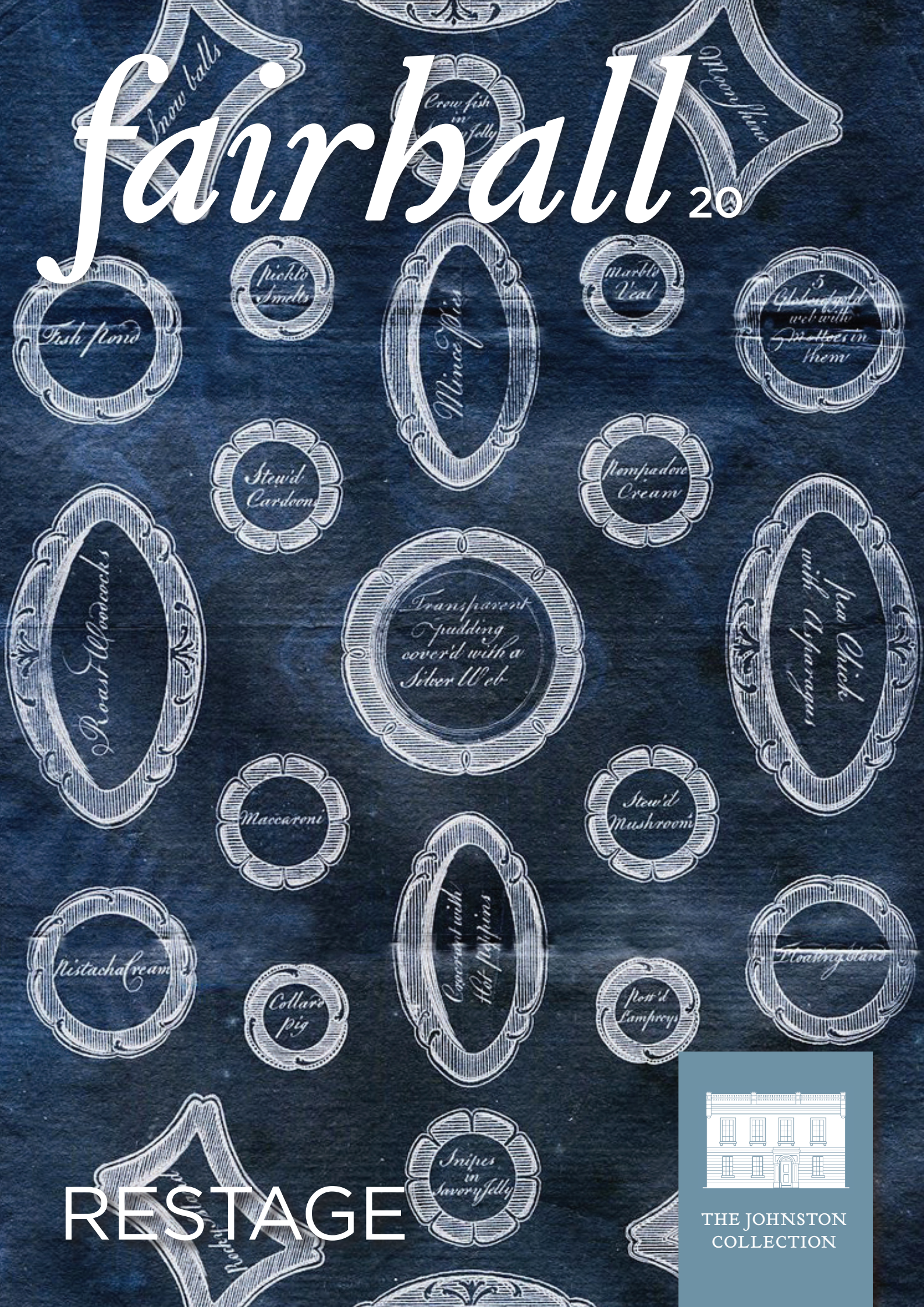


# *fairball* 20



RESTAGE



THE JOHNSTON  
COLLECTION



# fairhall

MAGAZINE OF THE FRIENDS,  
VOLUNTEERS OF THE JOHNSTON  
COLLECTION AND IS PRODUCED BY  
VOLUNTEERS FOR OUR SUPPORTERS

MARCH 2017 | ISSUE 20

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## Thanks

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

## Welcome to autumn and a multitude of magnificent events at The Johnston Collection.

Our new exhibition-house tour *BEING MODERN* offers our visitors a unique opportunity to go back to the future as we restage our first exhibition when *Fairhall* opened, as part of the *Spoletto Festival* [the forerunner of the Melbourne Festival], in November 1990.

With Founding Trustees and external consultants, thinking about how the exhibition-house would look, work started on presenting the Collection in *Fairhall* from the time of Johnston's bequest in 1986 until it opened to the public in 1990. In many ways this questioning and quest for relevance has continued throughout the following decades and will continue into the future.

We hope that *BEING MODERN* offers an interpretation reflecting upon the many current ideas around the English Georgian and Regency periods to present [fine and] decorative arts in such a way that they both delight and inform within the central idea, for this exhibition, of "what is new?"

Our lecture program continues to engage and inform with a range of topics. In conjunction with The Furniture History Society (Victoria) we are delighted to present an EXCLUSIVE MASTERCLASS *UNLOCKING INTERNATIONAL TREASURES* | *Furniture in the National Trust of England Houses* with Wolf Burchard, who brings a specialised knowledge through overseeing the research and cataloguing of the Trust's vast furniture collection.

We continue our participation in the *Virgin Australia Melbourne Fashion Festival 2017 Arts Program* and the *Melbourne Food and Wine Festival 2017*, with unique programs curated especially for these events.

The Friends have been extremely busy planning very special events. We continue with the 'Friends First Friday Book Club' and an 'Exclusive Preview for Friends' for the exhibition-house tour. We are delighted to announce that Mossgreen will host The Friends at an exclusive preview of the collection of our former Patron, the late Rodney Davidson AO OBE LLB (see *fairhall* 18)

Thanks for all your great work and tremendous contributions made to *fairhall* 19. I hope you continue to enjoy the improved layout and content – and thank you to all who have passed on your kind comments.

*fairhall* remains an exceptional magazine produced by volunteers for volunteers. Thank you to all those who dream up the topics and to the contributors who pitch in to write articles, edit and produce our magazine. Without all of you we wouldn't have such an engaging and informative magazine.





We are delighted to celebrate the achievement and recent public acknowledgement of two of our Trustees

## DR PETER WATTS AM

Our Chair, Peter Watts, was awarded an Honorary Doctorate of Architecture at the University of Melbourne in December 2016

Peter spent his early years growing up in various Victorian country towns and after graduating in Architecture went to work for the Victorian branch of the National Trust of Australia (1976–81). During that time he published *The Gardens of Edna Walling* and *Historic Gardens of Victoria: A Reconnaissance*. This work led to his proposal to found the Australian Garden History Society.

Given these strong interests in architecture, history and gardens, combined with his passion for heritage, Peter became the Inaugural Director of the Historic Houses Trust of NSW in 1981. Under his directorship, until his retirement in 2008, the Trust grew to become a dynamic cultural and research institution of national significance, one of Australia's leading museum bodies. He moulded the Trust into a new form of cultural institution that was firmly rooted by the many historic buildings it cared for but was always outward looking and daring in their interpretation.

During his tenure the Trust held hundreds of major exhibitions; published almost 100 books on NSW social and architectural history and built one of the finest libraries in the country devoted to Australian domestic architecture, gardens, interiors and furniture.

Peter has sat on the boards of the Official Establishments Trust, National Art School, Bundanon Trust, and Belvoir Street Theatre.

## DR GRAEME L BLACKMAN AO

Trustee, Dr Graeme Blackman received an AO (General Division of the Order of Australia) in the Australia Day Honours 2017.

Dr Graeme Blackman is a senior member of several 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 Chairman of Age Care peak body, Leading Aged Services Australia.

Dr Blackman was the National Trust of Australia (Victoria) representative of The WR Johnston Trust (since 2009 - 2015) and a Trustee since December 2015.

We can be very proud of our Trustee's achievements.

above left | Peter Watts, courtesy of Donald Bates, University of Melbourne

above right | Dr Graeme L Blackman AO, image courtesy of Dr Blackman







# BEING MODERN:

## RE-STAGING THE JOHNSTON COLLECTION'S FIRST EXHIBITION

As summer turns to autumn, The Johnston Collection is presenting a thought-provoking tour of its exhibition-house entitled *BEING MODERN. William Johnston: his Residence & Collection*.

The 'modernity' of the title would, at first glance, appear to refer to the modernity of the Georgian and Regency periods – which encompassed the reigns of the first five Hanoverian kings of Britain: Georges I, II, III and IV (the 'Prince Regent') and William IV, from 1714 to 1837. The Johnston Collection is well known for its 18<sup>th</sup> century European fine and decorative arts, and the current installation celebrates these objects in a series of 'period room' displays.

The Georgian and Regency periods witnessed a transformation in the social landscape of Britain (and its colonies), changing the way people experienced life as well as their understanding of their place in an expanding Enlightenment world. It was a time of self-conscious culture and collecting, and is now viewed as foreshadowing our own modern-day 'commodity culture'. Certainly a major innovation of the period was the new perception and representation of domestic spaces, which in turn, led to the emergence of celebrity designers, craftspeople and 'tastemakers' – Adam, Chippendale, Hepplewhite, Sheraton and Wedgwood – some of whose creations can be closely examined in the *Fairhall* room settings. The Collection also represents the era's expanding commercial demand for decorative items, and alongside the luxury furnishings are placed more mass-produced examples, such as Grand Tour souvenirs and Staffordshire figurines.

But the *Being Modern* installation is also modern in another sense, in that the installation is actually a 're-staging' of the original presentation of The Johnston Collection, as it was when the house museum first opened in November 1990, as part of Melbourne's Spoleto Festival. In doing so, this Johnston Collection display joins the recent wave of 'restaged, recreated and reprised exhibitions' of art that have energised the global art world.<sup>1</sup> In fact, art historian Terry Smith has identified 'recuration' as one of 'the new "turns" in a contemporary kind of curatorial thinking' – one that sees curators recovering forgotten histories in order to re-think current practice.<sup>2</sup>

The Johnston Collection's *Being Modern* is not the first time Australian curators have restaged an earlier exhibition. For instance, in 2006, Lesley Harding re-created Nolan and

Tucker's joint Rome exhibition of 1954 at Heide; while Nick Waterlow and Annabel Pegus, presented *Colour in art: revisiting 1919*, in 2008, which reconstructed Roy de Maistre and Roland Wakelin's famous exhibition on colour abstraction; and at the moment, the NGV is preparing to restage *The Field*, of 1968, the landmark exhibition at the newly opened St Kilda Road premises.<sup>3</sup>

*Being Modern* returns *Fairhall* to the way it looked when visitors first experienced Melbourne's 'newest house museum' over a quarter of a century ago. Using archival photographs, transparencies, floor plans and layouts, one of The Johnston Collection's volunteers, Dorothy Morgan, has pieced together the original installation – and atmosphere – of *Fairhall* in 1990. This inaugural display and the house museum itself were the products of expert deliberation during the three years following William Johnston's death in 1986. The Trustees consulted the conservation architect, Peter Lovell; the interior designer, David McCabe and the landscape architect, John Patrick, for advice on how best to restore *Fairhall* into a suitable setting for Johnston's substantial and diverse collection of predominantly Georgian and Regency art and design. They eventually decided to simply 'enhance any obvious stylistic themes already there' in the Georgian-inspired terrace house – although some interventions occurred, such as Johnston's bedroom being converted into a 'breakfast room' with a "Ham House" feel'.<sup>4</sup>

The founding director, Judith Thompson, oversaw all the details of the first installation, arranging for the re-upholstering of furniture and ordering appropriate fabric from England. Thompson, a former curator of decorative arts at the Art Gallery of South Australia, was delighted to present this 'fine specialist collection' in a unified manner, with furniture and objects together within rooms of 'appropriate proportions and decorations'. The eight main rooms of the house were organised according to themes reflecting aspects of the Collection – especially its furniture. Thus, the Green Drawing Room showcased 'Mahogany', the Blue Room was devoted to 'Walnut' and the Kitchen presented 'Oak'. The White room was conceived as 'an intimate French Salon', while the Yellow





Drawing Room and Writing (Morning) Room evoked the eclecticism of the Regency and Empire styles.<sup>5</sup>

For visitors to the new house museum in 1990, the richness and variety of the Collection – encompassing furniture, porcelain, silver, mirrors, chandeliers, paintings, sculpture, miniatures, *objets d'art*, etc. - was a revelation. As one commentator observed, the Georgian and Regency focus appealed 'to those who have an interest in and appreciation for architecture, decorative arts and interior design that is not satisfied by the traditional historic houses in Australia, that are almost exclusively of the Victorian era.'<sup>6</sup> In other words, The Johnston Collection was the antithesis of colonial stodginess, and its stylish and evocative European furnishings could not fail to 'stimulate the imagination' of its initial audience.

Nearly three decades later, what insights do we gain today from the restaging of the inaugural exhibition of The Johnston Collection at *Fairhall*? How have the intervening years and the many subsequent installations presented in this house museum influenced the way we respond to this late 20<sup>th</sup> century evocation of 'fine objects in elegant period settings'? Without

doubt, the more dramatic and interventionist house museum tours of recent times – think of the metamorphoses caused by guest curators Rosslynd Piggott's *Murmur* (*mûr' mer*) noun (2013) or Barking Spider Visual Theatre's *House of Dreams* (2016) - have encouraged the public to perceive The Johnston Collection as a vibrant stage or exhibition space rather than a static historic interior. This expectation means that one ceases to accept the house and its collection 'at face value' and instead enjoys it for its sense of theatre and artifice.

Accordingly, when one participates in the *Being Modern* tour, it seems not so much a Georgian residence with matching furnishings, as a Georgian Revival reconstruction, whose object-filled rooms in the 'English country-house style' tell us more about the 20<sup>th</sup> century's enthusiasm for art and antiques than the actual domestic spaces of the 18<sup>th</sup> century.<sup>7</sup> Even the themed rooms of the 1990 installation take their inspiration from Percy Macquoid's four-volume *A History of English Furniture* (1904), one of the great 20<sup>th</sup> century books on antiques, which famously divided the major periods of manufacture by timber: the Age of Oak, Walnut and Mahogany.<sup>8</sup> Of course, the house-museum's founder, William

above left | detail from THE GREEN DRAWING ROOM, circa 1990

above right | detail from THE GREEN DRAWING ROOM, circa 1990

images attributed to chris groenhout photography | melbourne, vic





Johnston, was an influential antiques dealer as well as a collector, who adopted and promoted the fashionable 'English country-house aesthetic' in his showrooms at Kent Antiques in High Street, Armadale, as well as in his town houses and country property. For Johnston, 18<sup>th</sup> century craftsmanship and design was 'timeless' and entirely relevant to the 20<sup>th</sup> century – especially given the popularity of the Neo-Georgian architectural style in Britain, America and Australia from the 1920s onwards.<sup>9</sup> The historicism of the Georgian Revival was one of the inspirations behind The Johnston Collection – and for much of the 20<sup>th</sup> century simply another way of 'being modern'.

Terry Smith has suggested that recuration can be a means of constructing 'a dialogue with the museum's institutional history and its unique location'. This is indeed that case with The Johnston Collection's restaging of its inaugural exhibition of 1990.

#### ALISON INGLIS

ART HISTORY PROGRAM, THE UNIVERSITY OF MELBOURNE

- 1 C. Spencer, 'Making it new: the trend for recreating exhibitions', *Apollo*, 27 April 2015; K. Houston, 'Past Imperfect: Restaging Exhibitions and the Present Tense' *Bmore Art*, 18 April 2016 (<http://www.bmoreart.com/2016/04/past-imperfect-restaging-exhibitions-and-the-present-tense.html>)
- 2 T. Smith, *Thinking Contemporary Curating*, ICI, New York, 2012, pp.194-206.
- 3 *Colour in Art: revisiting 1919* was held at Ivan Dougherty Gallery in 2008 and subsequently toured in *Modern Times: the untold story of Modernism in Australia* in 2009; *A Link and a Trust: Albert Tucker and Sidney Nolan's Rome Exhibition*, Heide Museum of Modern Art, 2006; *The Field Revisited* opens at the NGV in May 2018.
- 4 The *Johnston Collection Newsletter*, 20<sup>th</sup> Anniversary Special Edition, 15, December 2010; *BEING MODERN | William Johnston: His Residence & Collection*, 'Tour Notes' for volunteer guides, unpublished, 2017.
- 5 R. Buckingham, 'The W. R. Johnston Collection', *Antiques & Art in Victoria*, Nov-March, 1991, p.50.
- 6 Buckingham, 1991, p.50.
- 7 T. Lane, 'Antiques in Victoria: Collectors and Collections', *Treasures from Private Collections*, National Gallery Women's Association, 1993, pp.7-9.
- 8 S. Muthesius, 'Why do we buy old furniture? Aspects of the authentic antique in Britain 1870-1910', *Art History*, vol.11, 2, June 1988, pp.231-254.
- 9 G. Riello, 'Eighteenth-century interiors – Redesigning the Georgian: Introduction', *Journal of Design History*, vol.20, 4, 2007, pp.273-289.

above | detail from THE WHITE ROOM

image by adam luttick | luts photography | melbourne, vic



The Johnston Collection welcomed guests to the opening of *'RETURN TO THE CITY' Summer / Christmas at The Johnston Collection 2016 – 2017*. The annual 'inspired' series exhibition-house tour was opened by Jane Scott, curator and art entrepreneur, on the evening of Tuesday 4 October 2016.



Irianna Kanellopou and Melissa Scheele



Elizabeth Long &amp; Nina Yousefpour



Lorraine Elliott



Abbey Rich



Jemma Jones and Jenny Brown



Rosemary and Caroline



Sara Cope and Missy Saleeba



Laura Carsini and Sai-Wai Foo



Robyn Rich



Matthew Read and Cassandra Chilton



Mark Paisted



Peter Watts



Louise and Family





Jane Scott and Louis Le Vaillant



Kate Rhode and Tristan



Katie Somerville, Karen Webster and Jane Scott



Louise Saxton

Annette and Nigel Fitton



Chilly Philly



Molly O'Shaughnessy and Sarah Parkes



Heather Smith and Roz Salvio



Melinda Clarke



Melinda Clarke



Ellen Soreson



Moi Rogers



Amanda and co



Steve Campbell-Wright







# JELLY ON A PLATE

Jellies have been made since at least the 14<sup>th</sup> century as either a savoury or sweet dish and although they could be served at several courses within a meal they always appeared in the last course.

One of the earliest accounts of the use of jelly was in 1520, the 11<sup>th</sup> year of the reign of Henry VIII, at a dinner held in St George's Hall by the Noble Order of the Garter, the highest order of chivalry in England, dedicated to England's patron saint, St George.

*Jely Ypocras* was served at the beginning of the second course. *Ypocras* was a spiced wine taken at the end of a meal as a digestive. The spices were filtered through a jelly bag known to apothecaries as a *manicum hippocraticum* – the sleeve of Hippocrates. This piece of apparatus gave the drink its name. Though no recipes for *Jely Ypocras* have survived, it was almost certainly made by turning the spiced wine *hypocras* into a jelly with *isinglass* (hartshorn), calves' feet or ivory shavings. Hartshorn was a jelly used for medicinal purposes made from shavings of the soft velvet antlers of young male deer (harts). The antlers were hung to dry, the skin removed and then grated.

By the mid-18<sup>th</sup> century *Leach* (later known as flummery and blancmange), was served at the end of the courses. A recipe for white leach included milk, *isinglass* as the gelling agent, and sugar. Rosewater was used to flavour it and goldleaf to decorate it. A rosewater flavoured Spanish Pap or Steeple Cream was made from *leach* and firmly set in a wine glass; once un-moulded it was garnished with pinenuts. This was a popular dish in the 17<sup>th</sup> and 18<sup>th</sup> centuries.

There are other types of jelly that can be described by their ingredients.

*Trib* – a meat-day savoury jelly made from capon and veal knuckles or deer antlers, and the meatless-day versions made with tench or carp scales.

*Flummery* – a kind of jellified cream and what we would now call *blancmange*. This was originally a jelly made by steeping oatmeal in water overnight and boiling the strained liquor with sugar. It was also known in some northern parts of England as *sowens*. But by the 18<sup>th</sup> century flummery had become synonymous with *blancmange*, an almond cream of continental origin.

*Blancmange* – a white milk jelly that is a sweet opaque pudding made with cornflour and milk or prepared from almond milk and gelatin, which is flavoured with vanilla, rum or *kirsch*.

*Blancmange* was made in salt-glazed stoneware, creamware or even wooden moulds. This type of jelly was made into different realistic shapes such as fish, bacon and eggs, playing cards or fruits and then decorated to create spectacular centre-pieces.

*Macedoine* – a jelly lightly set with *isinglass* rather than gelatin.

*Russian Jelly* – a spectacular Victorian variation on riband jelly was known as Russian Jelly or *panachee* jelly. To obtain the opaque effect, the jelly was whipped to a froth before being poured one layer after the other into the mould. Each layer had to set before the next was poured in.

*Orange Jelly* – *à la Belle Vue* or *en Rubans* (in ribands or stripes) - are spectacular striped orange jellies invented by the great French *pâtissier* Marie Antoine Carême (1784 – 1833).

In 1840 a dinner given by Queen Victoria was so elaborate it featured 70 dishes with many first and second course dishes and each course accompanied by *entremets* and *flancs*.

Historically, an *entremet* was an elaborate entertainment dish common among the nobility and upper middle classes in Europe during the later part of the Middle Ages and the early modern period. An *entremet* marked the end of a course and could be anything from frumenty, a wheat porridge that was brightly colored and flavored with exotic and expensive spices, to food modeled into allegorical scenes with elaborate castles, wine fountains, and musicians.

With the English, it was more commonly known as a *subtlety* (also known as *sotely* or *soteltie*) and did not include acted entertainment. Similarly, *flancs* were side dishes flanking main dishes on the table or sideboard. The table was then cleared for a final sweet course, with desserts including jellies and ices surrounding an elaborate centerpiece of flowers or fruits.

Recipes for jellies and creams using *isinglass* and gelatin were in common usage by the time Isabella Beeton published her *Book of Household Management*, in 1861.

JOCELYN NG



# NEW HALL PORCELAIN AND BONE CHINA



The importation of fine porcelain from the Orient in the 18<sup>th</sup> century made a lasting impression on the upper echelons of European society. It also sparked a frenzy of activity among British potters and ceramic artists who saw opportunities to copy the Chinese style and establish profitable enterprises.

Many obstacles to advance production of wares included finding suitable sources of clay and other minerals required to produce the white, vitreous, resonant and translucent quality of thinly-potted porcelain; mixing these materials in the correct quantities and firing them at an appropriate temperature in the kiln. The New Hall China Manufactory (1781 - 1835) at Henley in Staffordshire was one of the pioneers in this endeavour.

The list of potters and entrepreneurs associated with New Hall reads like a *Who's Who* in British ceramics. In 1768 William Cookworthy (1705-1780) discovered a source of china clay in Cornwall which was thought suitable for porcelain manufacture and commenced experiments at Plymouth. The recipes he used included kaolin, micaceous feldspar, quartz and other materials. From 1774 the work was continued at Bristol by Richard Champion (1743-1791), but met with only moderate success. Champion's patent rights were acquired by a group of eminent potters who had banded together to form New Hall in 1781. The group included John Turner (1737-1787), Anthony Keeling (? - 1747), Samuel Hollins, Jacob and Peter Warburton and the firm's manager John Daniel – all enterprising and all successful in the world of ceramics.

Hard-paste porcelain, although requiring no glaze, was often glazed in order to soften the appearance of the piece and to facilitate its decoration either with under-glaze transfers or over-glaze enamels. New Hall's forerunners at Plymouth and Bristol had used the Chinese method of firing - first firing at a moderate temperature, followed by a firing at 1300-1400 °C - which fused the glaze with the under-body to yield translucency. New Hall found that by reversing this process a more consistent quality, hence a more profitable product, could be produced.

Most British potters had taken a different tack by developing the so-called soft-paste approach which led to the increasing use of bone ash in their recipes. Soft-paste porcelain and its modern descendent bone china, is indeed softer, more tactile and retains its shape in the kiln more reliably than its hard-paste relative. So it was not surprising that New Hall moved with the trend and commenced soft-paste manufacturing around 1812. Having ready access to coal for their kilns, increasingly reliable transport for raw materials and a flexible business plan, New Hall was able to take advantage of their growing middle class clientele by supplying wares which were comparatively cheaper (and a little more pedestrian) than the more sophisticated items from Worcester, Chelsea and Minton.

At a time when tea-drinking was all the rage it is not surprising that much of New Hall's production was tea wares, especially after the tax on tea was removed in 1784. Fortunately the factory's output was mostly for the home market so the Napoleonic Wars did not impact sales to a great extent. However a lack of managerial continuity, coupled with industrial unrest in the potteries during the 1830s finally led to the closure of the enterprise in 1835.

The good news for collectors is that there are still many New Hall items to be found - and at reasonable prices. Most are not marked except for a pattern number, so collectors need to do their homework. The best source of information is David Holgate's definitive work, *New Hall & Its Imitators* (Faber and Faber, London, 1971). Even though New Hall's products are not among the most prized British porcelain and bone china, they have an enduring charm and deserve a special place in the history of ceramic art.

KEN BARNES

above | attributed to New Hall porcelain factory (1781-1835), Staffordshire, tea bowl and saucer (*Lady in the Window* pattern), England, circa 1830, porcelain, transfer print with washes, The Johnston Collection (A1282-2013), bequest of Alywnne Jona OAM

right | New Hall porcelain factory, (est. 1781-1835), Staffordshire, water jug, England, about 1800-10, porcelain (hard-paste) lead glaze, painted in enamels and gilt, collection of the V&A Museum, London (C.72-194), presented by T. H. Clarke, Esq., MBE











# CHANG & ENG

Whenever we think of or hear the words Siamese twins many of us will be reminded of Chang and Eng Bunker (1811-1874), the conjoined twins who caused such a world-wide sensation.

Chang and Eng were immortalised on prints, posters and by potteries, ceramic figurines, were possibly mementos for those who visited their shows and exhibition events. But how did they become the phenomena that took the 19<sup>th</sup> century world by storm?

Chang and Eng were born on the floor of a fishing boat in Siam (now Thailand) in 1811 to a Siamese / Chinese mother and Chinese father. Twins were quite an oddity, but conjoined twins were unheard of and consequently the villagers had mixed feelings, feeling the twins were a bad omen and should be put to death. Thankfully for the boys, their mother was determined they would live and as they grew always told them they were blessed.

The twins were joined by a ligament, the size of a wrist, by bone cartilage with connecting vessels. Many medical practitioners felt they could be separated, coming up with varied ideas on how this could be achieved, all of which their mother rejected. The tragedy of their lives, although being conjoined twins might also be viewed as the means to a unique existence, was that they were joined together by a relatively small band of cartilage at their sternum. Their completely individual livers were hepatically connected and they shared a very minimum of blood. Today their separation would be a rather simple procedure and even in those days a possible one.

The first few years of their lives was uneventful until 1819 when a cholera epidemic hit Siam killing their father and five of their brothers and sisters; the funerals taking most of the life savings of the family. So, from the early age of eight they eked out a living selling duck eggs; they also trained and looked after ducks and other animals. They had become the breadwinners of the family and despite their age did very well. Their notoriety spread across the country and King Rama III (1788-1851) invited them to the capital to take a tour of the royal palace. During that visit to the king they were given all sorts of gifts and met many dignitaries, sending what they could back to their family.

Their father had been a fisherman and they had become great swimmers. The twins peculiar swimming action came to the attention of Scottish merchant trader, Robert Hunter, who was based in Bangkok. Hunter and his family operated four ships trading between Siam and Singapore and he was awarded the powerful position of harbour master which meant any overseas trade had to come through him. Hunter attempted to use his influence to convince King Rama III to allow the twins out of the country supposedly to be assessed and observed by a medical facility, but the King would not agree, adamant that they were the property of Siam. Intermittent wars with Burma, skirmishes with Cambodia and Vietnam's colonising attitude to deal with, possibly encouraged the King to entrust the twins to Hunter

and his associate Captain Abel Coffin.

They arrived in England with Hunter and Coffin and appeared in *Astley's Amphitheatre* in London. In 1829 the twins were exhibited in *Bullock's Egyptian Hall* (see illustration) on Piccadilly which held many spectacles to satisfy Londoners' curiosity regarding other lands and cultures. As conjoined twins from the Far East they were the source of much curiosity, and several prints were produced depicting them playing badminton, chess and other pastimes.

In 1832 they realised that their manager, Captain Coffin, was taking most of their profits, and made a separate arrangement with the circus owner Phineas T Barnum with whom they toured until 1839. While their original managers took up to 90% of the profits for themselves, and travelled in first-class, resigning the twins to the freight area, once they broke free from that indentured servitude, they accumulated a small fortune from their hard work and frugality.

Eventually, tired of the constant travel and the lack of a home base, the twins made the decision to retire from performing and settle down. They took the name of Bunker, bought land and grew tobacco in the pre-Civil War south in Wilksboro, North Carolina. The twins were successful and eventually came to the attention of two sisters, Adelaide and Sarah Yates. Marriage was barely an option, frowned upon by the sisters' father and southern society – not because they were conjoined twins but because of their Asian background – inter-racial marriages were unheard of and scandalous. But, they were rich, practising Christians, and respected in the community and the couples went on to produce 21 children.

Sadly, the American Civil War saw them lose their fortune and forced them back on the road to tour in England, Europe and Russia. The twins were now much older and found the return to exhibiting themselves taxing which possibly led to Chang's stroke. Though he survived, this marked the downwards progression of their lives. In 1874 Chang became ill and did not recover, his brother dying within hours. Their legacy is vast, not the least their 1,500 descendants – and as little fairings, like the one in the Collection (A0235-1989).



left | Chang and Eng the Siamese twins, aged eighteen, playing badminton. Lithograph, Wellcome Library, London

right | [Staffordshire potteries area], (fairing), (figure of Chang and Eng | The Bunker Brothers), [Continental], England, circa 1830, porcelain, polychrome decoration | 83 x 24 x 37 mm, The Johnston Collection



# HOW TO MAKE YOUR PARROT GARRULOUS

In 2015 I wrote in *fairball 14* about an unusual flower container in Victoria & Albert Museum, London – a *tulip vase* (C.96 to J-1981) in the shape of a tall pyramid. Although The Johnston Collection does not hold such an object, there is another specialised flower container, a Cantonese exportware *bough pot*.



Now, thanks to a generous bequest from former Director | Curator Nina Stanton, there is a second, quite different, bough pot. Nina's bequest was for the acquisition of fine 18<sup>th</sup> century porcelain, of which this very desirable, fashionable object is an excellent example.

This circa 1797-1804 flower container is of demi-lune form with arched feet. It is divided into three panels by columns of the ground colour – a strong yellow. The central panel is painted with a basket of mixed flowers and the flanking panels each feature a spray of pink roses on a gold stippled background. The cover has eleven evenly spaced small holes and three slightly larger protruding tubes. Gilding highlights the rims. The Victoria & Albert Museum holds several examples of comparable size and record that they were used to arrange flowers and branches in the hearth during the summer months when the fireplace was unused. An alternate view is that they were designed to sit on a mantelpiece, however they would be equally at home on a small table against a wall. These flower containers have also been variously called root pots, *bouquetieres* and flower stands.

The base is inscribed 'Flight and Barr Worcester Manuf to their Majs.' Worcester was one of the best English porcelain manufacturers, their wares acquired by the highest in the land. In 1783 Thomas Flight bought the works for his sons Joseph and John, beginning the 'Flight' period during which the formula for the paste was modified and a neoclassical style introduced. In 1793 Martin Barr became a partner, with the business becoming Flight and Barr until 1807 when the inclusion of younger members of the Barr family saw the name changed to Barr, Flight and Barr (1807-13) and Flight, Barr and Barr (1813-1840).

Worcester expert John Sandon suggests that Flight and Barr examples of bough pots are rare and comments on the richly coloured grounds of some examples, particularly the wonderful yellow. He also notes that they follow a simple panel form with a flat cover and fine decoration, all of which are seen in the TJC example.

As with the *tulip vase*, there is sometimes conjecture about whether bough pots were made to display cut flowers or to grow flowers from bulbs suspended in water. They could in fact be used for either purpose though I would suggest that those pots with covers with both plain small holes and larger holes

in the form of protruding tubes were for bouquets of mixed flowers. Whichever may be the case the following passage from Victorian gardening writer Shirley Hibberd (1825-1890) in 1856 and quoted in a press release for the 2010 exhibition *A Garden Within Doors: Plants and Flowers in the Home* at London's Geffrye Museum, sums up the place of flowers in the home.

"It would be rather a difficult matter to sum up all the social qualities of flowers. Do we not always feel welcome when, on entering a room, we find a display of flowers on the table? Where there are flowers about, does not the hostess appear glad, the children pleased, the very parrot garrulous, at our arrival; the whole scene and all the personages more hearty, homely, and beautiful, because of those bewitching roses, and brugmansias, and pavonias, and mignonette? Assuredly, of all simple domestic ornaments flowers must have first place."

And it is not just living flowers that beguile the viewer: those decorating an object can be expected to engender the same feelings, particularly when the real thing is in short supply. Flowers in the painted basket on this pot include tuberose, sweet pea, campanula, opium poppy. Even when empty of flowers, the image of highly perfumed sweet peas and tuberose could evoke the spring and late summer when these beauties were blooming.

Simple in form, lush in decoration, this elegant example of Regency taste is a wonderful addition to The Johnston Collection.

DOROTHY MORGAN

above and left | Worcester porcelain factory (est. 1751-2009), Worcester, Flight & Barr period (circa 1797-1804), *bough pot and cover*, England, 1797-1804, porcelain (soft paste), The Johnston Collection (A1372-2016), purchased with Nina Stanton 18<sup>th</sup> century porcelain bequest funds

## EDITORS NOTE

Why not book into one of the occasional BLOOM *Fairball* tours ([www.johnstoncollection.org](http://www.johnstoncollection.org)) to see and hear more fascinating stories about flowers in the fine and decorative arts..











# PRETTY & PINKED?

Throughout The Johnston Collection's portraits of women, including the mezzotint of Queen Charlotte after Gainsborough, fashionable stomachers abound.

Queen Charlotte's portrait brings to mind this frothy little confection (illustrated), from the collection of the Museum of New Zealand Te Papa Tongarewa (Te Papa). Pinked at the edges and criss-crossed with faux ribbons of lace, it is reminiscent of Jean-Honoré Fragonard's (French, 1732–1806) exuberant paintings of fashionable spirited women revelling in the 'windy air of freedom'.<sup>1</sup>

A stomacher is a V shaped panel worn with open front dresses from the late 15<sup>th</sup> century to the 1770s. Stomachers could be elaborately embroidered, adorned with lace and ribbons, and made from either contrasting or matching dress fabric. Stomachers were laced in place, or as in the case of this example, pinned to the wearer's stiffened stays. If you look closely, you can still see the pin holes in the silk.

This stomacher is made from ivory silk woven in Spitalfields, an area in East London that was synonymous with silk weaving in the 17<sup>th</sup> and 18<sup>th</sup> centuries. The silk features a pattern of brocaded flowers. The stomacher is decorated with silk bobbin lace and simulated pearl bead buttons. The 'pearls' have been cleverly made from covering brass with fish scales.

The stomacher was originally worn with an open robed gown made from the same fabric. It is one of 26 surviving pieces from an unpicked gown dating from between 1750 and 1760. The other pieces include the bodice, skirt panels, sleeves and flounces and bows.

Sewn with a simple running stitch, 18<sup>th</sup> century gowns were frequently unpicked. Indeed, it is rare to find a complete, unaltered dress. As silk fabrics were very expensive, women frequently altered their dresses – changing trimmings to give a much worn dress a fresh look or to hide a stain or unpicked and re-worked into the latest fashion. There was nothing shameful in extending the life of a dress.

Indeed, Mrs Charlotte Papendiek (1765-1840), who was a young mother in attendance at the court of King George III and Queen Charlotte, noted in her journal that 'a silk gown would go on for years, a little furbished up with new trimmings – and a young woman was rather complimented than otherwise'.<sup>2</sup> It was perhaps such a prudent outlook that earned her the position of Assistant Keeper of the Wardrobe to Her Majesty in the late 1790s. Dresses were also frequently handed down to poorer relatives or servants or placed on the bustling second hand market.

This second gown from Te Papa's collection is made from fabric woven in the same period as the stomacher. Spitalfield's weavers became renowned in the 1750s for their cream silks



adorned with naturalistic flowers. The style of dress, however, is much later than the fabric. The style is known as a *robe à l'anglaise*, or English-style gown, and was fashionable both in England and across Europe in the 1770s and 1780s. It is characterised by a close-fitting back, as opposed to the *robe à la française*, or 'sack-back' gown, which featured pleats falling from the shoulders to the floor. The *robe à la française* had largely gone out of fashion by 1780, although Queen Charlotte can be seen wearing such a gown in Gainsborough's portrait (A1012.2-1989). While unfashionable as everyday wear, the style was still worn as court dress.

The dress does not require a stomacher as the gown closes at the front with a set of internal linen ties. It features fashionable elbow length sleeves simply finished with pinked and pleated cuffs rather than ornate flounces of the earlier decades.

Miraculously, both the dress and matching flounced petticoat are intact. Neither show the tell-tale signs – trails of little pin prick holes – of unpicking and refashioning. In this case, the fabric was probably purchased in the 1750s and for some reason, set aside. By the 1780s, the silk would not have been obviously unfashionable.

In order to create the desired 1780s silhouette, the wearer would have worn stays to give her torso a smooth conical shape, and another foundation garment known as a 'bum roll' – a precursor to the more pretty sounding bustle. The bum roll increased the illusion of ample child-bearing hips, while emphasising the waist, and provided an expansive surface across which to display the magnificence of one's choice of silk.

## CLAIRE REGNAULT

SENIOR CURATOR HISTORY | MUSEUM OF NEW ZEALAND  
TE PAPA TONGAREWA, WELLINGTON

1 Peter Schjeldahl, 'The Rococo Genius of Jean-Honoré Fragonard', *The New Yorker*, 31 October 2016 <http://www.newyorker.com/magazine/2016/10/31/the-rococo-genius-of-jean-honore-fragonard> (accessed 10 January 2017).

2 quoted in Avril Hart and Susan North, *Seventeenth Century and Eighteenth Century in Detail*, V&A, 1998, p 86

right | maker unknown, *stomacher*, England, circa 1750-60 silk, imitation pearls (fish-scale covered brass), collection of Museum of New Zealand Te Papa Tongarewa, Wellington (GH007353/1)

above | maker unknown, *robe à l'anglaise*, England, 1775-1785 collection of Te Papa (PC000072), gift of Mrs B Vye, 1951

# AN ABSOLUTE STUNNER

At the risk of sounding arrogant and bigheaded, few men, like yours truly, can boast to their mates of coming home to a gorgeous nymph each night. Now, before anybody gets a tad jealous reading this, I must regretfully inform you, this particular classical maiden, who goes by the name of Daphne, is sadly not of the supple flesh variety but a ceramic bust!

However, don't let this put you off. Daphne is an absolute stunner. Just take a squiz, admire her sensuous soft expression, ivory-coloured skin and upper bodice adorned in a green glazed gown of sumptuous, cascading, classical Grecian drapery highlighted with shimmering accents.

Known for being a minor river goddess in Greek mythology, Daphne rests on a square plinth emblazoned with her name in a stylish embossed gold script. Observe the plethora of laurel leaves radiating from her hair. Rather than a detachable headpiece accessory they appear to be connected to sprigs literally sprouting from her scalp.

You see Daphne had a particularly tough life growing up in ancient times, a very, very, long time who before she found refuge on my nineteenth century mirror-back credenza. Her good looks had once caught the unsolicited attentions of a lustful Apollo, who in his alleged defence was struck by one of Eros' potent love arrows, and from that day on he could not stop lusting after disinterested Daphne who did all she could to evade Apollo's advances, and wanted nothing more but to have his wicked, sinful way with her. Luckily, she was able to "snap-chat" her Dad, Perseus, who just in the nick of time came to his daughter's rescue, transforming her into a laurel tree, hence all the leaves protruding from her head.

Jests and superfluous historical fabrication aside, Daphne was actually manufactured at the Ernst Wahliss Porcelain Factory (est. 1862 - ) which was located in the kaolin-rich Turn Teplitz region of Bohemia of the Austro-Hungarian Empire, collectively known as Teplitz. Today the area is named the Teplice region of the Czech Republic. Previously, Teplitz had various potteries which, rather confusingly for today's antique dealers and collectors, opened, closed, changed owners and merged over time. In 1892 Ernst Wahliss purchased the prestigious Stellmacher, Riessner and Kessel Amphora Porcelain works, whose RStK amphora pieces are quite desirable amongst connoisseurs of Bohemian pottery today. Despite sharing the same name, these aesthetically pleasing objects should not

be confused for ancient ceramic vessels used for transporting olive oil etc., found on archaeological digs and in museums, but rather stylised earthenware 'incorporating undulating, asymmetrical Art Nouveau interpretations of flora and fauna, both natural and fanciful, in their designs.'

The Wahliss and Stellmacher potteries, along with their contemporary rivals, also produced intricately crafted female busts, both in large and small forms including dazzling virgins, nymphs and dancers, reflecting fashionable literary, religious and mythological motifs and themes of the day.

Ernst Wahliss (1837-1900) was a respectable multi-millionaire Austrian businessman and porcelain factory manufacturer, whose company also ran exclusive retail emporiums in London and Vienna. The façade of his ritzy, five-storey high Viennese department store was covered in blue and white porcelain tiles and was opened by royalty, none other than Emperor Franz Joseph I himself. I like to imagine this is where Daphne's first owner purchased her, in such opulent retail surroundings befitting of her beauty, rather than foggy old London town, where the retail business floundered after 1883, but this detail is lost to history.

Daphne was probably created from an employee's drawing at the turn of the 20<sup>th</sup> century, as the markings | numbers on the base suggest. Once approved by the factory foreman | manager, the sketch would receive a design number, eventually appearing on the base of similar pieces. Using the initial drawing, workers carved and fired clay models, from which they produced smooth plaster-of-Paris moulds. These were subsequently lined with thin clay layers. After the clay dried and the moulds were detached, the resulting bust was finely carved, hand-painted and glazed. Each bust figure was crafted and decorated in a unique way; no two was ever alike. This technological feat makes my Daphne all the more special and desirable but I won't mention this to her, because all this praise would surely go to her head.

CHARLES FRENCH

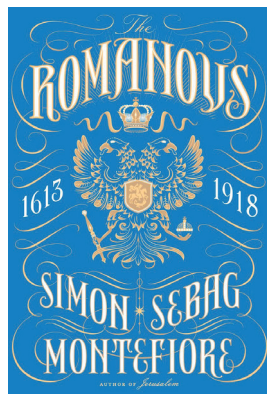






# BOOK REVIEWS

## THE ROMANOVS



This well researched book draws on new archival material - much of it found in the Kremlin vaults - to explore the lives of the Romanovs who ruled Russia for three hundred years. One of the main themes is the nature of autocracy with twenty ruthless rulers, some mad, some brilliant, but all with imperial ambition turned a war-ruined principality into a great empire that came to dominate Europe and then lost it.

It is also a study of brutality, sex and power, beginning with the first accidental Romanov, Michael, and through his descendants to Peter the Great, a man who drove the creation of St Petersburg by sheer willpower; a tyrant who saw Russia's salvation through engagement with Europe.

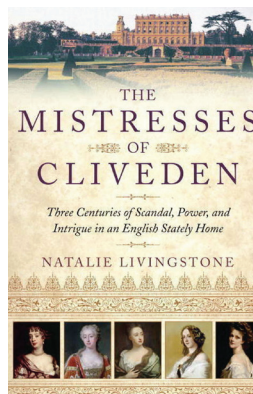
The most captivating parts of the book are the lives of the four empresses - Catherine I, Anna, Elizabeth and Catherine the Great - clever, often brilliant women succeeding in a male dominated world through ambition and unlimited power. Their lives being over-shadowed by conspiracies, palace plots, sexual decadence and wild extravagance, resulting in both triumph and tragedy.

It follows through to the 19<sup>th</sup> century tsars and the rise of political parties, emancipation of the serfs to the weak Nicholas II, with his childlike view of the world. As the dynasty came to a tragic end the letters between Nicholas and Alexandra together with family memoirs makes their story particularly poignant.

### DENISE FARMERY

MONTEFIORE, Simon Sebag, *The Romanovs*, Weidenfeld & Nicholson London, 2016

## MISTRESSES OF CLIVEDEN



Five mistresses of the historic mansion *Cliveden*, are profiled against the historical, political and social climates of their times from the Restoration court of Charles the second to political intrigue and scandal in the 1960's. The first house was conceived by the second Duke of Buckingham for his mistress Anna Maria, Countess of Shrewsbury but she was fated never to live there. Buckingham continued to build his grand Italianate style mansion in a barren landscape on a cliff overlooking the River Thames.

The second mistress brought to the estate great wealth in her own right, courtesy of William of Orange, whose mistress she had been for many years. It is Elizabeth with her husband the Earl of Orkney, known for their good taste in art and furniture, who remodeled the house in the neo-Palladian style which was becoming fashionable. *Cliveden* had become a family home as well as an informal political salon, a role it was to occupy for generations.

It was royalty that next occupied *Cliveden* with Frederick, Prince of Wales, and his wife Augusta leasing the house as a summer residence and investing time and money into the gardens; a place for family enjoyment away from court. *Cliveden* remained in the Orkney family until a fire in 1795 reduced the house to a charred ruin, a magnet for sightseers until it was sold in 1821. Rebuilt and resold in 1849 *Cliveden* became the home of Harriet, Duchess of Sutherland, a self-assured, intelligent woman and one of the most prolific political and social campaigners of her time but not for long, as once more the house was decimated by fire. The architect Charles Barry designed a new house - one that looked to its Italianate past, despite being clad in cement.

The final chapters look at a very different *Cliveden*, bought with American money, becoming not only the home of the Astors but also a hospital during both World Wars. Central to these years is Nancy Astor who became the first woman to enter the British Parliament. *Cliveden* was deeded to the newly formed National Trust though the family continued to live there until it was sold and became a hotel.

This fascinating book brings to life a house where, for more than three centuries, strong women shaped its architecture and its role in their family.

### DENISE FARMERY

LIVINGSTONE, Natalie, *Mistresses of Cliveden*, Arrow Books, 2015 (pb 2016)



# BANBURY CAKES

Banbury cakes are said to have been first made by Edward Welchman whose shop was on Parsons Street, Banbury.

The first documented recipes are accredited to Gervase Markham in *The English Huswife* (1615) and the Banbury Cakes Old Elizabethan Recipe in the wonderfully titled book by Hannah Woolley (1622-1675) – *The Queen-like Closet OR RICH CABINET Scored with all manner of RARE RECEIPTS FOR Preserving Candyng and Cookery*.

Various claims trace its origins as anywhere between the 13<sup>th</sup> -15<sup>th</sup> century, but the cakes would traditionally form part of the celebrations on a feast day succeeding a period of religious fasting having many ingredients not commonly eaten on a daily basis.

Banbury cakes are not to be confused with Eccles or Chorley cakes which are baked for the same purpose but all have a point of difference along with their similar ingredients.

The following recipe has been adapted to modern tastes whilst retaining the essence of the cakes.

above | *Lobsters! Live Lobsters! All Alive, Lobsters! & Choice Banbury Cakes! Nice Banbury Cakes!*

from Sam Syntax [pseudonym] *Description of the Cries of London*, published 1821, London, collection of the British Library, London, 12811.a.55, Public Domain

below | *Ride a Cock-Horse to Banbury Cross*  
England, early 19th century  
woodcut illustration from book of English nursery rhymes



## INGREDIENTS

50 g unsalted butter (at room temp)

1 tbsp runny honey

½ tsp nutmeg

½ tsp allspice

½ tsp cinnamon

50 g raisins

50 g currants

50 g candied citrus peel

1 tbsp dark rum

Plain flour, for dusting

300 g puff pastry

1 large free range egg, beaten

3 tbsp granulated sugar

Heat oven to 180°C | 160°C fan

Cream butter and honey together with the spices. Add the currants and the candied peel and mix well. On a lightly floured surface roll out the pastry to the thickness of a \$1 coin and cut out 10 x 10 cm circles. Divide the filling between the circles. Bring up the edges of the pastry to enclose the filling and crimp the edges of the pastry together to look like little purses. Turn these over with the folds underneath. Roll each parcel out gently to an oval shape taking care not to expose the filling. Place the cakes on a baking sheet lined with non-stick paper. Baste with the egg and sprinkle with sugar. Cook for 25-30 minutes until cooked and crispy. Turn the oven down if the tops brown too quickly. When cooked, transfer to a wire rack and allow to cool a little before eating. When cold, they are excellent spread with a little salted butter.

Adapted from a recipe published in *Jamie Magazine*, February 2012 (#26): Budget Issue

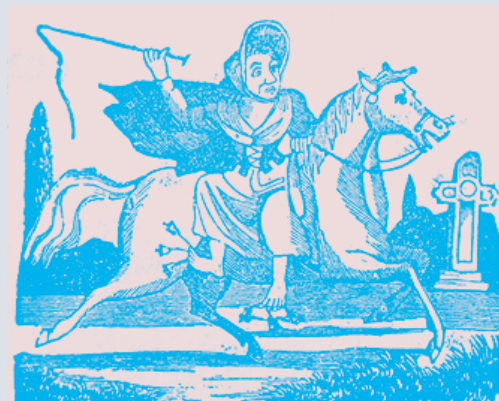
*Ride a cock horse / To Banbury Cross / To see a fine Lady / Up on a white horse*

## EDITORS NOTE | A TRADITIONAL NURSERY RHYME

What little child hasn't been jigged up and down on a knee to someone reciting the favourite nursery rhyme, or run around with a broomstick between their legs shouting the rhyme?

The traditional explanation of the story is that when Queen Elizabeth I came to Banbury her carriage broke down outside the town so she rode in on the leading (cock) carriage horse. It could well have been so.

The production of Banbury cakes also lead to an associated industry in the making of little willow chip baskets in which the cakes were sold – their fragile pastry cases needing the protection of a special carrier.





# HALLWYL MUSEUM

Wilhelmina von Hallwyl was an avid collector. She began collecting corals and seashells as a child but her interests expanded as she grew up and she began collecting paintings, silver, ceramics, textiles, antique furniture and weapons.

Wilhelmina (1844-1930) married Swiss-born Count Walther von Hallwyl (1839-1921) and they were among the richest people in Sweden. Their fortune had been created by Wilhelmina's father, Wilhelm Kempe (1807-1883) who was very successful in the rapidly growing lumber industry. Wilhelmina was an only child and the sole heiress to the entire fortune.

The married couple built a private residence situated in the heart of Stockholm. *Hallwyl House* has 42 rooms and the architect, Isak Gustaf Clason (1856-1930) was not restricted by any budgetary limitations and was therefore able to employ first class craftsmen and materials.

*Hallwyl House* was an example of modernity. The house was equipped with state-of-the art technology and was the first house in Sweden to have electric lighting in all rooms. Other technical innovations included central heating, running water on all floors and lifts for passengers. A sophisticated in-house telephone system was installed and lines for outgoing calls were also available.

Wilhelmina was aware of the immense social and technological changes that had occurred during her lifetime and her home was to be a record of the era she had lived in.

The formal dining room has a serving room located behind two doors at the far end of the room. Above the servery is a musicians gallery where an orchestra would play on formal occasions. Walther and Wilhelmina took their daily meals in the dining room, and did not host large dinner parties often. Only three big dinners were given in February, other parties were smaller and more family oriented. Thirty six dining chairs were manufactured in Stockholm in 1897 by the award winning cabinet-maker Carl Herman Benckert (1838-1911). The Hallwyl family motto was 'Swift as the eagle and pure as gold' and this is reflected in the coat of arms which sits above the dining room doors.

The great drawing room was designed around the set of Brussels tapestries on the walls. The size and colour scheme of the room was inspired by them. The tapestries, six in total, were made in the second half of the 16<sup>th</sup> century and portray scenes from the Odyssey. Although the room has a sumptuous fireplace with Carrara marble reliefs above it; a modern

heating system was actually used to warm the room. The boiler in the basement heated the air which rose via flues in the walls and discreet outlets in each room released the warm air.

Several residences of the upper classes contained skittle-alleys as skittles, an early type of bowling, was a popular pastime and *Hallwyl House* was no exception. The skittle alley is situated on an upper floor and is completed by a booth where the footmen used to roll the wooden balls back and could hide whilst the game was being played. Also on the upper floor is a gymnasium used by Wilhelmina to do her stretching exercises; a very innovative phenomenon.

The silver room houses an extensive collection of objects ranging from the 12<sup>th</sup> century to the early 20<sup>th</sup> century and although eighteen countries are represented the bulk of the collection is Swedish. The Porcelain and China rooms contain over 1,400 objects including Wilhelmina's single biggest collection, Asian ceramics, which are situated in the China Room. The room was adapted for its use in 1911 and houses approximately 900 items of mainly Japanese and Chinese ceramics.

As the gift of the *Hallwyl House* to the state was planned in advance, Wilhelmina had ample time to document and catalogue the contents. Wilhelmina enlisted help to itemise, number, photograph and describe each object, the entire catalogue consisting of 78 volumes. Wilhelmina's longevity ensured that all items in the home were meticulously catalogued for future generations.

According to the spouses Will, their home was to be bequeathed to the Swedish state as the *Hallwyl Museum*, which occurred in 1930, immediately after Wilhelmina's death. Ironically and sadly, Wilhelmina died after a fall down the stairs; if only she had used the lift.

The *Hallwyl Museum* is a unique snapshot of a complete upper class home which was preserved with the luxury of foresight by its owners.

## ANNE HODGES

The Hallwyl Museum is located at No.4 Hamngatan, central Stockholm  
[www.hallwylskamuseet.se](http://www.hallwylskamuseet.se)





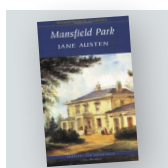


## FRIENDS EVENTS

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

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

**WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:**



### FRIENDS FIRST FRIDAY | BOOK CLUB MARCH 2017

As we celebrate 200 years since Jane Austen's death, join us for another lively discussion, reviewing the classic *Mansfield Park*, one of the most experimental of her works.



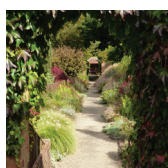
### EXTRA SPECIAL PREVIEW NIGHT AT MOSSGREEN | MARCH 2017

This exclusive preview presents the collection of our former Patron, the late Rodney Davidson AO OBE LLB. Rodney's eclectic collection ranges from porcelain to the rare books, maps and paraphernalia of early Australia he took great joy in sharing with others.



### FRIENDS FIRST FRIDAY SPECIAL EVENT LOLA RUSSELL'S *CITY KID* | APRIL 2017

Lola Russell is a true Australian icon from the heart of Melbourne's CBD. She was born over 90 years ago in a little cottage on the corner of King and La Trobe Street. She has since spent her life as "The City Kid". Join Lola Russell in conversation with her biographer Susan Pierotti



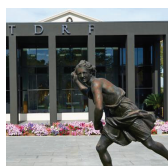
### AUTUMN COUNTRY GARDEN TOUR APRIL 2017

Enjoy beautiful autumn colours with a unique and exclusive visit to three significant and fascinating gardens in the Dandenong Ranges.



### FRIENDS FIRST FRIDAY | BOOK CLUB MAY 2017

This month we will discuss Australian-born, Pulitzer Prize winning author Geraldine Brook's novel, *Years of Wonder*. Based on a true story the novel explores a period, 1666, when the Great Plague was spreading fear over much of England. Join Barbara Summerbell and Friends for another fascinating discussion on this remarkable book.



### ADELAIDE DISCOVERY WEEKEND MAY 2017

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

*To avoid disappointment, we remind Friends to book early or register expressions of interest to attend as numbers are often limited.*

## THE FRIENDS FIRST FRIDAY BOOK CLUB

*The most confounding thing about Geraldine Brook's writing is how consistently good it is – every book is remarkable.*

THE GUARDIAN, 28 JANUARY 2016

The Friends First Friday Book Club will have the opportunity to discuss the Australian-born, Pulitzer Prize winning author Geraldine Brook's novel, *Years of Wonder*, at its next gathering on Friday 5 May.

Based on a true story the novel explores a period, 1666, when the Great Plague was spreading fear over much of England. The quiet Derbyshire village of Eyam decides on a course of action to isolate its inhabitants. This quarantine is seen through the eyes of eighteen-year-old Anna Frith as she experiences a multiplicity of profound challenges, from the loss of her family to the struggles between religion and science, all of which throw up wider ethical questions.

If you love reading, enjoying discussing your interpretations and thoughts and are keen to join a group of like-minded people we would love to meet you.

For further information contact The Friends of The Johnston Collection.

## BECOME A MEMBER

Why not become a Friend of The Johnston Collection and play a fundamental role in supporting, maintaining and developing The Johnston Collection for years to come. If you are interested in joining please contact:

### THE FRIENDS OF THE JOHNSTON COLLECTION

PO Box 79 | East Melbourne VIC 8002  
(03) 9416 2515  
friends@johnstoncollection.org  
www.johnstoncollection.org

Telephone and online booking administration fees  
DO NOT APPLY to current members of The Friends.

## WELCOME TO THE FRIENDS NEW MEMBERS

Simon Bainbridge  
Ursula Hill  
Lynn Oh  
Mary Rogers

Sophia Errey  
Leanne O'Sullivan  
Max Perry  
Patrick Watson



The Friends Committee welcomed members to a wonderful private residence, as the setting for their Annual Christmas Party, on Thursday 8 December 2016.

Helen Silvasich, Georgia Hutchison, Janet Park and Julia Neylan



Lucilla D'Abrera and Cheryl Barnett



Margery Jensen and Barbara Beard



Wendy Heatley and Maryanne Moore



Dorothy and Laurie Morgan, Christine Bell



Diana Renou and Elizabeth Douglas



Gary Plover and John Wakefield



Bernie Crosbie and Peter Reilly



Pam Hartmann and Allan Hamilton



Maurie Dean and Tony Peters



Sally Cooper, Diana and Ken Holmes



# OPENING DOORS:

## DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

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

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

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

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

The Johnston Collection is OPENING DOORS to the future.



## WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

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

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

## THIS WORK WILL ENABLE US TO:

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

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



## BE PART OF THE JOHNSTON COLLECTION FUTURE

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

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

## ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
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## THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 8719 494 0961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit  
[www.johnstoncollection.org](http://www.johnstoncollection.org)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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### I / We would like to support The Johnston Collection's 25<sup>th</sup> Anniversary Fundraising Appeal:

- ☐ I / We would like to make a single donation: \_\_\_\_\_
- ☐ \$ \_\_\_\_\_ annually over \_\_\_\_\_ years (i.e. 1,2,3,4, or 5 years)
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Name on card: \_\_\_\_\_

Card number: \_\_\_\_\_

Expiry date: \_\_\_\_\_

Signature: \_\_\_\_\_

☐ I / We would like to make a donation by cheque  
**Please make cheques payable to The W R Johnston Trust**

☐ I / We would like to make a bank transfer donation  
**Westpac 360 Collins St, Melbourne**  
**BSB: 033157 Account: 403589**  
**Please use your full name as a reference**

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**Please send this completed form to:**

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

Visit [www.johnstoncollection.org](http://www.johnstoncollection.org) for details on regular, one-off and annual giving options and bequests.

Donations over \$2 are fully tax deductible.  
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The Johnston Collection thanks you for your generous support.





## IN KIND SUPPORT

The Johnston Collection acknowledges with great appreciation the in kind support it has received from the following champions:

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# THANKS

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

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Marjorie M. Kingston Charitable Trust +

## Chelsea

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Lisa & Neil Arrowsmith +

Andrew Dixon +

Sirius Foundation Ltd +

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Heather Mallinson +  
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Anna & Terry Paule  
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## Other

anonymous (1)  
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Pamela Bailie Palmer +  
James Baxter +  
Barbara Beard +  
John Brookes  
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Adrian Dickens +  
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# THE FRIENDS DONATIONS

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

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

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Correct as of 28 February 2017

## REFERENCE LIBRARY ACQUISITION FUND

Clive H (Roger) Brookes

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# BEQUESTS

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

*NINA STANTON*  
 (to acquire 18<sup>th</sup> century porcelain)

*ALWYNNE JONA OAM*

*MERELL BROWNE MDIA*

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

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with European fine and decorative arts from the Georgian and Regency periods.

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

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





# THE DUSTER & THE DESIGNER

## HAUTE COUTURE MEETS HOUSEKEEPER

Visitors to the Johnston Collection will recall Akira Isogawa's wonderful arrangement as guest curator of *Akira Isogawa meets Mr Johnston*, held in 2010.

As the Duster I was able to observe and enjoy at close range the exquisite design and details of his garments and ballet costumes - how could one ever forget the delicate pleating at the shoulder of Romeo's shirt that we saw in the 'Romeo & Juliet' bedroom in *David McAllister Rearranges William Johnston's Collection* held in 2014.

As a result of having had this insider's view, I seized the opportunity at our wonderful *OPENING DOORS* fundraising gala dinner at *Cranlana* last year, to bid in the Silent Auction for the visit to Akira's studio in Sydney with the possibility of buying a garment.

### EDITOR'S NOTE

Akira worked with David McAllister on The Australian Ballet's 2011 production of Graeme Murphy's *Romeo & Juliet*. Knowing of Akira's existing association with The Johnston Collection, McAllister thought it would be a great opportunity to include Akira's costumes in his arrangement of the bedroom. Juliet's dress and Romeo's outfit were presented in the wardrobe.

A date was set in October, immediately after his showing in Paris of his next 2017 *Printemps Été* collection. As I hate to be late my cab driver did his very best to avoid road closures and traffic jams and when we pulled up at the unmarked building in a light industrial area he insisted on waiting until I made sure this was where I wanted to be.

Indeed it was and what fun I had in the tranquillity of this wonderland with my welcoming host, admiring, for example, the beautiful fabrics designed by Akira, often with motifs referencing the decoration on an antique kimono from his collection of these traditional garments.

Then there were the clothes! Hanging on three racks, back from their trip to Paris, floating silks, cool cottons, printed linens; a black silk blouse with some exquisite handmade silk flowers attached to the sleeve in the colours one sees in a Piero della Francesca painting; joy for anyone who loves beautiful things!

With so much to choose from, and with great difficulty, I made my choice - a wonderful jacket 'Chrysanthemum ink'. What a pleasure to have the Master himself make minute adjustments to scale it down (and up!) to fit me perfectly.

It was such a happy visit and so generous of Akira to offer this to The Johnston Collection and I really treasured this opportunity to learn something of the challenging world of *haute couture*.

MAGGIE CASH

### EDITOR'S NOTE

Akira Isogawa was invited by The Johnston Collection to rearrange *Fairhall* in 2010. He worked with us for about a year to develop a story-line and choose works for his interpretation and the exhibition was held from July to October 2010. He shaped his response based on the kaleidoscopic life and collection of William Johnston - where *Isogawa meets Mr Johnston*.

Isogawa is one of Australia's most iconic designers. Born in Kyoto Japan, Akira moved to Australia in 1986 where he studied fashion design at the Sydney Institute of Technology, drawing inspiration from contemporary Japanese design. Since 1998, Akira has shown his collections in Paris, where he presents Spring | Summer and Autumn | Winter collections to international buyers each year. He has achieved international recognition for his exquisite contemporary designs, which are sought after in every major fashion capital throughout the world.

Isogawa likes the process of working with people, organisations and collections. Isogawa has collaborated with Sydney Dance Company to design the costumes for *Salome* (1998), *Air and other invisible forces* (1999) and *Ellipse* (2002) Australian Chamber Orchestra to design performance outfits NGV for *Printemps-Été*, Akira Isogawa.

above | Akira Isogawa (Japan / Australia)  
Akira (fashion house, Sydney, est. 1998 -  
shirt jacket 'Chrysanthemum ink' | 2017 *Printemps Été* collection

## ADFAS LECTURES

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

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

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

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

## ADFAS MELBOURNE

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

### HISTORY OF THE HARP

1 March 2017 | Sarah Deer Jones

### THE AUSTRALIAN PEARL INDUSTRY

12 April 2017 | Chris Paspaley

### LOST ON THE TITANIC

10 May 2017 | Dominic Riley

### THE RENAISSANCE: ITALY AND THE LOW COUNTRIES

7 June 2017 | Kathleen Olive

### HENRY MOORE AND BARBARA HEPWORTH

12 July 2017 | Gerald Deslandes

## ADFAS YARRA

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

Morning Lectures: 10.00am | Afternoon Lectures: 1.30pm

### THE CANAL AGE

23 February 2017 | Paul Atterbury

### CHARDIN'S TURNIPS: THE GENTLE ART OF STILL LIFE

30 March 2017 | Geoffrey Edwards

### MINIATURE ADULTS? IMAGES OF CHILDHOOD IN WESTERN ART

29 June 2017 | Sophie Oosterwijk

### INTEREST AFTERNOONS & EXCURSIONS

Separate bookings are required for these events.

### ARTS & CRAFTS HOUSES AND GARDENS

22 February 2017 | Paul Atterbury

### ST ANDREWS BEACH ARCHITECTURE AND GARDENS EXCURSION

23 March 2017

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published by R Ackermann & Co, London

*The Siamese Youths. (Aged 18.)* As now Exhibited at the Egyptian Hall, Piccadilly, England, 1829

lithograph on paper, hand-coloured | sheet 215 x 125 mm

lettered below image with title and: '(Aged. 18.) / As now Exhibited at the Egyptian Hall, Piccadilly. / London, Pubd. by R. Ackermann & Co. 96, Strand, 1st. Decr. 1829. / Lithog. by W. Day. 17 Gate Str.'

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## THE CUP THAT STARTED A COLLECTION



William Johnston was given a small Minton potteries cup (circa 1815) by his grandmother when he was about 8 years old. He kept it all his life, later recalling that this cup started his passion for collecting.

Minton, Stoke-on-Trent, est. 1793 -, Thomas Minton period, circa 1809 -17, cup, circa 1815, The Johnston Collection (A0660-1989)



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

## THE WR JOHNSTON TRUST TRUSTEES

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## CONTACT:

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

E: friends@johnstoncollection.org

P: (03) 9416 2515

W: johnstoncollection.org

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Louis Le Vaillant | Director | Curator (1.0 FT)

Fil Natarelli

Manager Marketing & Administration (0.6 FTE)

Felicity Cook

Marketing & Administration (0.4 FTE)

Sue Chapman | Visitor Services, Retail (0.2 FTE)

Irene Villis | Visitor Services (0.6 PT)

Leanne Willson | Visitor Services (0.4 FTE)

Luke Mann | Accountant (0.6 PT)

## CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002

T: (03) 9416 2515

F: (03) 9416 2507

E: info@johnstoncollection.org

W: johnstoncollection.org

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Michael Barrett   Library Assistant
Christine Bell   Curatorial & Collection
Robbie Brooks   Retail
Diana English   Administration (until February 2017)
Sharon Groher   Housekeeper
Jenny Hamilton   Administration & Retail
Lynn McKirdy   Administration
Dorothy Morgan   Curatorial & Collection
Maggie Milsom   Curatorial & Collection
Anne Neri   Curatorial & Collection
Faye Rance   Retail
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The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997.

All gifts made of \$2 and more, other than those made via a testamentary gift, are fully tax deductible.

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front cover | foldout engraving of table layout for an elegant '2nd Course', from Elizabeth Raffald's *The Experienced English Housekeeper*, 4th Edition, 1775

back cover | detail from THE STUDY as a 'Morning Room', image by adam luttick | luts photography | melbourne, vic

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Sue Chapman  
Diana English (until February 2017)  
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DESIGN

The Letter Q | theletterq.co.nz





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