collection as well as any developments or operational changes that may affect their work as volunteers.

Volunteer Information Sharing Days were held on 19 September 2013 and 20 March 2014.



## VOLUNTEERS EDUCATIONAL ENRICHMENT PROGRAMMES

Throughout the year, The Johnston Collection organises for Volunteer Guides to attend talks and workshops on the fine and decorative arts as part of their ongoing educational enrichment programmes.

Volunteer Guides attended the following professional development talks and workshops in 2013 – 2014:

### VILLA ALBA MUSEUM 21 NOVEMBER 2013

Volunteer Guides attended a private tour of Villa Alba Museum.

### THE DAVIS GLASS COLLECTION 6 MARCH 2014

Volunteer Guides enjoyed a private viewing of The Davis Glass Collection and a talk by Bill Davis, glass and silver advisor to The Johnston Collection.

### AUSTRALIAN SILVER SOCIETY TALKS

Volunteers attended Australian Silver Society meetings held at The Johnston Collection on the following days: 17 October 2013, 20 February 2014, 10 April 2014 and Thursday 19 June 2014.

### AULD LANG SYNE EXHIBITION & TALK 4 JUNE 2014

Volunteers attended the Art Gallery of Ballarat to view the *Auld Lang Syne* exhibition and attended a talk by curator, Dr Alison Inglis. (See Volunteers Day Out event).



Shop

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# Shop

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The Shop is an integral part of the visitor experience at The Johnston Collection. Visitors are given an opportunity to browse in the Shop after they have finished their tour, lecture or exhibition viewing.

The Shop offers a unique selection of items that mostly reflect the content of The Johnston Collection's programmes, and thus provides an extension of the visitor's house-museum tour experience. Retail items include household wares, toiletries, cards, specialty stationery and books.

In addition to being an important source of income for The Johnston Collection, the Shop also has an educational role through retailing a wide variety of publications that offer a further source of information to visitors on the decorative arts and history.

In 2014 The Johnston Collection continued to develop its retail operations through the sourcing and expansion of new products, increasing the display area and providing a higher volume of stock. This year, Shop income doubled from 4% of total income in 2013 to 8% of total income in 2014.

Visitor Services Staff and a team of dedicated Volunteers play an invaluable role in The Johnston Collection's retail operation, from the selection and sourcing of goods, their pricing and display, and assisting with customer service throughout the day.



William Johnston's Cup – The cup that inspired a Collection Christmas decoration commissioned by The Johnston Collection based on the cup given to William Johnston by his grandmother, Minton Cup, England circa 1812 – 1815

# rising

## Families struggle to eat

SPRINGFIELD, Massachusetts and women living violent lives struggle to feed themselves and their families, charities say. Cost of living pressures are

ELISSA DOHERTY AND KATHRYN POWLEY  
insight. Mr. Goffino said, "They've already experienced a big increase in the number of people seeking

SATURDAY, MARCH 15, 2014

spectrum

15

THE AGE

### FEATURE

The David McAllister tour of the Johnston Collection runs until June 25. [johnstoncollection.org](http://johnstoncollection.org)

## A fresh point of view

Wherefore art Romeo and friends? Inside David McAllister's latest project. BY MEGAN BACKHOUSE



As soon as David McAllister saw the peacocks on the chandelier, he knew he had found the setting for *La Boyedere*. The East Melbourne living room was screaming love triangle, lions, snakes and finding nirvana in the Himalayas. Inside the former home of collector and antique dealer William Johnston, the artistic director of the Australian Ballet set about rearranging some of the 1800 objects that now make up the Johnston Collection. McAllister was on a quest for pieces that would suit the Russian Ballet and its tale of a doomed temple dancer, and that would also work in "the white room" of the house Johnston left as a museum. He found lion ceramics, elephant book ends, urns decorated with snakes, golden silk couches, Indian prints and a Venetian mirror and tables that look "rich and exotic and vary much the sort of things a Maharajah would have in a palace". It was "too easy", he says. McAllister is the latest in a series of people who have been invited to rearrange Johnston's

Creating a narrative: David McAllister has created a ballet theme in each room of the Johnston house. PHOTO: MICHAEL CLAYTON-JONES

pieces and redecorate the roomy 1860 house he bought in 1952, and lived in from 1972 until his death in 1986. Fashion designers, artists, interior designers, antique dealers and many others have plucked their favourites from items ranging from the 1760s to the 1880s. Collection director Louis le Vallant says it is important that the museum not appear static. When McAllister walked into the museum's drawing room, he instantly thought of Act 1, *The Merry Widow*. The main bedroom evoked *Sleeping Beauty*, the dressing room *Spartacus*, and the study *La Sylphide*. The only room that defied him was the kitchen, where he had pictured *Cinderella* ("she was always in the kitchen"), but he realised the elegant tongue-and-groove-lined space was too pretty to be hers. He decided it was more *La Fille mal gardee*, with its harvest-time picnic, ribbon dance and antics of a love-struck landowner's daughter. Inside the museum's catalogue, he found "beautiful figurines with shepherdesses and

farm animals". "In the ballet, Lisa [the landowner's daughter] wears all these very pretty pink shepherdess dresses and all these figurines looked just like her." He has placed the porcelain ornaments over the kitchen shelves, so that at every turn, bacchic scenes unfold. Where Johnston no doubt kept cups, plates and other workaday utensils, these are serene-looking women with flowers on their skirts, hay bales and chickens. It is playful and modest and has something of a Penny Dyson art installation about it, albeit without her political overtones. McAllister always felt his arrangement "had to have some connection to what I do", but it was only when walking through the place that he decided each room should deal with a ballet. Perhaps it was only to be expected, given he often finds himself thinking about different ballets when he visits other people's homes. "I remember going to [the Late Dame] Elisabeth Murdoch's Crusden Farm and, by the lake, thinking it would be an amazing place for the second act of *Swan Lake*," he recalls. In redecorating the Johnston Collection, McAllister added costumes to give the sense of the characters reclining on the couches or wandering along the corridors. Aurora's tutu lies in her *Sleeping Beauty* bedroom, as if she is waiting to be woken, while in the *Romeo and Juliet* bedroom, his clothes hang on one side of the closet and hers on the other. There is a *Swan Lake* tutu in a bathroom ("you can't have a ballet-themed house without *Swan Lake*") and, on the landing, a gown worn by the mother of Clara and Fritz in *The Nutcracker*. McAllister speaks about all these choices as if they are real people. "When we do we always talk about the back story characters are, what they did to get to that point. My job here is to find the [Johnston Collection] pieces to tell the na

# Marketing

34 THE MELBOURNE REVIEW AUGUST 2013

## VISUAL ARTS



Roslynd Piggott at the Johnston Collection William Johnston's Workshop.

# Murmur

Roslynd Piggott at The Johnston Collection

BY SUZANNE FRASER

Tucked away in the quiet streets of East Melbourne is one of the city's most interesting and least well-known cultural institutions, The Johnston Collection. This small house museum displays elegant bits and pieces of decorative and fine arts from splendid places in the world, originally collected together in Melbourne by William Johnston in the mid-

based around the collection of a great man and displayed within the great man's place of residence, is rather run of the mill, although undoubtedly it can still offer an entertaining visitor experience.

Yet what sets Melbourne's house museum apart from this traditional arrangement is a commitment to banning mustiness from the space by regularly letting in fresh gusts of

creativity. This is achieved by inviting guest curators – drawn from the fields of fashion, design and the visual arts – to reinterpret the collection and completely rearrange the interior displays accordingly. Previous guest curators have included fashion designer Akira Isogawa, local architect Pascale Gomes-McNabb, and the fantastically eccentric design duo Romance Was Born. From early July until late October this year, The Johnston Collection houses the creative vision of Melbourne artist Roslynd Piggott in an exhibition she entitles *Murmur*.

It seems unlikely that the tucked-away nature of this house museum is the cause of its anonymity. Melbourne, after all, has increasingly determined itself as a domain of warren-like and gentrified laneways, to the extent that 'difficult to get to' is the inner city's preferred *modus operandi*. The Johnston Collection, however, is additionally set apart on account of its highbrow subject matter, which mostly accounts for its obscure placement in the

decided upon and altered by curators to create specific visions of the previous occupants of the house. At The Johnston Collection, guest curators such as Piggott are invited to embrace this fictional format and create temporary interior installations using the possessions of the occupants.

Interestingly enough, the narrative told by Piggott might best be described as an ode to reality. After approaching the museum to propose the present collaboration, the artist then set about conceptualising her exhibition. As she states, "I became interested in the lives of the three men who lived in the house... the least talked about area of its history." These men were the collector William Johnston, costume designer Angus Winnecke, and Johnston's friend and assistant Ahmed Moussa. Throughout her display, the artist incorporates these three characters: in the setting of the dining room table, in the arrangement of their individual bedrooms, in the holiday snaps placed around an upstairs sitting room. The close relationship between Johnston and Moussa is especially noted by Piggott; across their two bedrooms she has created a new work entitled *From B to A in Colonial Knot* (2013), which incorporates a pillowcase in each room embroidered with the other's initial and connected between the rooms by a pink thread.

As part of *Murmur*, the artist also introduces contemporary pieces of furniture to the display, highlighting the mid-twentieth century life of the house which otherwise includes largely Georgian and Regency pieces collected by Johnston. She has included a tassel covered multi-tiered bookcase by Edra and a shag and chrome armchair in the lower sitting room. Resting on the floor beside the bookcase is an elegant teacup that has been knocked over and a splash of playing cards across the floor. In such nuanced details, Piggott builds up a kinetic story of Johnston across the spaces of the house. We see that he was charming, a keen entertainer, active, and prone to bouts of temper. He was also a keen horticulturalist, which the artist references in a glittering light installation using the chandelier above the dining room table. In her curatorial role, Piggott sees herself as a "hunter, as a collector of stories".

Trust we develop person Johnston C on November

# Marketing Overview

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The Johnston Collection's marketing goals this year were to continue to raise the profile of the Collection in the broader community, to support the Collection's tours, exhibitions, lectures and workshop programmes through targeted marketing campaigns, and to increase



The focus of The Johnston Collection's marketing and communications strategy for 2013 - 2014 was to attract arts engaged audiences, a segment which had been under-represented in our visitor profiles. To increase our reach into this group, advertisements were placed in the arts sections of the press, and arts reviewers from all media were approached to cover the house-museum tours, *Murmur* (mûr' mâr) and *David McAllister Rearranges Mr Johnston's Collection*. This strategy achieved its aim, with coverage of The Johnston Collection by arts media increasing in 2014 and with it, a corresponding increase in an arts-engaged audience, this being ascertained from Volunteer Guides' conversations with visitors to the *Murmur* (mûr' mâr) and *David Mcallister* tours.

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*"This wonderful "private" collection in East Melbourne is a "must visit" for both Melburnians and visitors from interstate and overseas ... Visitors will be impressed with the superb arrangement of Georgian furniture and other decorative arts in a domestic setting without ropes or barriers. The guides are both friendly and knowledgeable. Over the years I have visited several times and each time I see new things and learn more..."*

DREW D. MELBOURNE, AUSTRALIA  
12 DECEMBER 2013

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## SOCIAL MEDIA

### FACEBOOK



The Johnston Collection continued to promote its programmes and engage with potential and actual visitors through its Facebook page. As well as keeping followers informed of programmes and events, our Facebook page provided a platform for users to give feedback on their visitor experience and encourage others to visit the Collection. The Johnston Collection also connected with other similar cultural organisations by linking with their pages and sharing posts.

### TWITTER



The Johnston Collection continued to be discussed and promoted by Twitter users throughout the year, both by individuals and organisations, including *That's Melbourne*, the *Herald-Sun* newspaper and Victorian Minister for the Arts, Heidi Victoria.

### INSTAGRAM



A number of Instagram users posted photos relating to The Johnston Collection, further promoting the house-museum.

### TRIP ADVISOR



Reviews of The Johnston Collection on Trip Advisor continued to be all favourable with an overall ranking of 33 of the 210 attractions in Melbourne (up more than sixty points from the previous year, where we achieved a ranking of 95 out of the 187 attractions listed). Of the seventeen reviews (up from five in 2013), fourteen were rated Excellent and three were rated Very Good.

## ELECTRONIC DIRECT MAIL (“EDM”)

The Johnston Collection email distribution list increased this year, from 6,586 in July 2013 to more than 8,311 in June 2014.

The twice-yearly *What's On* brochure was distributed by EDM to nearly 90 percent of those

on our combined email/hard-mail subscriber base in 2014, with just 11 percent receiving a hard-copy of the brochure through the mail. This has resulted in significant savings in printing and postage costs.

Our e-newsletter, highlighting upcoming programmes and other news related to the Collection, was sent to subscribers at the end of each month and its effectiveness in promoting programmes demonstrated by the spike in tour, lecture and exhibition bookings immediately following its distribution each month.

The e-newsletter also enabled us to publicise other services provided by The Johnston Collection, such as our Reference Library and Shop, and affiliated support groups such as The Friends of The Johnston Collection.

## WEBSITE

Traffic to our website increased again this year and was cited by many first time visitors on their booking form as the source of their awareness of The Johnston Collection.

Online bookings made through our webpage continued to be the preferred booking method for the majority of visitors, and there was a corresponding reduction in the number telephone bookings received in 2014.

From July 2013 to June 2014 the following analytics\* were recorded:

**Unique visits 25,483 (+26%)**

**Visits 37,313 (+29%)**

**Page views 163,922 (+16%)**

\*Analytics for April 2014 were not recorded.

April 2014 statistics have been calculated using average daily figures for the whole year.

## MEDIA

The Johnston Collection received strong media coverage in 2014. In an attempt to target an arts-engaged audience, which had been under-represented in visitor profiles, TJC approached the arts media and arts journalists in mainstream media, to cover the house-museum tours, *Murmur* and *David McAllister Rearranges Mr Johnston's Collection*. This proved very successful with a large amount of media coverage from this sector, locally, nationally and, in a couple of instances, internationally. Media highlights included a feature article in the London-based art and

design magazine, *Frieze*; architecture and design publication, *Artichoke*, feature stories in *The Age*; and an interview with Michael Cathcart for *Arts Today* on ABC Radio National.

Other programmes, particularly TJC lectures, received wide media coverage throughout the year as well.

The Johnston Collection also received strong interest from web-based and social media, and featured as a topic in many online blogs.

See Appendix 2 for full media listings.

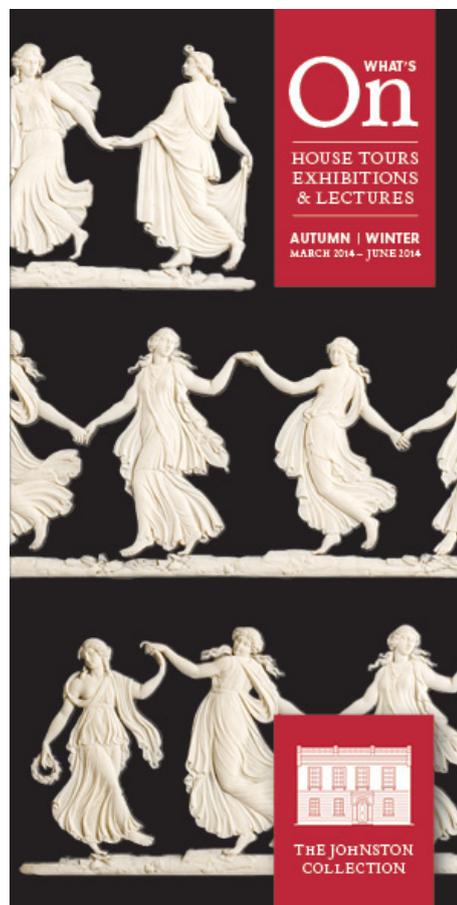
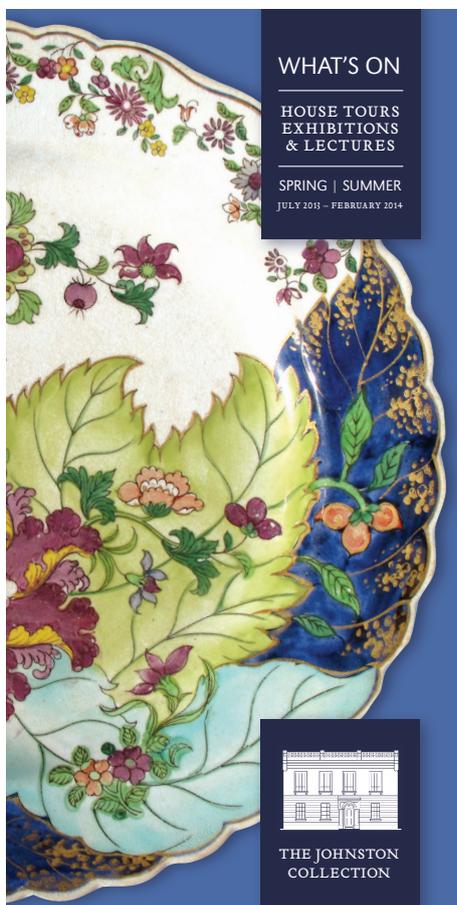
## ADVERTISING

The Johnston Collection continued to use its limited marketing budget to increase further awareness of the house-museum and to encourage visitation. This year, The Johnston Collection's advertising strategy was to reach an arts-engaged audience, an under-represented group in The Johnston Collection's visitor profiles, and so advertisements were placed in arts media and within the arts pages of the mainstream media to target this group.

The Johnston Collection's paid advertising this year included:

- Printing of 11,000 copies of *What's On* brochure – distributed in January and May.
- Ongoing printing and general distribution of The Johnston Collection DL fliers.
- Printing of DL fliers for *Tales of Christmas Treasures* distributed around Melbourne and Victoria, particularly in the Mornington Peninsula region.
- Printing of DL fliers for *David McAllister Rearranges Mr Johnston's Collection* distributed to attendees of The Australian Ballet's Melbourne season (March to June 2014), and to ballet schools and affiliated groups around Victoria.
- Monthly e-newsletter distributed by Jewel Campaign Manager.
- Print advertising with *The Age*, *The Melbourne Review*, *Gallery Magazine*, *National Trust News*, *Trouble magazine*, *ADFAS Bulletin*, *East Melbourne Jolimont News*, *Senior Scene*, Hilton Hotel brochure.

See Appendix 3 for full advertising listings.



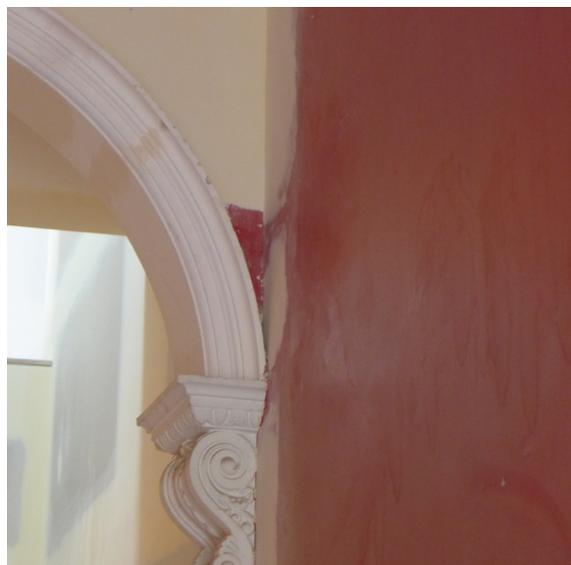


# Building & Collection

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# Building & Collection

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## BUILDING REDEVELOPMENT STAGE 01

The Stage 01 Building Redevelopment work began on the Administration Building in May 2014.

After a tender process, Ausbuild Pty. Ltd. were contracted to complete the job of refurbishing the building to accommodate better its various uses – as visitor reception, lecture space, shop, and volunteers’ facilities, administration office, and purpose built collection storage,.

Project management of the job was undertaken by the Chairman, Director, and trethowan - architecture interior design who, in 2012-2013, had drawn-up the plans for the refurbishment. In preparation for the building work, the Administration Building was decanted into the Gallery in May. This required some office space to be re-purposed for Collection storage, and an amalgamation of the offices above the Gallery. The Shop was set up at the rear of the Gallery. The Reference Library was boxed and taken to storage off-site for the duration

At the end of June, the Kent Room in the Administration Building was stripped in preparation for the building works and the Gallery was set up in preparation for the next tour, as a temporary reception area for visitors to receive

their refreshments, background talk and cloaking before a house-museum tour.

It is anticipated that the Stage 01 Building Redevelopment will be completed in March 2015.

## ACQUISITIONS

Ten items were purchased this year from the interest accrued on The Nina Stanton Bequest to acquire 18th century porcelain for The Johnston Collection. These included exemplary examples produced by the leading 18th century English porcelain manufacturers, Bow, Chelsea and Derby, as well as those produced by 18th century Continental porcelain manufacturers, Meissen, Chantilly and Du Paquier.

## CONSERVATION PROJECTS

Providing care of the Collection is a primary objective for The Johnston Collection. This year a number of treatments were completed including restoration work on the frame of Alexi Pingebal's *Portrait of a gentleman*, on the Venetian polychrome console table and mirror, the regency rosewood and brass inlay box, the mahogany full tester bed and a pair of brass sconces.



# Our Finances

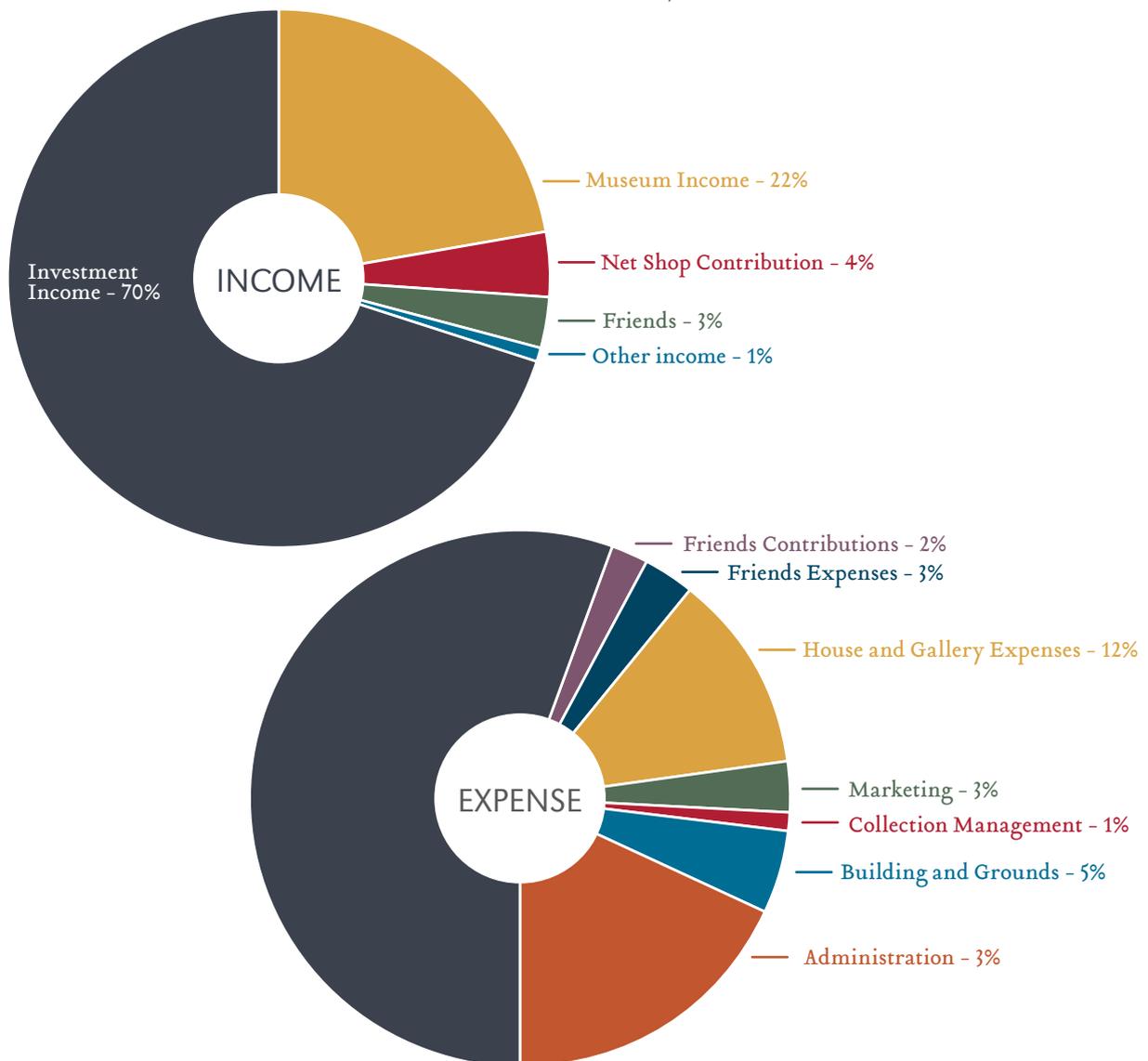
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# Current Financial Structure

The Johnston Collection is a not-for-profit institution that relies on six principal funding sources to enable it to create, present and promote its programmes to the highest possible standard.

These sources are:

- Annual distributions from The WR Johnston Trust
- Earned income from house-museum admission sales
- Earned income from lectures, exhibitions, workshops and study day admission sales
- Earned income from Shop sales
- Annual distributions from The Friends of The Johnston Collection
- Other earned incomes such as investment income, donations and interest.



# Profit & Loss Statement

## July 2013 – June 2014

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### Income

Museum Income	\$192,866
Net Shop Contribution	\$38,146
Friends - Johnston Collection	\$21,550
<b>MUSEUM INCOME</b>	<b>\$252,562</b>

### Expense

House & Gallery Expenses	\$72,581
Marketing	\$20,654
Collection Management	\$6,529
Buildings and Grounds	\$34,851
Administration	\$109,585
Employment Expenses	\$335,125
Friends Contributions	\$14,743
Friends Expenses	\$16,054
<b>TOTAL EXPENSE</b>	<b>\$610,122</b>
<b>TOTAL MUSEUM OPERATIONS DEFICIT</b>	<b>(\$357,560)</b>
<b>OTHER INCOME</b>	<b>\$10,505</b>
<b>INVESTMENT INCOME</b>	<b>\$611,265</b>
<b>NET SURPLUS FOR THE YEAR</b>	<b>\$264,210</b>

### HONORARY TREASURER'S STATEMENT

The Johnston Collection made a surplus of \$264,210 for the year ending June 2014. However, excluding the contribution of unrealised gains of \$432,196 from the investment portfolio it means the Museum operating result was a deficit of \$167,986.

The shop made a valuable net contribution of \$38,146 to the income of the collection. Another important contribution was made by the Friends of the Johnston Collection which provided \$14,743 to conservation projects and supporting the Collection as well as undertaking its normal functions and events. Financial performance, longer term strategic planning and establishing a Foundation, commencing with the "Opening Doors" fundraising appeal will be key objectives of the Trustees in the next financial year.

right | Rosslynd Piggott, *Murmur – Vacances en Paris*, 2013 Artist proof (edition of 5), digital print on Hahnemule paper, purchased for The Johnston Collection by The Friends of The Johnston Collection



A black and white photograph of three women in a room. They are gathered around a table covered with a dark, patterned tablecloth featuring large, light-colored floral designs. The woman on the left is wearing a light-colored jacket and a name tag. The woman in the middle is wearing glasses and a dark top. The woman on the right is wearing a dark, patterned top and a name tag. In the background, there are patterned curtains and a dark wooden post. The word "Appendices" is overlaid in large white text across the middle of the image.

# Appendices

1. *Christmas at The Johnston Collection* contributors
2. Media Listings
3. Advertising

# APPENDIX 1

## *Tales Of Christmas Treasures: Christmas at The Johnston Collection 2013-2014 contributors' list*

### THE ENTRANCE HALL

#### THE SITTING ROOM

#### THE BATHROOM

Group: The Decoupage Guild of Australia Inc (Mornington Peninsula)

Team Leader: Jill Le Couteur

Worked by: Jenny Aiken, Wendy Chilvers, Jill Le Couteur, Esther Lundberg, Susanne Wynne-Hughes

### THE GREEN DRAWING ROOM

Group: The Bond Family

Team Leader: Jenny Williams

Members: Maureen Bond, Catherine Byatt, Marissa Byatt, Glenda Piddington, Jenny Williams

### THE WHITE ROOM

Group: The Bead Society of Victoria, (Mornington Peninsula)

Team Leader: Ruth Davies

(President, Bead Society of Victoria)

Core Team: Carol Gregson-Smith, Joanne Ivy, Caroline Morrison, Cathryn Reen

Designs By: Ruth Davies, Christine Heidema, Carol Gregson-Smith, Cathy Lampole, Mary Mowery, Julia Pretl, Catriona Starpins

Members: Jennifer Andrews, Wendy Andrews, Diane Aulsebrook, Carmel Barber, Caz Barber, Alicia Cleary, Rosemary Cocks, Shirley Cousland, Margaret Cuthbert, Ruth Davies, Pamela Felling, Carol Gregson-Smith, Liz Grey, Anne Hayes, Rosemary Hauser, Lynda Haymes, Christine Heidema, Joanne Ivy, Ilona Joyce, Desiree Karakyriakos, Paula Knights, Yvonne Kuriata, Cathy Lampole, Kay Lancashire, Julie Lau, Anny Limbek, Tori McCumiskey, Valda Miller, Christine Mole, Giudita Monsone, Angela Moodie, Caroline Morrison, Mary Mowery, Julia Pretl, Kerrie Putnins, Cathryn Reen, Joy Robson, Connie Schumann, Norma Smethurst, Catriona Starpins, Audrey Swampilai, Shelly Warburton, Uta Wille, Noelle Walker, Nita Weller

Special thanks to: Joanne Ivy of Cranberry Beads, for supplying beads wholesale, Kay Lancashire of Kay's Artycles, for making the portrait cabochons and supplying the glass cabochons.

### THE BLUE ROOM |

#### THE KITCHEN

Group: The Peninsula Artisans

Team Leader: Robyn Rich

Members: Terry Barclay, Anne Bolitho, Kristina Davidson, Samantha Menzies, Sharron Okines, Jennie Sloan, Liz Farrell, Robyn Rich

### THE KITCHEN LOBBY

Group: Australasian Porcelain Art Teachers (Victoria) | VGCP

Team Leader: Raie Grenda

Members: Raie Grenda, Lois Taylor

### THE UPPER LANDING HALL

Group: Felicity Northeast Millinery

Team Leader: Felicity Northeast

Members: Margaret Begley, Olivia Bell, Felicity Northeast

### THE BEDROOM

Group: The Embroiderers Guild, Victoria

(Flinders Country Group)

Team Leader: Val Richardson

Members: Mardie Ackers, Ina Stephens, Judy Fromhold, Val Richardson

### THE BEDROOM

Group: Point Nepean Patchworkers & Quilters Inc.

Team Leader: Marie Lee

Members: Lynn Bassett, Kathy Beale, Chris Burns, Marion Hawley, Lyn Heggart, Marie Lee, Margaret Liddy, Rikki Main, Rhonda Moore, Lou Shelley, Cher Wallace, Lesley Webster, Bev Young

### THE SITTING ROOM

Group: The Cake Decorators Association

Of Victoria (Frankston)

Team Leader: Lorraine Ekin

Members: Pam Archibald, Robyn Hamilton, Barbara Imlach, Jan Longley

### THE SITTING ROOM

Group: The Embroiderers Guild, Victoria (Mornington Peninsula)

Team Leader: Carol Mcleod

Members: Jennifer Davies, Joy Day, Christine Grevis-James, Dorothy Grierson, Helen Grierson, Marilyn Hester, Diana Kidd, Alison Leverett, Layne Matthews, Linda McCrae, Helen McHenry, Carol McLeod, Alice Needs, Linda Price, Janice Richards, Christine Sinclair, Heather Stafford, Christine Stevens, Lila Varcoe, Margaret Walker, Joy Welsh, Elvie Wigger

### THE YELLOW ROOM

Group: Mornington Peninsula Patchworkers Inc

Team Leader: Lyn Wright

Members: Lyn Adams, Barbara Bennett, Judy Beresford, Jennifer Blencoe, Mary Dalton, Julie Fenn, Joy Hiddlestone, Irene MacKenzie, Gayle McPherson, Jenny Millar, Kathie Page-Robertson, Andrew Page-Robertson, Catherine Parsons, Margaret Roberts, Anne Slater, Lyn Wright

### THE STUDY

Group: Embroidery Essentials Needlework School

Team Leader: Linda Hicks

Assistant: Christine Stevens

Members: Beryl Fithall, Sue Graham, Marilyn Hester, Linda Hicks, Kerrin Hill, Val Jones, Christine Laing, Alice Needs, Christine Stevens, Gail Thexton, Kaye Wilson

left | Mrs Elizabeth Chernov, Patron, The Embroiderers Guild, Victoria with Rikki Main and Marie Lee both of Point Nepean Patchworkers & Quilters Inc

# Appendix 2: Media Listings

## PRINT

PUBLICATION	AUTHOR	DATE	TYPE
The Age	Megan Backhouse	20 July 2013	Feature story
NZ House & Garden	Sue Green	August 2013	Article
The Melbourne Review	Suzanne Fraser	August 2013	Feature story
The Melbourne Review		August 2013	Gallery Listing
The Melbourne Review		September 2013	Gallery Listing
Western Port News		24 September 2013	Feature Story
The Age	Megan Backhouse	28 September 2013	Article
Mornington Peninsula Magazine		November – December 2013	Feature story
Artichoke Magazine	Suzie Attiwill	December 2013	Feature story
Frieze	Kit Wise	January – February 2014	Feature story
The Age	Justine Costigan	22 February 2014	Events listing
The Age	Megan Backhouse	15 March 2014	Feature story
The Age	Richard Cornish	12 April 2014	Article
The Age	Sean Wilson & Tara Kennedy	19 April 2014	Article
The Age	Ray Edgar	10 May 2014	Events Calendar
The Age	Ray Edgar	31 May 2014	Article
Herald Sun	Catherine Lambert	19 June 2014	Article

## RADIO

STATION	PROGRAMME	PRESENTER	DATE	TYPE
ABC Radio National	Books & Arts Daily	Michael Cathcart	4 April 2014	Feature story
98.7 RPP FM	Tuesday Chats	Helen Turner	3 December 2013	Interviews

## ONLINE MEDIA

PUBLICATION	LOCATION/URL	DATE
Art Almanac	Rosslynd Piggott To Curate Murmur: The Johnston Collection <a href="http://www.art-almanac.com.au/2013/06/rosslynd-piggott-to-curate-murmur-the-johnston-collection/">http://www.art-almanac.com.au/2013/06/rosslynd-piggott-to-curate-murmur-the-johnston-collection/</a>	28 June 2013
British School at Rome	Rosslynd Piggott: 'Murmur' at The Johnston Collection, Melbourne <a href="http://www.bsr.ac.uk/rosslynd-piggott-murmur-at-the-johnston-collection-melbourne">http://www.bsr.ac.uk/rosslynd-piggott-murmur-at-the-johnston-collection-melbourne</a>	2013

eAlmanac	<a href="http://campaigns.nextmedia.com.au/index.php?action=message&amp;l=12&amp;c=581&amp;m=531&amp;s=00adf2940e24082a4d27d9d68aa269e9">http://campaigns.nextmedia.com.au/index.php?action=message&amp;l=12&amp;c=581&amp;m=531&amp;s=00adf2940e24082a4d27d9d68aa269e9</a>	July 2013
Time Out	William Johnston's Home Will Be Reinterpreted <a href="http://www.au.timeout.com/melbourne/art/events/8176/murmur">http://www.au.timeout.com/melbourne/art/events/8176/murmur</a>	July 2013
Art News Portal	<a href="http://www.artnewsportal.com/art-news/murmur-mur-mer">http://www.artnewsportal.com/art-news/murmur-mur-mer</a>	12 July 2013
The Age	Something In The Air <a href="http://www.theage.com.au/lifestyle/homestyle/something-in-the-air-20130719-2q8j0.html">http://www.theage.com.au/lifestyle/homestyle/something-in-the-air-20130719-2q8j0.html</a>	20 July 2013
The Melbourne Review	Roslynd Piggott At The Johnston Collection <a href="http://www.melbournereview.com.au/arts/article/murmur">http://www.melbournereview.com.au/arts/article/murmur</a>	August 2013
Trouble Magazine	Murmurs Of Mr Johnston <a href="http://www.troublemag.com/wp-content/issues/105-web/index.html">http://www.troublemag.com/wp-content/issues/105-web/index.html</a>	September 2013
The Age	Monsterring In Paradise <a href="http://www.theage.com.au/lifestyle/homestyle/monsterring-in-paradise-20130926-2ufv8.html">http://www.theage.com.au/lifestyle/homestyle/monsterring-in-paradise-20130926-2ufv8.html</a>	28 September 2013
Mornington Peninsula Presents	<a href="http://artsonthepeninsula.com/2013/11/04/tales-of-christmas-treasures-christmas-the-johnston-collection-2013/">http://artsonthepeninsula.com/2013/11/04/tales-of-christmas-treasures-christmas-the-johnston-collection-2013/</a>	4 November 2013
Frances Lilly Designs	<a href="http://franceslillydesigns.com/2013/12/">http://franceslillydesigns.com/2013/12/</a>	5 December 2013
Frieze	Roslynd Piggott <a href="http://www.frieze.com/issue/review/rosslynd-piggott/">http://www.frieze.com/issue/review/rosslynd-piggott/</a>	January-February 2014
The Vine   Good Food	Five Of A Kind: Melbourne Food and Wine Festival <a href="http://www.goodfood.com.au/good-food/food-news/five-of-a-kind-melbourne-food-and-wine-festival-20140220-332f9.html">http://www.goodfood.com.au/good-food/food-news/five-of-a-kind-melbourne-food-and-wine-festival-20140220-332f9.html</a>	22 February 2014
Time Out	<a href="http://www.vamff.com.au/events/culturalprogram/cultural-program-events/talks/high-heel-heaven/">http://www.vamff.com.au/events/culturalprogram/cultural-program-events/talks/high-heel-heaven/</a>	March 2014
Time Out	David Mcallister Rearranges The Johnston Collection <a href="http://www.au.timeout.com/melbourne/museums/events/10790/david-mcallister-rearranges-the-johnston-collection">http://www.au.timeout.com/melbourne/museums/events/10790/david-mcallister-rearranges-the-johnston-collection</a>	March 2014
ArchitectureAu	Murmur: An installation <a href="http://architectureau.com/articles/murmur/">http://architectureau.com/articles/murmur/</a>	13 March 2014
The Age	A Fresh Pointe Of View <a href="http://www.theage.com.au/entertainment/dance/a-fresh-pointe-of-view-20140313-34o2e.html">http://www.theage.com.au/entertainment/dance/a-fresh-pointe-of-view-20140313-34o2e.html</a>	15 March 2014
Time Out	<a href="http://www.au.timeout.com/melbourne/aroundtown/features/3489/best-cultural-program-events-at-the-melbourne-fashion-festival">http://www.au.timeout.com/melbourne/aroundtown/features/3489/best-cultural-program-events-at-the-melbourne-fashion-festival</a>	17 March 2014
The Age	Six Reasons To Visit East Melbourne <a href="http://www.traveller.com.au/six-reasons-to-visit-east-melbourne-36eee">http://www.traveller.com.au/six-reasons-to-visit-east-melbourne-36eee</a>	11 April 2014
The Age	<a href="http://www.theage.com.au/entertainment/about-town/your-weekend-out-and-about-20140416-36r8c.html">http://www.theage.com.au/entertainment/about-town/your-weekend-out-and-about-20140416-36r8c.html</a>	19 April
The Age	Modern Stained Glass Renews The Faith <a href="http://www.theage.com.au/lifestyle/homestyle/modern-stained-glass-renews-the-faith-20140526-zro1y.html">http://www.theage.com.au/lifestyle/homestyle/modern-stained-glass-renews-the-faith-20140526-zro1y.html</a>	26 May 2014

## ONLINE – FORUMS & NEWSLETTERS

PUBLICATION	LOCATION/URL
Trip Adviser	<a href="http://www.tripadvisor.com.au/Attraction_Review-g255100-d2324591-Reviews-The_Johnston_Collection-Melbourne_Victoria.html">http://www.tripadvisor.com.au/Attraction_Review-g255100-d2324591-Reviews-The_Johnston_Collection-Melbourne_Victoria.html</a>
Lonely Planet	<a href="http://www.lonelyplanet.com/australia/melbourne/sights/museums-galleries/johnston-collection">http://www.lonelyplanet.com/australia/melbourne/sights/museums-galleries/johnston-collection</a>
Wikipedia	<a href="http://en.wikipedia.org/wiki/The_Johnston_Collection">http://en.wikipedia.org/wiki/The_Johnston_Collection</a>

## ONLINE – BLOGS

Publication	Location/URL	Date
Hawthorn Historical Society	<a href="http://www.hawthornhistoricalsociety.com.au/index.php/activities/9/event_details">http://www.hawthornhistoricalsociety.com.au/index.php/activities/9/event_details</a>	17 July 2013
Sharron Okines	<a href="http://sharronokines.weebly.com/2/post/2013/07/the-johnston-collection-prints-finished-for-christmas-exhibition.html">http://sharronokines.weebly.com/2/post/2013/07/the-johnston-collection-prints-finished-for-christmas-exhibition.html</a>	18 July 2013
Crazy Q Stitcher	<a href="http://crazyqstitcher.wordpress.com/2013/11/08/the-william-johnston-collection/">http://crazyqstitcher.wordpress.com/2013/11/08/the-william-johnston-collection/</a>	8 November 2013
ANU School of Art	<a href="http://soa.anu.edu.au/newsstory/ballet-fantasia-loudon-sainthill%E2%80%99s-decorative-art">http://soa.anu.edu.au/newsstory/ballet-fantasia-loudon-sainthill%E2%80%99s-decorative-art</a>	March 2014
VoxFrock	<a href="http://voxfrock.com.au/begun/">http://voxfrock.com.au/begun/</a>	7 March 2014
98.7 RPP FM blog	<a href="http://rppfm.com.au/news/story/local-talent-showcase-at-the-johnston-collection...details">http://rppfm.com.au/news/story/local-talent-showcase-at-the-johnston-collection...details</a>	11 December 2013
Virgin Australia Melbourne Fashion Festival	<a href="http://staging.vamff.com.au/events/cultural-program/culturalprogramevents/exhibitions/house-museum-tour-david-mcallister-rearranges-william-johnstons-collection/">http://staging.vamff.com.au/events/cultural-program/culturalprogramevents/exhibitions/house-museum-tour-david-mcallister-rearranges-william-johnstons-collection/</a>	14 – 22 March 2014
Fellow Frockery	<a href="http://fellowfrockery.tumblr.com/post/82758927683/some-more-mourning-jewellery-and-insignia-top">http://fellowfrockery.tumblr.com/post/82758927683/some-more-mourning-jewellery-and-insignia-top</a>	14 April 2014
Collections Australia	<a href="http://www.collectionsaustralia.net/org/478/about/">http://www.collectionsaustralia.net/org/478/about/</a>	2014
On My Doorstep	<a href="http://www.onmydoorstep.com.au/heritage-listing/374/fairhall">http://www.onmydoorstep.com.au/heritage-listing/374/fairhall</a>	2014
Stewart Merrett	<a href="http://www.stewartmerrett.com.au/johnston.htm">http://www.stewartmerrett.com.au/johnston.htm</a>	2014
774 ABC Melbourne blog	<a href="http://www.abc.net.au/local/stories/2014/06/20/4029643.htm">http://www.abc.net.au/local/stories/2014/06/20/4029643.htm</a>	20 June 2014

## ONLINE – TJC PARTNERS

PARTNER	LOCATION/URL	TYPE
ADFAS	<a href="http://www.adfas.org.au/societies/melbourne_index.html">http://www.adfas.org.au/societies/melbourne_index.html</a>	Cultural
Heritage Australia	<a href="http://heritageaustralia.com.au/links.php?browse=J&amp;id=3330#id">http://heritageaustralia.com.au/links.php?browse=J&amp;id=3330#id</a>	Cultural
East Melbourne Group	<a href="http://www.emg.org.au/?module=home">http://www.emg.org.au/?module=home</a>	Community
East Melbourne Historical Society	<a href="http://emhs.org.au/">http://emhs.org.au/</a>	Community
National Trust of Australia (Victoria)	<a href="http://www.nationaltrust.org.au/vic/Home">http://www.nationaltrust.org.au/vic/Home</a>	Cultural
Only Melbourne	<a href="http://www.onlymelbourne.com.au/melbourne_details.php?id=10819">http://www.onlymelbourne.com.au/melbourne_details.php?id=10819</a>	Community
That's Melbourne	<a href="http://www.thatsmelbourne.com.au/Placestogo/Galleries/Public/Pages/1130.aspx">http://www.thatsmelbourne.com.au/Placestogo/Galleries/Public/Pages/1130.aspx</a>	Government
The Embroiderers Guild Victoria	<a href="http://www.embroiderersguildvic.org/">http://www.embroiderersguildvic.org/</a>	Craft Guild
Visit Victoria	<a href="http://www.visitvictoria.com/regions/Melbourne/Activities-and-attractions/Art-theatre-and-culture/Art-galleries/The-Johnston-Collection.aspx">http://www.visitvictoria.com/regions/Melbourne/Activities-and-attractions/Art-theatre-and-culture/Art-galleries/The-Johnston-Collection.aspx</a>	Government

# Appendix 3: Advertising

## ADVERTISING – PRINT & ONLINE MEDIA

PUBLICATION	ISSUE
National Trust News	August 2013
National Trust News	November 2013
National Trust News	February 2014
National Trust News	May 2014
NGV Gallery Magazine	July/August 2013
NGV Gallery Magazine	September/October 2013
NGV Gallery Magazine	November/December 2013
NGV Gallery Magazine	March/April 2014
ADFAS Bulletin 2014	2014
The Age	24 August 2013
The Age	7 September 2013
The Age	21 September 2013
The Age	5 October 2013
The Melbourne Review	July 2013
The Melbourne Review	August 2013
The Melbourne Review	September 2013
East Melbourne & Jolimont Magazine	Winter 2013
East Melbourne & Jolimont Magazine	Spring 2013
East Melbourne & Jolimont Magazine	Summer 2014
East Melbourne & Jolimont Magazine	Autumn 2014
Hilton Hotel Brochure	2013/2014
Trouble Magazine	July 2013
Trouble Magazine	August 2013
Trouble Magazine	September 2013
Trouble Magazine	October 2013
Trouble Magazine	March 2014
Trouble Magazine	April 2014
Trouble Magazine	May 2014
Trouble Magazine	June 2014



THE JOHNSTON  
COLLECTION