

fairball ²²

FEAST



THE JOHNSTON
COLLECTION

fairhall

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

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Thanks

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

The Johnston Collection acknowledges the Wurundjeri people of the Kulin Nation as the traditional custodians of the land on which we meet, exhibit and celebrate art and heritage.

Welcome to summer and a cornucopia of creativity at The Johnston Collection.

Our new exhibition-house tour *FEAST Christmas at The Johnston Collection 17|18* is our third survey, this time from the past four years of Christmases. *FEAST* allows us to look back and celebrate an array of makers and see a magical mix of traditional and contemporary makers inspirations based on the Collection, William Johnston, or the story of Christmas itself. *FEAST* offers an opportunity to review the 'inspired' interpretations of the Collection, bringing recognition and appreciation of the extraordinary creative makers from around the state of Victoria.

As we constantly evolve our programs, our lecture program now has been extended into November. We are delighted to announce our *Exclusive Masterclass series with Oliver Everett* on the 'Royal collectors'. He will explore royal residences and investigate the great Royal collectors and patrons of art from King George III to King George IV and Victoria & Albert. They will be viewed in their roles as patrons of the arts as being part of the duties of the monarchy. Oliver Everett is Librarian Emeritus of the Royal Library, Windsor Castle and now lectures internationally and we look forward to hosting him at the Collection.

The Friends have been extremely busy planning the much awaited Annual Christmas Party to be held in December. There are still many other events to participate in, so please do make the most of all The Friends programs and events.

We were overwhelmed by the support and generosity shown by the wider community for our *OPENING DOORS* fundraising evening at the Verdon Chambers of the ANZ Gothic Bank. So very many individuals attended and continued their support for us and what we do. We would like to especially thank the ANZ Bank and supporters for their generosity and making the night such a great success.

fairhall is an exceptional magazine produced by volunteers for volunteers. Thank you to all of you who are inspired to contribute. Without you all we wouldn't have such a wonderful and informative magazine.

As we approach our next festive season, we encourage you to continue making The Johnston Collection part of your creative diet.

INTRODUCING OUR NEW TRUSTEES

The Chairman of The WR Johnston Trust, Peter Watts AM, is very pleased to introduce Jane Scott and Judy Williams as new Trustees. They were formally appointed at the Trustee Meeting held on 7 August 2017.

The Trustees welcome these appointments and look forward to working with Judy and Jane, both of whom bring enormous expertise and networks to the Trust.

JUDY WILLIAMS



The Johnston Collection is a museum that owes its very existence to the philanthropy of one man. The heart of the museum is William Johnston's collection which inspires visitors, and provides the basis for the study and enjoyment of art. I have been impressed by the way the museum is warmly embraced by its

members, supporters and committed volunteers.

Currently all museums are facing challenges of financial sustainability, relevance, engagement and development of new audiences. In addition, The Johnston Collection operates under demanding operational and access conditions.

As a new Trustee, I look forward to participating in deliberations and exploring exciting new initiatives that aim to engage a broader community, and provide substantial support.

Judy Williams has extensive arts management experience, having previously worked at the National Gallery of Victoria (NGV) for twenty-two years. From 2004-2014 she was head of Foundation and Fundraising where she was responsible for the development and implementation of the fundraising strategy, including bequests, legacies and annual giving.

Prior to this role, Judy was the NGV's Manager of External Relations & Events, where she oversaw the planning and delivery of events for the opening of the Ian Potter Centre and the re-opening of NGV International.

JANE SCOTT



There are many challenges facing cultural organisations today. Foremost is the need for community engagement, while at the same time meeting financial obligations. Key to this will be our capacity in staying relevant and innovative.

Currently many museums, galleries and similar institutions face an uncertain

future, with rising capital and staffing expenditure. At the same time, revenues are under increasing pressure as sources of public and private funding are stretched further on less. The singular character and charter of the Johnston Collection adds further challenges, especially regarding access and operational costs. I'm excited to add my experience and thinking to the development of a sustainable and vibrant museum.

The Johnston Collection is a genuinely authentic house museum dedicated to telling stories, sharing knowledge, and engaging a broad audience. I look forward to assisting the museum in meeting its obligations and vision.

Jane Scott has had a lifetime's involvement with many cultural institutions. From 2013 - 2016 she was the CEO and Artistic Director of Craft Victoria. Prior to this she held many positions including Director of Cultural Relations at the Australian Embassy in Washington, USA; Executive Director, Regional Arts Australia; Head of Marketing and Communications, National Gallery of Australia; Director TarraWarra Museum of Art.

Jane has been active in many professional organisations involved with the arts and has taken a particular interest in The Johnston Collection, including opening several of our exhibitions.



A FEAST FOR ALL THE SENSES

The creative spirits of Christmases past will come to life again in *FEAST Christmas at The Johnston Collection 17|18*. This impressive third survey promises to be a feast not only for the eyes but for all the senses. Marvellous works by the new, emerging and established talents will all be on display in the artistic abundance that is *FEAST*.

FEAST showcases works from artists, guilds and collectives from the Mornington Peninsula (2013-2014), Geelong and the Surf Coast (2014-2015), Gippsland (2015-2016) and Melbourne city (2016-2017), along with new works contributed by Dorothy Morgan.

The Bbaandit Yarners from Gippsland have arrived with a bountiful wheelbarrow of knitted veggies left in front of *Fairhall*. Guerrilla knitter Ingrid Thomas, who has been yarnbombing for years, sees her work as an ephemeral sculptural form. "I like the surprise element of people coming across artworks in unexpected places. I like to create art for public spaces and introduce an element of humour, - and I like the spontaneity of yarnbombing, of changing an environment for a time, without causing damage."

Welcoming visitors in The Entrance Hall is a wallwork *Enchantment* by Julie Fenn, a member of Mornington Peninsula Patchworkers. Her needleturn appliqué roses conjure up, in 3-D, one of William Johnston's favourite flowers.

The Green Drawing Room displays a feast of embroidery, beads and baubles. Combining exquisite threads from members of Mornington Peninsula and Geelong branches and the Leongatha Country Group of The Embroiderers Guild, Victoria and the Embroidery Essentials Needlework School, all the makers are united by their passion for a wide variety of techniques that embrace long-held traditions of exemplary fine needlework.

So, as we approach the festive season, embroiderers have filled the room with Christmas gifts in the making, or just completed. Sewing accoutrements, materials, notions and haberdashery are reminders of the starting points of the great variety of gifts, in keeping with surrounding festive decorations on tables, trees, or the mantelpiece. The finished works delight and gently guide you through the skilful artistry of embroidery.

Members from the Bead Society of Victoria and The Beaders Guild of Geelong also decorate the room. Because it is Christmas, each have a festive tree profusely covered with beaded ornaments. Many of these works invite you to take a closer look, every piece is beaded and stitched individually.

Depending on the experience level of the beader, the average time to stitch the tree ornaments was around 30-40 hours.

Decoupeurs from the Decoupage Guild of Australia include beautiful *Christmas Eggs* and *Christmas Baubles* featuring delicate cut-paper images based on traditional 18th century Italian techniques.

All the works in The Green Drawing Room capture times of great celebration, visiting, feasting, charity and shared gift giving.

FEAST includes new works by Dorothy Morgan who has created installations for two rooms. Morgan was first invited to exhibit works for the Christmas 2003 show, became a volunteer and co-curated the first Christmas survey exhibition, some ten years ago, in 2007. From embroiderer, to curator, to lecturer, Morgan now describes herself as a "maker in textiles and paper, using research and imagination to create stories from my own and found objects."

For The White Room, Morgan considers the idea of peace, a concept often associated with Christmas. In The Blue Room she conveys a very important aspect of Christmas for many people, that we all like to entertain and be entertained by friends and family. She says about this work "I want to suggest here that hospitality is a concept which can be extended to be part of a quest for peace. In fact the two rooms taken together can be read as one installation."

Based on an English Christmas carol, The Geelong Artists Group capture *The Twelve Days of Christmas* in their circular plaques that tally the increasingly grand gifts given on each of the twelve days. The celebration of the twelve days and the giving of gifts symbolises a wish - and an opportunity - to indulge in festive foods.

An excess of food also fills The Kitchen. Robyn Rich along with her mother Anne Bolitho, create a domestic scene as though Johnston is ready to cook the Christmas dinner. Rich says, "I love the story that Johnston would buy produce from Vic Market at the end of the day when the produce was at the cheapest. My selection of handmade fabric fruit and veggies is all a bit moth eaten and wilted to typify his frugal feasting."



Throughout *Fairhall*, the innovative contemporary works by members of the Melbourne Tapestry Weavers Collective weave narratives around William Johnstone. The Collective is made up of a diverse group of tapestry weaving artists from across Victoria. It grew out of the RMIT tapestry weavers' online group, which formed in 2010. Tapestry weavers include Karlie Hawking, Glennis Leary, Elizabeth Long and Heather Smith.

Pat Scholz's *William Johnstone - the loom* features a woven image of William Johnstone. Scholz explores what is known as the public face of Johnstone, about his success as a businessman. As Scholz says "In making textiles, the reverse side of a piece, often regarded as an indicator of how well something has been executed, is also traditionally hidden from view. By leaving the back of the tapestry uncovered, it alludes to those things that are hidden and indicates that by seeing "another" side of something, we can often better understand it."

The Upper Landing takes a look at the story of William Johnstone. A life-size mannequin of Johnstone is delightfully imagined by Suzanne Hughes and he wears a delicious appliquéd vest by Jenny Bakos. In contrast, in The Entrance Hall, Jenny Romano, a member from Gippsland's FusionFANInc, took on a challenge to sculpt a William Johnstone that is only 35 cm tall in her work, *A-hum*. Local woodturner George Crone fashioned a miniature Regency chair that Johnstone leans on, as he finds his beloved cat Mona sound asleep.

Mona, the stray cat, is also created by Jan O'Neil of The Cake Decorators Assoc. of Vic. Inc (Leongatha Branch) in sugar fondant in her work *Lazy Days*, while Cheryl Kane has *Mona Inspects the Christmas Decorations* reflecting on the Christmas season in a Blackwork embroidery wall-hanging.

Placed nearby is Riviera Quilters Inc. Jenny Latimer's scrupulously hand-stitched *A Spectacle Case for William Johnstone*, which lingers as a loving work-in-progress. *Memory Quilt (The Tree of Life)* worked by Lyn Wright was inspired by the Collection's 'Tree of Life' carpet. Taking in excess of 180 hours to make, the crazy quilt pieces together randomly varying sizes and shapes of fabric that contain images, moments and memories relating Johnstone's life and favourite things.

A collective of artists, The Bond Family, present Indian-themed works in The Yellow Room and delicate Japanese-inspired work in The Dressing Room. The Bond Family describe themselves as a group of "born makers". Mother, Maureen Bond, hails from Loch Sport in Gippsland, and is joined by her four daughters, Catherine, Glenda, Jen and Marissa. Maureen has nurtured in her girls (and also her three sons), a long-standing family tradition of resourcefulness and of making something out of nothing.

In 2013, they created an Indian-inspired room that centred around *William Johnstone's Parade - collecting treasures* that tells an imagined story of 'The Collector' as he scours foreign lands, in this case India, in search of treasures.

Of their works made for the 2015 exhibition, they say, "Our group kept coming back to the wonderful woodblock print, *Sudden Shower over Shin-Ohashi bridge and Atake* by Edo period artist, Utagawa Hiroshige. It's amazing that such a small, (and for a few seconds, seemingly insignificant) woodblock print should inspire everything that was created for our installation."

As the Bond family say, "We enjoy making art of all kinds, both independently and collaboratively. We love the dramatic rooms of *Fairhall*. We hope you enjoy the works we have created."



Yarnbombing by Melbourne-based the GLAD Rappers occupies The Bedroom. It's Christmas time. Johnston, having returned to the city, is expecting renovations at *Fairhall* to be completed. They are not. This humorous redecoration work-in-progress is reflected by the draped, partially guerrilla knitted and crocheted coverings, along with the array of fully-bombed decorators' tools, equipment and materials.

The Yellow Room niche is filled with more Indian-inspired works with exquisite jewellery by the Bead Society of Victoria and the heavily embroidered paisley motif '*Cashmere*' *Peignoir* by Rhonda Albrecht also of FusionFANInc.

The Morning Room is transformed into a cabinet of curiosities, referencing Enlightenment inquisitiveness and the desire to discover and learn from around the world. We discover ceramicist Irianna Kanellopoulou's intriguing animal-themed figures. From old books, albums, atlases and other found paper pieces Sai Wai Foo manipulates and folds paper into beautiful, delicate and intricate *wunderkammer* works encapsulated under glass domes. In *Heavenly Repurposing* Jackie McNamee borrows and repurposes imagery from other cultural traditions representing new-found sacred ideals.

Christmas at The Johnston Collection always encourages makers to create works that demonstrate the best of traditional ways of making and to explore new contemporary practices and ideas. *FEAST* is a stunning and stimulating exhibition viewed against the background of William Johnston's astonishing historic collection.

EDITORS NOTE | Christmas at The Johnston Collection is developed as part of William Johnston's original vision to be a 'gift to the people of Victoria' – so we invite groups from around the State to be inspired by his collection and to exhibit their works in *Fairhall*.

So it is significant to recognise some recent landmarks about the ever-expanding role that the Christmas exhibition plays around the state of Victoria and encouraging makers to get together and create communities.

It was Geelong, who first exhibited with us in 2009, who re-formed as the Geelong Artists Group to come back to *Fairhall* in 2014 – a first. They then took 'Twas the Night Before Christmas (14|15) back to Geelong to be re-displayed there in 2015. Creative Gippsland went on to tour and exhibit *Joyful & Triumphant (15|16)* at Latrobe Regional Gallery in Morwell and the East Gippsland Art Gallery in Bairnsdale in 2016 and The Embroiderers Guild, Victoria (Leongatha Country Group) exhibited their work as a special display within their 30 Years of Needle & Thread survey in Leongatha in 2017. The GLAD Rappers from *Return to The City (16|17)* have taken their installation on tour to Fracture Gallery in the Atrium of Federation Square and to the Woolly Wool Fest in Byaduk, near Hamilton.

Thank you to all the group leaders and artists for retelling your objects' stories in your communities, and continuing to share and reinvent William Johnston's gift to the people of Victoria.

left | detail from The Morning Room, '*Balancing act*' | *Wanderlust traveller* (2016) from *The Adventures of Mr Rabbit* prior to the fateful event series by Irianna Kanellopoulou and *At the edge of the map* (2017) by Sai-Wai Foo.

right | detail from The Upper Landing, '*William Johnston is at the centre of Fairhall*' with works by Suzanne Hughes, William Johnston; Jenny Bakos, *William Johnston's waistcoat*; Jenny Latimer, *William Johnston's Spectacle Case*; Lyn Wright, *Memory Quilt (The Tree of Life)*; Jan O'Neil, *Lazy Days*; Jan Longley, *A very special day*

The Johnston Collection welcomed guests to the opening of *ANIMAL KINGDOM* on the evening of Wednesday 14 June 2017.

The annual 'house of ideas' series exhibition-house tour was opened by Lisa Byrne, researcher and writer and current Curator of Exhibitions and Collections at *ArtSpace REALM*.



Sai-Wai Foo



Tessa Blazey, Sai-Wai Foo, Kim Young



Lisa Byrne



Sarah Merrigan, Lorraine Dole



Yvonne Walton, Jillian Marshall, David Walton



Kevin Murray, Judy Williams



Leeyong Soo, Scott Phillips



Annette Fulton, Susan and Steve Campbell-Wright



Cyrus Tang, Vipoo Srivilasa



Anthony Ryan, Tristan Rhode-Ryan



Molly O'Shaughnessy, Cassandra Chilton



Brian Dole, Andrew Foley



Peter Horacek, Anthony Ryan, Lisa Byrne



Christa Tom, Kim Young, Kate Rhode, Tristan, Sai-Wai Foo



Sue Patterson, Lyn Hughes, Dorothy Morgan



Jason Lehane, Penelope Bartlau



Craig, James and Ethan Royale-Young



Linda Hagar, Matthew Jansen



Sophie Foley, guest, Vipoo Srivilasa



Bo Hu, Troy Emery, Alicia King



A TWISTED TALE FROM SHROPSHIRE

One of the most attractive items of porcelain in The Johnston Collection is a trio of a *coffee cup, tea cup and saucer* (A1305-2013) decorated with hand-painted multi-coloured landscapes alternating with solid turquoise-blue circles, each surrounded and embellished by exquisite gilding.

It is part of a significant bequest by Mrs Alwynne Jona OAM, and is believed to be made by the Coalport porcelain factory. Other items in the Collection include a pair of floral-encrusted cornucopia-shaped spill vases (A0413-1989) marked Coalbrookdale. These two important acquisitions are not only in sharp contrast – the first representing elegance and refinement, the second an example of the flamboyance of the Rococo – but are also an indication of the variety of wares produced by the so-called Salopian potteries in the mid-19th Century.

Coalport (Salop) and Coalbrookdale – two placenames associated with the same firm – are both located near the Severn River south of Telford in Shropshire. While the earlier history of ceramics manufacturing in this area is clouded, it is clear that the young farmer's son John Rose (1772-1841), having been trained as a potter, became one of the most important entrepreneurs in that part of England. In 1797 he formed a partnership which prospered to the extent that within two decades it had absorbed two rival firms – the Caughley works from Thomas Turner in 1799 and in 1814 the nearby Anstice, Horton and Rose company which at that time was separated from Coalport by a narrow canal. He also acquired designs from the innovative Nantgarw and Swansea potteries and formed an alliance with the creative designer William Billingsley (1758-1828). Thus Coalport-Coalbrookdale porcelain became what Geoffrey Godden described as among the most interesting and decorative of all English ceramics.

The first Coalport items were probably Chinese-style blue and white porcelain with a relatively hard, heavy and thickly-potted body similar to that being produced by many rival firms in the late 18th and early 19th centuries. However after 1814 when the Caughley Porcelain Factory was closed, there was a move to the thinner and more refined soft-paste (or bone-china) body with a warm glaze and more varied decoration, often with a Dresden influence. Throughout this period production focused on tablewares, dessert and tea services, footed bowls,

tankards and honey pots plus ornamental items such as vases and *jardinières*. The many competitors included Flight & Barr at Worcester, Spode and Minton.

In 1820, Rose & Co was awarded a gold medal by the Society of Arts for introducing a lead-free feldspathic glaze, resulting in some good publicity and heightened popularity. From the 1820s the Rococo influence led to some of Coalport's most popular work, including vases and other items beautifully decorated with encrusted flowers and marked "Coalbrookdale". Further market exposure came with the Great Exhibition of 1851 when Queen Victoria bought a table service with Mazarin blue borders for presentation to Czar Nicholas I of Russia. The Rococo style went into decline in the 1850s to be replaced partly by the Sèvres influence with natural subjects and landscapes favoured by the growing middle class.

After John Rose's death in 1841 the factory continued in operation, and under the former name "John Rose & Co." the company passed to John's nephew, William Frederick Rose, along with Thomas Rose, William Pugh, and Charles Madison, followed by other proprietors. In 1926 the enterprise moved from Shropshire to Staffordshire and after further changes in ownership was absorbed by The Wedgwood Group in 1967, thus ending its long and illustrious history.

Identifying and dating pre-1850 Coalport-Coalbrookdale presents a real challenge for collectors because most of the early items were unmarked or carry marks that are puzzling. However, items often carry a pattern number and when matched with decoration and shape this can be the key to dating. Fortunately, marking increased as the 19th century wore on.

The best source of information on Coalport and its cousins can be found in Geoffrey Godden's definitive work, *Coalport & Coalbrookdale Porcelains* first published by *The Antique Collectors' Club* by Herbert Jenkins, 1970.

KEN BARNES

left | Coalport porcelain factory (1795-1862), Coalport, Shropshire
cups and saucer, England, 1850-55
 (porcelain), bone china, hand-painted, polychrome enamel decoration, gilt
 coffee cup 68 x 99 x 71 mm | tea cup 64 x 103 x 79 mm | saucer 23 x 140 mm (dia)
 The Johnston Collection (A1305-2013, bequest of Alwynne Jona OAM)

WIBBLE WOBBLE: LATER JELLY MOULDS

The ongoing invention of more intricate and elaborate jelly moulds continued in the 19th century to make even more extraordinary jellies to decorate the dining table and delight guests. Temple and Reynolds of Belgravia released their Belgrave mould in 1850. They were very popular at the time and hence the location of their shop gave rise to its name.

The Belgrave was the most extraordinary of Victorian jellies. The outer mould looked fairly common and belied an intricate inner mould of six spirals. Each spiral had a narrow tube that allowed air to enter the cavities in the jelly as the liner was removed. It is rare to find this type of mould with its inner part intact. To make the dish, clear liquid jelly was poured in between the mould and the inner liner. When the jelly had set, hot water was poured into the spirals and each spiral was screwed out. The six spiral cavities were then filled with a coloured jelly and/or blancmange.

Brunswick Star and *Alexandra Cross* moulds were designed to celebrate the wedding of Edward Prince of Wales to Princess Alexandra of Denmark. The *Brunswick Star* is an emblem of the Hanovers and Edward Prince of Wales while the Cross represents the Danish Flag. The moulds were registered in the year of their marriage in 1853 and were quite common.

However, moulds that survive today usually do not have their inner liners.

Recently the making of spectacular jellies has been revived with the works by the English culinary duo of Bompas & Parr. Founded in 2007 by Sam Bompas and Harry Parr, they create food art using jellies. They too use moulds, sometimes specially commissioned and based on original historic building designs, shapes and other architectural structures that are 3D-scanned and digitised to make edible jelly-based decorations for installations and events.

Understanding how these jelly creations were made and the fact that many of them can be identified by name constitutes a slice of English culinary history that can be appreciated and even enjoyed today.

JOCELYN NG

HOW TO ASSEMBLE A JELLY

To assemble this jelly the coloured jelly that was to form the top layer was poured into the mould first and then the liner was inserted. The inner lining allowed the central shape to run through the whole length of the jelly so that it was visible at any cross-section. Other coloured jelly layers were in turn poured in around the liner. Each layer was allowed to set before the next one was poured in. The inner liner was removed by pouring hot water into it. The cavity was then filled with white blancmange.

Staffordshire moulds with decorated inner cores were introduced by Wedgwood in the 1770s and consisted of two part jelly moulds. The outer mould was plain but with fluting on the inside that was to be seen as a pattern on the jelly. The inner part referred to as the core was decorated and in the shape of an obelisk, column or pyramid on a square base. The base had four or more holes so that when the core was inserted into its outer mould, liquid jelly could be poured into it.

When displayed on the dinner table, the design of flowers, fruits or foliage painted on the core was visible through the transparent jelly and could be admired.

Other Staffordshire potters such as Wilson and Neale & Co produced similar wares. Other types of two-part ceramic moulds such as cones on round bases and a wedge on a rectangular base were produced later. Some unique variations include dome-shaped beehive cores as well as citrus-squeezer type cores with moulds that allow for a narrow cone of clear jelly above it. Since the wobble of jellies, especially those made from steeple moulds titillated dinner guests, a wobble was also achieved with these citrus squeezer inner cores that were shorter than their outer cores. When un-moulded, the length of unsupported clear jelly above the inner core would wobble. In production for over 50 years, these two-part ceramic moulds are now rarely found outside museums. The dinner table did look spectacular when a number of these jellies were displayed *en masse*.





DAVENPORT & CO:

A COLOURFUL STORY IN PORCELAIN & EARTHENWARE

The long history of the Davenport & Co. pottery (1794-1887) is remarkable because of the varied and engaging wares produced but also because of the family involved in the business.

It was one of Britain's survivors, with the same family in control from 1794 until it closed in 1887. Those 93 years saw the Davenports produce cream-coloured and dry-body earthenware, stone china, porcelain and glass at a number of factories including the original at Longport, Staffordshire. It was one of the largest pottery businesses in Britain and flourished in the home market as well as exporting overseas.

John Davenport purchased the Longport pottery in 1794, after working as a fast-learning potter for much of his early life. Influenced by the ground-breaking work of Josiah Wedgwood, Josiah Spode and others he soon learned how to take advantage of newly-developed techniques and decorative styles to extend the range of his products. He also saw a rapidly-expanding export market and took advantage of it, especially after the war with France ended in 1815.

Davenport also acquired other potteries at Stoke and Newport, branched into glass-making, opened warehouses, fostered the patronage of notables including the Prince of Wales and became part of the landed gentry. In 1832 he was elected to Parliament. Coupled with his knowledge of pottery, he possessed business acumen and drive but was also something of a perfectionist, with a finely-tuned intolerance of incompetence, and a touch of irascibility.

Two of his sons, Henry and William, plus other members of the Davenport family, took an active role in the business, with Henry becoming a partner in the firm and manager of the Longport factory in 1822. Described as "a likeable character" he was not as ruthless as his father and had a more relaxed attitude to his workers. Sadly, Henry died in a hunting accident in 1835. However John continued to exercise considerable influence even in his declining years, becoming what one writer called "an old curmudgeon" at 65.

Running the Davenport businesses had by that time passed to William, who also had an uneasy relationship with his father. William stood aloof from the day-to-day operation of the factories, while acquiring additional properties, expanding exports and building staff numbers to more than 1400. The 1830s was a time of considerable labour unrest in Britain, with deplorable conditions in many of the potteries; Davenport & Co. was certainly not exempt, William's imperious attitude resulting in a disdain for the working class.

The huge output of Davenport & Co. wares for the home and export markets continued into the early 1850s, and although William held a high position in society his financial affairs had fallen into disarray and this worsened until his death in 1869. The parlous state of the family business was inherited by his son who attempted to salvage the situation by selling off factories and other property as the firm staggered from crisis to crisis. The Davenport enterprise finally closed in 1887.

Turning to Davenport wares, the earliest production was largely confined to cream-coloured earthenware – fine, light, durable and cheap items, the body of china clay, china stone, flint and ball clay, the shapes mostly classical with restrained decoration, in *Chinoiserie* or floral patterns. Following a trend set by Wedgwood, Turner and others, in the early 19th century the Davenports also began to produce the "dry bodies" which appealed to the eye and the touch. Much so-called caneware, some basalt and other wares were produced, including the ubiquitous piecrust substitute during the Napoleonic wars and items to commemorate Nelson's victories. Most of these items fell into the "useful" category and tea services were particularly popular.

The firm also followed the trend to bone china in the early 19th century and from 1805 began producing porcelain of a quality to rival other notable potteries like Swansea and Derby. The decoration was varied, including items with floral or stylised borders, landscapes and botanical motifs. These decorative features were at first restrained but as the Rococo revival took hold in the 1830s they became fussy and often ostentatious, especially in vases and other ornamental items.

Despite this gradual change in tastes during the Victorian era, and it seems irrespective of which generation of the family owned the business, the high quality of workmanship and artistry continued. Davenport was a conservative business not inclined to take risks but to focus on market opportunities. Yet the items that survive are of a consistent standard and continue to give pleasure today.

Several writers including Geoffrey Godden have documented the history of the Davenport company but the definitive work continues to be Terence A Lockett's *Davenport Pottery and Porcelain 1794-1887*, published by David & Charles, Newton Abbot, 1972.

KEN BARNES

Davenport Pottery (1794-1887), Longport, Staffordshire
dish with tray ('*Chinoiserie bridgeless' design*), England, circa 1795
earthenware (pearlware), underglaze blue transfer pattern
basket: 92 x 270 x 180 mm | tray: 25 x 285 x 120 mm
The Johnston Collection (A1298-2013, bequest of Alywnne Jona OAM)



FANCY DRESS

When Laura Burlington decided to search the *Chatsworth* storerooms for a christening gown for her son, she also found five centuries of fashion ... and an exhibition was born.

HOUSE STYLE showcases *Five Centuries of Fashion at Chatsworth*, in one of the great treasure houses of England. Conceived by Laura Burlington, exhibition curator Hamish Bowles, and creative director and designer Patrick Kinmonth, *House Style* boasts an impressive creative triumvirate.

Lady Laura Burlington, Countess of Burlington, (daughter-in-law of the house's current occupants, the 12th Duke and Duchess of Devonshire), is a former model and fashion buyer who is married to the heir to the estate. While searching the textile storerooms for a christening gown, she also found 'five centuries of fashion'. After unpacking boxes filled with everything from livery and coronation robes to Jean-Philippe Worth ... it led her to wonder what else might lie undiscovered ... and an exhibition was born.

Laura invited friend Hamish Bowles to co-curate the show. Bowles, International Editor-at-Large of *American Vogue*, is also a major collector of fashion with a significant private collection of vintage couture clothing.

Bowles said, "*Chatsworth* is a real treasure house and the characters of generations of Cavendish family members who have peopled its rooms and gardens and landscapes are revealed as vividly through their choice of clothing and adornments, as through the canvases and lenses of the great artists and photographers who have memorialised them through the centuries."

Soon after Patrick Kinmonth, former arts editor of *British Vogue*, opera director, creative director and exhibition curator was invited to design the exhibition. Kinmonth and his long-term collaborator Antonio Monfreda, were asked to conjure up the *coups de théâtre*. Bowles says, "Patrick's instinct was to reflect the Duke and Duchess' and Laura and William Burlington's interest in contemporary art in these very 21st century installations."

Over the past 500 years, the estate has played host to some of Britain's most fascinating women including Bess of Hardwick; Mary, Queen of Scots; Georgiana Spencer, the 5th Duke's wife; Louisa, the 8th Duke's wife; and Deborah Mitford, the 11th Duke's wife, the late Dowager Duchess of Devonshire, known as "Debo". By using *Chatsworth's* best-known inhabitants, especially through the lives of the women (and its glamorous guests) on which to hang stories, the wider history and character of the house is revealed.

Chatsworth was built in the 16th century by Bess of Hardwick, the most formidable Elizabethan woman next to Queen Elizabeth I herself. Bess' fourth marriage to George Talbot, the 6th Earl of Shrewsbury, and his subsequent death made her the country's wealthiest aristocrat. Bess threw herself into making *Chatsworth* her masterwork and oversaw the building of the new house in 1553.

Her great-great-grandson the 4th Earl of Devonshire, further ennobled by the monarchs William and Mary, became the 1st Duke of Devonshire. William Cavendish remodelled Bess' house making it even more palatial, and the family hasn't stopped reinventing and adding to its treasures ever since.

The modern history of *Chatsworth* begins in 1950, when the 11th Duke inherited *Chatsworth*, and other properties, and a £7m revenue bill incurring 80% death duties levied on the whole estate after the death of his father. It took 17 years to clear the debt, the sale of artworks and retrenchment of properties including *Hardwick Hall*.

Deborah, a competent businesswoman, was chiefly responsible for the renaissance of the house and gardens developing *Chatsworth* into a favourite public destination. "I am very good at spending money and she is very good at making it," conceded the 11th Duke.

Deborah invited writers and artists to stay and so began a new era with additions of contemporary artworks to the house and gardens. In 1957, however, the 11th Duke commissioned Lucian Freud's *Woman in a White Shirt*, a portrait of his wife which caused a sensation in British society. It also reminds us that for over 16 generations the Cavendish family has collected the art of its time. Deborah worked with and commissioned works from artists including sculptor Dame Elisabeth Frink's *Warhorse*, circa 1991 and potter Edmund de Waal's *a sounding line*, 2007. Visitors can now encounter works from da Vinci to Damien Hirst, Canaletto to Sir Anthony Caro, Canova to Ai Weiwei. The present as well as the past makes *Chatsworth* one of the world's greatest living collections.

Chatsworth used to close its doors for the Winter season but in 2001, after poor visitor numbers for the Summer, the public was invited to see its Christmas decorations to encourage additional visitation. For the first time, *The Devonshire Inheritance: Five centuries of collecting at Chatsworth* toured to New York in 2003 bringing a wider recognition, and branding it as a treasure house, to the American public.

Evolving exhibition programs followed with an annual modern and contemporary outdoor sculpture exhibition *Beyond Limits* in the grounds. The 'headline exhibition' series, the first of which was *Make Yourself Comfortable* (2015), showcased items from the private collection alongside furniture by international designers – from Thomas Heatherwick to Marc Newson, and young design students were commissioned to create new pieces.

So, after six years of gestation, *House Style* is the largest exhibition *Chatsworth* has ever held and takes-over twenty-four public rooms. *House Style* is organised by themes such as Coronation Dress; Bess of Hardwick and the Tudor Influence; the Georgiana Effect; and Country Living and Entertaining at *Chatsworth*.



House Style includes historical as well as contemporary garments from fashion labels like Gucci, Maison Margiela and Vivienne Westwood to livery and uniforms, as well as 19th century fancy-dress costumes and the family's coronation and wedding gowns.

The breath-taking Painted Hall, establishes an historical and contemporary context, 'Traditions & Transgressions', where an early handmade black lace dress by the late Alexander McQueen looks towards the Mistress of the Robe gown of 1911, and the 1831 Peeress Robe worn by Deborah to the coronation of Queen Elizabeth II at the top of the grand stairs.

Along the way to the Chapel a very long cabinet, a metaphorical timeline, conveys the story of *Chatsworth* through a series of small objects, adornments and accessories, letters, photographs and scrapbooks. Intimate highlights include an ivory miniature of Georgiana by Richard Cosway, a porcelain plate *Chiswick House*, a travel diary of the 6th Duke, Louise's evening bag, Deborah's favourite slippers decorated with an image of Elvis Presley, and a pair of the 11th Duke's *Converse sneakers* kept whitened by his valet. Each item is neatly described on calling (catalogue) cards individually handwritten in ink by Kinmonth.

In the candlelit Chapel, where Damien Hirst's gilded *Saint Bartholomew, Exquisite Pain* stands at the altar, provides the focus for a selection of 'hatches, matches and dispatches' to congregate: a coffin-cased collection of christening gowns, an ethereal procession of family wedding dresses, and confidently chic mourning clothes. As Bowles reaffirms, "The whole idea of placing objects in a certain place is so they can play off the architectural elements or design element in the rooms."

A standout moment for Bowles was a re-imagining of the *Devonshire House Ball* held in London in 1897 to celebrate Queen Victoria's Diamond Jubilee. The original ball was organised by Louisa, who invited 400 guests to dress as allegorical figures or in historical costume before 1815 (and, crucially, photographed and later published as an album), was said to be the grandest fancy dress ball of the century. Assistant curators were able to locate a few original costumes. While the *Zenobia, Queen of Palmyra* gown made by the couturier Jean-Philippe Worth (credited as the first designer of haute couture) for Louise was on display, the other 'guests'

were recreated by fabricating *trompe l'oeil* 'Dummy boards' - life-size, flat, wooden figures created from images from the album - to reproduce the party in one of the grand staterooms.

While *Chatsworth* is crammed with sartorial treasures, it is equally laden with sumptuous textiles and historic furniture and there are moments between the great rooms where small displays remind us of the delicious, delicate and exquisite passementerie, tassels and window treatments that provide a prompt to other fashionable pursuits that also dress the house.

The "Georgiana" corridor, filled with portraits of the 5th Duke's wife including the Thomas Gainsborough *Portrait of Georgiana*, circa 1785-87, who was known as the "Empress of Fashion". Maria Cosway's portrait of *Georgiana as Diana*, circa 1781-82, provides the backdrop for a 1998 John Galliano for Christian Dior *ballgown* that evokes Georgiana but was actually worn by Stella Tennant (a model and granddaughter of the 11th Duke) for American *Vogue* in 2006.

Deborah, who died in 2014, is represented throughout and highlights include her collection of bug and butterfly brooches alongside works by women artists in the collection such as Maria Sybilla Marian, the entomologist and artist whose works were acquired by the 6th Duke displayed alongside an 18th century dress embroidered with Marian's designs. Laura adds that "there might have been even more from the Dowager Duchess in the exhibition had she not willingly given away so many treasures ... Debo kept some things for sentimental reasons but generally thought nothing of passing clothes on", she says.

In the exhibition's quirkier moment, a series of woollen jumpers embroidered by the 11th Duke with phrases such as "Never Marry A Mitford", "All Passion Spent", and "Bollocks" show a lighter side of the family.

Past and present continue to co-exist at *Chatsworth*, where a collection at once steeped in history, is shown by *House Style* to be forward looking and always evolving. Mesmerising and engaging, and through the lens of fashion, the exhibition offers visitors an opportunity to experience the house and collection in surprising ways, and thanks to its inhabitants and rich heritage, celebrate all that's old and is new. Some stately-home purists, however, are not enthused. A visitor was overheard asserting, "I wish they would get rid of these things so we can look at the house."

The final words go to Hamish Bowles, "So often, clothing is the most vivid entry point into getting a sense of how people of the past lived and existed in an environment or even a single moment in time. To create this exhibit on the landscape of Chatsworth, where so many legendary lives and moments have unfolded, has just been extraordinary ...

Bowles continues, "To be let loose in the wardrobe rooms, the gold vaults, the muniment room and the closets, cupboards and attics of Chatsworth - a place I came to as a little boy with a ticket in my hand and wonder in my eyes - has been a truly joyous experience."

HOUSE STYLE: FIVE CENTURIES OF FASHION AT CHATSWORTH WAS HELD FROM 25 MARCH TO 22 OCTOBER 2017

above | 'Country Living and Entertaining' in the Great Dining Room
right | Maria Cosway's *portrait of Georgiana* meets a John Galliano for Christian Dior *ballgown* in 'The Georgiana Effect' in the "Georgiana" corridor.





IF THE SHOE FITS

This model of a shoemaker fitting his elegant client was produced by the English porcelain company Derby around 1780. The composition, however, is modelled on a Sèvres group designed by Étienne-Maurice Falconet (1716-1791), which in turn is believed to have been inspired by François Boucher's paintings of women at their *toilette*.

In this beautiful study in white, the shoemaker – perhaps holding his client's leg a little too firmly, and gazing up at her a little too lovingly – slides a newly made shoe onto her foot. As the matching shoe, which can be seen next to the shoemaker's own foot, reveals, it is a 'straight', that is a shoe with no left or right. On her other foot she wears a mule, a backless slipper popular amongst both men and women for casual indoor wear.

The lady's new shoe features a waisted heel and an upturned pointed toe – the combination of which was designed to give the illusion of a desirable dainty foot. The latches, which flop over the shoemaker's hand, are yet to be fastened. In the 18th century latches were fastened with either ribbons – as is the shoemaker's own shoe – or buckles. The latter grew in size throughout the century and reached their extreme in the 1770s with the 'Artois buckle', which was named after the Comte d'Artois, who was renowned for his style and extravagance.

Viewed as an item of jewellery, buckles were purchased separately from shoes, and used on multiple pairs, which is why so few shoes survive with buckles intact. Buckles could be relatively plain, fashioned from steel or brass, or highly elaborate, set with real or paste jewels. Glittering in the candlelight, such buckles helped draw the eye to a delicate foot or in the case of a gentleman, a shapely ankle. Wedgwood even designed cameos to be set into buckles.

The upper of the shoe being fitted would have been made from leather, painted kid, wool or brocaded or embroidered silk. In the glazed versions of this composition, the shoe is often painted to match the fabric of the lady's dress. In reality, however, it was impractical to purchase a pair of shoes to match every dress. As shoes were glimpsed at a distance amongst skirt ruffles and in flickering candlelight, people were not concerned about a perfect match. Nor was symmetry a concern. As the shoes illustrated show, no effort has been made to match the patterning of brocaded silk on the vamp. This is quite typical. Attention to detail, however, was paid elsewhere.

In the shoe trade, women's shoes were deemed more difficult to make than men's. In 1747 R. Campbell wrote in *The London Trademan*:

It is much more ingenious to make a Women's shoe than a Man's: few are good at both ... the Woman's shoemaker requires much neater Seams as the materials are finer. They employ Women to bind their shoes and to sew the Quarters together, when they are made from Silk, Damask or Callimanco.

The style of shoes seen in *The Shoemaker* dominated the 18th century until the 1780s, when fashion began to undergo a series of dramatic changes, which were further accelerated by the French Revolution. These changes can be detected throughout the portraits in The Johnston Collection as stays, panniers and polonaise skirts give way to simpler gowns inspired by classical dress. Conspicuous displays of wealth, such as large showy buckles, became inappropriate.

In keeping with the fashion for classical dress, shoes also became simpler, with heels giving way to flat slippers and 'sandal shoes'. While some slippers had a low heel, many were completely flat comprising a thin leather sole onto which satin uppers were delicately stitched. Wearer's could personalise their slippers with the addition of a rosette, bow or silk ribbon ties which criss-crossed around the foot and ankle. Some patterns were so simple that women could make their own slippers at home. Luckily, such slippers were relatively cheap to make as they were not very durable. Reportedly, the Empress Josephine had over 500 pairs.

The new preference for flats witnessed a gradual return to 'left' and 'right' shoes, although women were slower to give up their straights than men. The pair of mauve slippers by the French shoemaker Melnotte, are labelled '*droite*' and '*gauche*', left and right, although the difference is difficult to discern. Slippers remained in fashion for well over half a century.

CLAIRE REGNAULT

left | Derby porcelain factory (est. circa 1748-1848, Bloor period 1775-80)
after Sèvres figures by Étienne-Maurice Falconet (French, 1716-1791)
after paintings or engravings *The Grand Toilette* (circa 1775)
by François Boucher (French, 1703-1770)
figure (*The Shoemaker*), England, circa 1780
porcelain (unglazed) | 177 x 185 mm
The Johnston Collection (A1191-1998, purchase)

HEAR ME ROAR

The Lion! King of the Beasts ...
or just a slumbering layabout?!

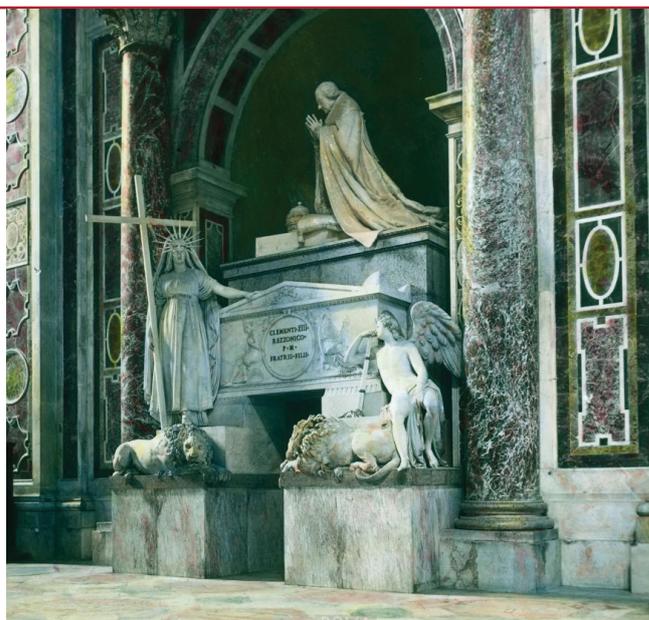
Lions are everywhere in the history of Western iconography, literature and legend. From at least 32,000 years ago, when early hunters outlined a pride in France's Chauvet Caves, to just a few years ago, when Disney re-imagined the pride as Hamlet's dysfunctional royal family in the animated film, *The Lion King*; it seems lions have always held the human artistic imagination firmly in their grasp. This is not surprising, given that we once shared most of Europe, The Middle East and Africa with this powerful apex predator.

Historically, the lion's ascribed characteristics of courage and strength were appropriated to define men, families, countries and religions. It's easy to find examples: The Medici Lions on the steps of the Loggia dei Lanzi in Florence, the Winged Lion of St Mark flapping about Venice, the four mighty creatures devotedly sitting at the base of Nelson's Column in Trafalgar Square and, of course, the great Britannia Lion who once roared his domination over the Empire.

So how does one explain the small pair of underwhelming, even woebegone, terracotta lions in The Johnston Collection; one is sleeping on the job and the other scarcely bothers to open his eyes? But, in this lack of leonine majesty, is an interesting story.

In 1769, Pope Clement XIII, from the upwardly mobile Venetian family, the Rezzonico, died. His nephew, seeking to cement the credentials of his aspiring family, approached the foremost sculptor of the day, Antonio Canova, to construct an elaborate tomb for his uncle in Rome's St Peter's Basilica. Canova's creation was a monumental, theatrical, three-dimensional arrangement of sculptures descending from Clement at his devotions, through the two figures of Religion and Death, to a pair of lions flanking the entrance to his sepulchre and eternal life. In this context, the lions are not only symbols of power but also rather a sensitive allusion to Clement's eleven-year papacy which was defined by Clement's ultimately doomed attempt to steer a path of moderation in defence of the legendary Society of Jesus – otherwise known as the Jesuits.

By the time of Clement XIII's papacy, the Jesuit Order, founded in France in 1540 and defined by its intellectuals, educators and missionaries, had grown large, powerful and wealthy. Much of the Jesuits' ministry was in the New World where the commodities flowing back to Europe often involved exploitation of the local populations. The Jesuits' advocacy



on behalf of indigenous peoples tended to put them in opposition to the administrators of the colonies – and this enmity, plus Enlightenment anticlericalism and, of course, the temptation to acquire the Jesuits' resources, ultimately led to the Order's expulsion from Spain, Portugal, France, Naples and their respective colonies. Total suppression of the Order by Clement's successor, Pope Clement XIV, occurred in 1773. However, the Jesuits did manage to survive in Russia and Prussia through the toleration of Catherine the Great until their eventual "rehabilitation" in 1814. (An interesting note: the present pope, Francis, is the first Jesuit to hold papal office)

Clement's inability to defend the Jesuits was a heavy personal blow as he had been educated by the Order and his failure to reciprocate their loyalty (Jesuits took a special vow of obedience to the papacy) was crushing. His sudden death, at the time of the final suppression debate, was attributed to this prolonged stress. Hence the lions at Clement's tomb. They cannot roar victory but rather, weary from their struggles, they stoically accept that their fight is done.

The tomb's lions were greatly admired for their detail and pathos and similar large copies were ordered from abroad. The best known are the marble pair at Chatsworth House, England and the bronze copies at the Corcoran Gallery of Art in Washington, DC. But hundreds of smaller copies in different materials and of varying quality were also produced in Rome for young men on the Grand Tour as souvenirs of their cultural improvement. Canova's enormous workshop was part of this thriving Grand Tour industry. Canova even developed an early "sound and light" show providing candlelit tours of his establishment!

So the two lions in The Johnston Collection probably joined the intaglios and Piranesi prints lugged home by a young Englishman, although their sad quality makes me imagine the source as a dubious figure, sliding out from the shadows, hissing "psst - buono value, two for one, real Carrara!"

DONNA JONES

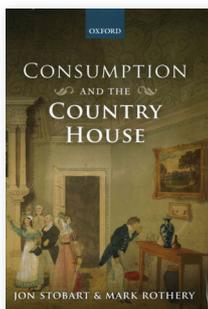
above | Canova's lions at St Peter's Basilica, Rome

left | maker unknown, figure, 'Canova's Lions' (pair), England, circa 1770
terracotta | 150 x 340 x 120 mm
The Johnston Collection (A0510-1989, Foundation Collection)



BOOK REVIEWS

CONSUMPTION AND THE COUNTRY HOUSE



This study looks at the consumption practises of three Georgian families whose main residences were in the Coventry–Warwick area of England. The Drydens, the Newdigates and the Leighs were all members of the lower aristocracy who shared the heritage of landed estates and considered themselves members of polite society. Using account books, receipted bills, household inventories, diaries and correspondence the authors analyse what the families bought both in terms of household goods and luxury items. Luxury goods were bought to mark rank and status as well as for pleasure, politeness and sociability, with in most cases moderation and careful management of the estate income and expenditure being employed.

Within these estates the state rooms were usually furnished with inherited pieces but for others – particularly dressing rooms and drawing rooms – new furniture was bought and rooms redecorated by each generation as tastes changed, though often old and new pieces existed together. Purchasing for the home was mainly the province of the wives, though it was the husband who supervised her household accounts. The husbands spent large amounts on clothes for themselves, carriages, horses, wine and books.

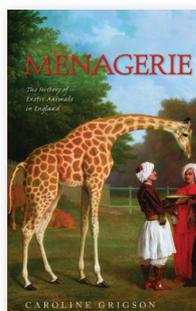
The largest area of spending was in maintenance - tradesmen, usually local, were paid for repainting rooms, re-framing pictures as well as for work on the structure of the house and the estate buildings. It would seem that none of these families patronised cabinet makers such as Chippendale but were familiar with his designs. They ordered furniture from Gillows and Thomas Burnett and had their chairs upholstered by Edward Hirst, and bought silver from Gilpin and Makepeace whilst a 'middling' service was ordered from Josiah Wedgwood's showroom just off St James's Square in London, in York Street.

Some members of these families spent part of each year in London where shops could be visited – booksellers such as Paul Vaillant on the Strand, drapers and haberdashers around Covent Garden and the newly fashionable West End, porcelain and silver showrooms – and orders placed. The wealth of these families enabled them to be progressive and enlightened consumers in buying objects which distinguished them in social and cultural terms whilst ensuring that their estates would be handed down to their descendents in good order.

DENISE FARMERY

STOBART, Jon and Mark Rothery, *Consumption and the Country House*, Oxford University Press, 2016

MENAGERIE



Subtitled the History of Exotic Animals in England this book takes a fascinating look at the increasing number of animals which arrived, mainly through London, from the 13th century to the 1830s. Who knew that the first elephant arrived in England in 1255! It looks at those who came into contact with the animals – merchants, explorers, naturalists and collectors, and the changing relationship between man and beast which followed.

The oldest menagerie was founded at the Tower of London where most of the animals were gifts to the reigning monarch, lions being especially appropriate, but it was not until the late 17th and 18th century that an increasing variety of birds and animals arrived as British ships explored and traded further afield. Monkeys from the East Indies, mountain cats from Virginia, hyenas from Guinea and even an armadillo from Brazil were unloaded at the docks and bought by dealers. Many of the early menageries were at inns, whilst other animals were seen and sold at fairs such as Bartholomew's in London.

Richard Perry began by selling foreign birds and beasts but by 1740 was showing his animals to the public near the Exeter Change in the Strand. Others followed most notably Joshua Brookes, whose sons travelled widely collecting animals for the aristocracy many of whom were establishing private menageries on their estates – twelve reindeer were brought from Lapland for the Duke of Norfolk's estate in Cumberland. Keeping exotic animals was popular with the aristocracy – rare deer enhanced the beauty of their parks whilst a menagerie of birds and small animals, as well as exotic household pets such as monkeys, entertained and impressed visitors.

The arrival of so many previously unknown species attracted the attention of artists, naturalists and collectors including Sir Hans Sloane who owned aviaries and a pond for his wading birds, reptiles including tortoises, a porcupine, a beaver and an arctic fox. Sloane's animals were well cared for, unlike many animals which if they survived the months of the long voyage, died shortly after arrival mostly due to the cold weather, cruelty or inappropriate diet. Many of the animals especially the larger ones were acquired by members of the Royal Society of Surgeons where they were dissected, the results being studied by The Royal Society as the science of comparative anatomy developed and our fascination with animals continued.

DENISE FARMERY

GRIGSON, Caroline, *Menagerie: The History of Exotic Animals in England*, Oxford University Press, 2016



GINGER BREAD

The sight of a gingerbread house immediately says Christmas and the long tradition of these elaborately decorated edible delights can be traced back to 16th century Germany when they were first made for the festive season.

The earliest recording of the use of ginger is in ancient China where the root was a common ingredient in medicine. Its use extended to Europe along the Silk Road, as one of the spices for preserving meats. Over the ages it has been used in many and varied medicinal treatments, as resistance to the plague to our current use of the spice for nausea.

Gingerbread as a recipe was first recorded in Ancient Greece and every country seems to have its own version, either as a bread or a hard biscuit which would be shaped into animals, flowers or kings and queens and sold at fairs, where they were referred to as fairings.

The expression 'to take the gilt off the gingerbread' references the medieval use of gold leaf to decorate the biscuits. Before striking out on a decorated gingerbread house try your hand at this recipe:

GINGERBREAD MEN

Melted butter, to grease

125 g butter, at room temperature

125 ml golden syrup

100g brown sugar, firmly packed

1 egg, separated

375 g plain flour

1 tablespoon ground ginger

1 teaspoon of bicarbonate of soda

Plain flour to dust

150 g pure icing sugar, sifted

8-10 drops red food colouring

8-10 drops green food colouring

METHOD

Preheat oven to 180°C. Brush two baking trays with melted butter to lightly grease.

Beat butter and sugar in a bowl until light and creamy. Add the golden syrup and egg yolk and beat until combined. Stir in flour, ginger and bicarbonate soda. Turn onto a lightly floured surface and knead until smooth. Press dough into a disc then cover with plastic wrap and place in fridge for 30 minutes to rest.

Meanwhile, place egg white in a clean, dry bowl. Beat until soft peaks form and gradually add icing sugar and beat until stiff peaks form. Divide icing between 3 bowls adding red colouring to one, green to another and leaving remaining icing, then cover with plastic wrap and place in the fridge.

Place the dough between two sheets of baking paper and roll out to 4 mm thick. Using a cutter to cut out shapes then place on trays 3cm apart. Bake in oven for 10 minutes until brown. Remove from the oven and transfer to rack to cool.

Place prepared icings in small plastic bags, cut a small hole in a corner of each bag and pipe icing over gingerbread men to decorate. Individualise with Smartie buttons or other decorations.

www.taste.com.au/recipes/gingerbread-men/3a04ab1d-a84a-424f-800a-7ebcbe92fa09

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 EXCLUSIVE FAIRHALL PREVIEW OCTOBER 2017

Our Friends Exclusive Preview of *FEAST | Christmas at The Johnston Collection 1718* is a survey of selected contributions by artists from the Mornington Peninsular, Geelong, Surf Coast, Gippsland environs and Melbourne City exhibitions.



A DISCOVERY WEEKEND IN ADELAIDE OCTOBER 2017

Friends will gather to enjoy a leisurely weekend exploring and enjoying Adelaide's rich arts and cultural heritage with exclusive visits to must-see houses, gardens and collections. This three day / two night excursion will include a visit to The David Roche Foundation as well as a day in the Adelaide Hills.



FIRST FRIDAY BOOK CLUB | NOVEMBER 2017

The Friends First Friday Book Club is a discussion group of like-minded book lovers. If you enjoy reading and discussing your interpretations, come and join The Friends at The Johnston Collection.



ANNUAL CHRISTMAS PARTY | DECEMBER 2017

The Friends Committee is delighted to announce that the Friends annual Christmas Party will be celebrated at the home of two longstanding supportive Friends. This will be a very special night, sharing a celebratory glass with friends and enjoying delectable hors d'oeuvres. It is a "not to be missed" event.



EXCLUSIVE PREVIEW NIGHT | ANOTHER LOOK: WILLIAM JOHNSTON | HIS RESIDENCE & COLLECTION | FEBRUARY 2018

Enjoy exploring the new installation in Fairhall and view the annual William Johnston: His Residence & Collection exhibition-house tour.



FRIENDS FIRST FRIDAY BOOK CLUB FEBRUARY 2018

The Friends First Friday Book Club is a discussion group of likeminded book lovers. If you enjoy reading and discussing your interpretations, come and join The Friends at The Johnston Collection.



TOUR & TALK | VISIT TO MANCHESTER UNITY BUILDING | FEBRUARY 2018

Designed by Marcus Barlow and inspired by the 1927 Chicago Tribune Building, Melbourne's 1932 iconic Manchester Unity Building represents a rare blend of art, science, culture and commerce. This tour and talk will be a look through of the history of the building and the restoration works.

THE FRIENDS FIRST FRIDAY BOOK CLUB

Enjoy reading and discussing a variety of books?

The Friends Book Club offers you the opportunity to join with like-minded people in sharing your thoughts on an interesting book.

On Friday 1 September, the Friday Book Club discussed the Costa Award nominated biography of Lucie la Tour du Pin, *Dancing to the Precipice* by Caroline Moorehead.

She based her book on the diaries of her subject. They detail one of the most tumultuous periods of history, aided by the inclusion of 400 letters that were in the possession of Lucie's descendants. Lucie was a child of the Enlightenment, her mother was lady-in-waiting to Marie Antoinette, lived through the French Revolution, Paris during the Terror, America, and finally returned to Napoleonic Europe. It was a world of great wealth, of bloodthirsty politics, intrigue, and famous people in times of hardship and endeavour.

It is a brilliantly researched and entertainingly written book providing a social history of momentous times. It is a wonderful biography to discuss, with a plethora of subjects to debate. Enjoy a good book, and excellent discussion in familiar surroundings.

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

Mrs Margaret Graham

The Friends held A Bijoux Gathering at a private home to discover the bijoux world of Marion Marshall, a Melbourne-based gold and silversmith of Marion Marshall Studios, on 20 June 2017.



Ron Brooks, Robbie Brooks

Heather Mallinson, Marion Marshall



Diana Holmes, Margaret Mallinson

Ian and Ros Whitehead



Roslyn Wells, Dorothy Morgan



Bernadette Dennis



Helene Silvasich, Barbara Summerbell



Ron Brooks, Richard Knight

The Friends attended an exclusive preview of International Decorative Arts at Mossgreen on Friday 25 August 2017.

Susie Brooks, Cathy Trinca, Bernard Crosbie



Sue Sweetland, Robert Thomson, Marg Larkin



Mary Bourne, Bernard Crosbie, Sue Logie-Smith

Heather Mallinson, James Baxter



Bernadette Dennis, Jennifer Shaw



Richard Knight, Bernard Crosbie, Rob Craig



Sue Logie-Smith, Hugh Ratten



Julie Nicholson, Rob Logie-Smith

OPENING DOORS COCKTAIL PARTY

The *OPENING DOORS* Fundraising Committee was pleased to hold their second major event, a Cocktail Party at the Verdon Chambers of the ANZ Gothic Bank on Thursday 3 August 2017

The funds realised through our inaugural fundraising Cocktail Party will support the revitalisation of *Fairhall* and the gardens, help us to deliver improved visitor facilities and provide opportunities to generate new exhibitions, as well as commission new works from writers, thinkers and makers.

This event was an opportunity to support the revitalisation of *Fairhall* to remain a vibrant, innovative and important part of Melbourne's artistic and cultural landscape through our exhibitions, programs and events.

By supporting our annual Fundraising Appeal you will be directly enabling us to continue to 'OPEN DOORS' and sustain William Johnston's beloved and unique cultural institution of learning, inspiration, reflection, and delight.

Cathedral Room



Mark Stephenson and Kris Kornovich



Alan Giblin, Lisa Arrowsmith, Anne Hodges



Tony Preston and Jane Scott



Julie Nicholson and Bernard Crosbie



Maggie Cash





Margaret Toomey



Deirdre Brown and Bill Brown



Emma Williams and Sara Williams



Vida Gaigalas

Georgia Hutchison and Michael Kirwan



John Chambers and Graeme Blackman



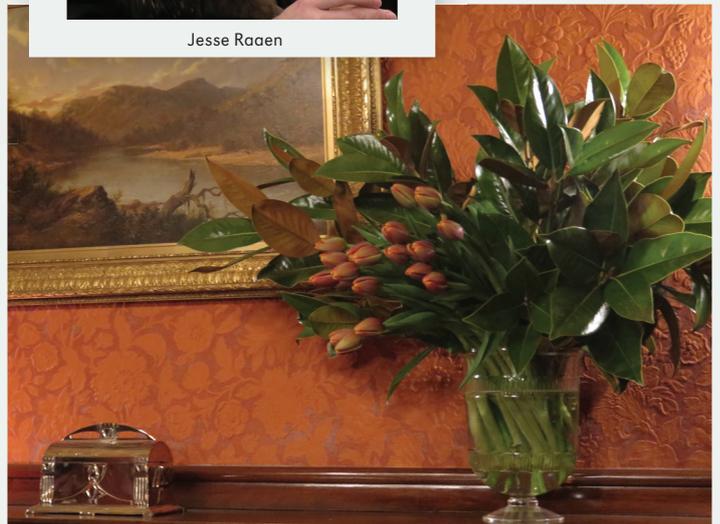
Bernadette Dennis and Jennifer Shaw



Jesse Raen



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Suzanne Davies, Susan Scollay and Jacky Healy



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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 Opening 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 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

Details of these benefits are available at
donate@johnstoncollection.org
www.johnstoncollection.org/donate
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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 8719 494 0961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

Name: _____

Address: _____

Postcode: _____

Phone: _____ Mobile: _____

Email: _____

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

- I / We would like to make a single donation: _____
- \$ _____ annually over _____ years (i.e. 1,2,3,4, or 5 years)
- I / We would like to make a regular monthly donation of \$ _____

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

Name on card: _____

Card number: _____

Expiry date: _____ () _____

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

Please send this completed form to:

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

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

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.



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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gallery

 SAINT
CRISPIN

left | detail from THE SITTING ROOM 'Tea & Travels',
biscuits (inspired by Henna designs) by members of The Embroiderers Guild,
Victoria (Mornington Peninsula Branch) originally exhibited in
TALES OF CHRISTMAS TREASURES | C@TJC 13|14

THANKS

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

Minton®

50000 +

Marjorie M. Kingston Trust +

Mr CH (Roger) Brookes +

Chippendale

10000 +

Anne and Graham Hodges +

Sirius Foundation Ltd +

Chelsea

5000 +

Lisa & Neil Arrowsmith +

Maggie Cash +

Lady Potter AC

Christine Bell +

Andrew Dixon +

The Sir Wilfred Brookes Charitable Trust +

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anonymous (1)
ADFAS Melbourne +
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Graeme Black

Louise Box +
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Bernadette Dennis +
Diana English +
Anne & Peter Glynn +

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Jan & Walter Heale +
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Robert Thomson FIDA
and Hugh Ratten +

Cathy & Philip Trinca +
Peter Walsh +
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James Baxter +
Jahn Buhrman
Bronwen Cavallo +
Jennifer Carty +

John S Chambers +
Sally Cooper +
Sharon & Joe Groher +
Jenny & John Hamilton
Ruth & Frank Hargraves

Irene Irvine +
Donna Jones +
Vivien Knowles +
Zara Kimpton OAM +
Sue Logie-Smith +

Heather Mallinson +
Patricia Nilsson +
Rosemary (Posey) O'Collins +
Anna & Terry Paule
P Anthony Preston

Bruce Trethowan
Virginia Walsh

Other

anonymous (1)
Bill Anderson
Pamela Bailie Palmer +
Barbara Beard +
Marguerite Bell
John Brookes
Sheila Butler +
Patricia Case
Bill Davis
Adrian Dickens +
Diana Dolan +
Denise & John Farmery +

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Keira Gee +
Maxine Glennan
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Jane Walters +
Judy Watts +
Bernice Weller
Susan Williams +
Leanne Willson
Kerry Viksne +
Margaret Ygoa +

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.

GENERAL DONATIONS

anonymous (13)	Melissa Hebbard +	Lady Potter AC * # ^ +
Marjorie M. Kingston Trust # ^	Helen Hunwick * # ^ + ~	Anne Preston-Flint * # ^ +
Teresa and William Allen ^ + ~	Georgia Hutchison ~	Kay Rankin ~
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		Bernice Weller +
		Michelle Williams ^ + ~
		Elizabeth Wright ~

* made donations to the Collection in 2017–2018
 ~ made donations to the Collection in 2016–2017
 + made donations to the Collection in 2015–2016
 ^ made donations to the Collection in 2014–2015
 # made donation to the Collection in 2013–2014
 * made donation to the Collection in 2012–2013

Correct as of 23 August 2017

REFERENCE LIBRARY ACQUISITION FUND

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Correct as of 23 August 2017

BEQUESTS

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



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

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

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

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

THOMAS HAZELL AO KHS KM

DEPUTY CHAIR
THE WR JOHNSTON TRUST

Mr. Thomas (Tom) Andrew Hazell AO (3 January 1937 to 27 September 2017) commenced as a Trustee of The WR Johnston Trust on 1 February 1992, replacing Foundation Trustee, the late John Rogan.

He was made Deputy Chair in 2009, a role he held until his death. Mr. Hazell is the longest serving member of the Trust, a period of 25 years, from 1992 until 2017.

Mr. Hazell was born in the Cathedral parish of East Melbourne. Through the wartime years he served as an altar boy at St. Patrick's Cathedral and in time found interest in church liturgy, Gothic Revival architecture, and the work of civil engineer and architect William Wardell.

Mr. Hazell completed his final year at Parade College, East Melbourne in the class of 1954, having passed his Leaving in English, French and British History in 1953.

Following his graduation with BA (Hons) from the University of Melbourne, Mr. Hazell had two principal stages in his professional life.

He worked for nearly two decades as Protocol Officer at the University of Melbourne, a type of *aide-de-camp* to the Chancellor and maintained a liaison with other colleges, teaching hospitals around Melbourne, and acted as secretary to appointment committees at senior level staff appointments.

From 1986 until 1994, Mr. Hazell was appointed Deputy Official Secretary to the Governor of Victoria, managing the Governor's office. He served three Governor's Richard McGarvie AC, John McCaughey AC, and Rear Admiral Sir Brian Stewart Murray KCMG AO.

In the 1970s and 80s, Mr. Hazell involved himself closely with many of The National Trust of Australia (Victoria) activities as a Board member, and as chairman of their Classification Permits and Acquisitions Committee.

Mr. Hazell is indelibly linked to local Catholic culture and its history. His extracurricular work efforts include Vice President of St Paul's Home for the Aged since 1987, Assisi Centre for the Aged of Melbourne since 1986, and Honourable Secretary of the Melbourne Diocesan History Commission since 1974. Fluent in the language and culture of Italy, Mr. Hazell held the role of President of the Dante Alighieri Society of Victoria for 27 years, since 1978.

Mr. Hazell was awarded an Officer of the Order of Australia (AO) in 1999 for services to multiculturalism, the arts, the



Catholic Church in Melbourne and the community. Confirming Mr. Hazell's devoted passion for place and people, he was courteously recognised through international awards of recognition by the Italian, Russian and Maltese governments. He was awarded the *Cavaliere Ufficiale della Ordine al merito della Repubblica Italiana*, Knight Commander of the Order of St Anna (Russian Federation), Knight of Magistral Grace, *Pro Merito Melitensi* (Order of Malta) Knight, Equestrian Order of the Holy Sepulchre of Jerusalem, Knight Grand Cross Order of the Eagle of Georgia, Knight Grand Cross Order of St. Michael the Wing of Portugal and United Nations volunteer medal.

Mr. Hazell supervised the restoration work when the \$10 million renewal of St. Mary's Star of the Sea Catholic Church in North Melbourne commenced some 15 years ago. In lieu of flowers, Mr. Hazell asked for donations to be made towards the continued restoration work at the St. Mary Star of the Sea.

Mr. Hazell will be remembered by us for his contribution to The WR Johnston Trust, especially his early work establishing our long-term relationship with Government House, Melbourne that has held the Trust in good stead.

Mr. Hazell granted an extensive interview with reporter Katrina Kincade-Sharkey for *North & West Melbourne News* in June 2015. Some aspects of Mr. Hazell's life are drawn from that interview.

I was saddened to receive the news of the death of Mr. Tom Hazell AO. He was always a pleasant man to speak with and was very supportive of the contribution of the volunteer guides of The Johnston Collection. He will be missed as a stalwart of the Collection and what an interesting life he had.

KARINA JAMES | FOUNDATION VOLUNTEER GUIDE



DR ROBERT WILSON

On 20 April 2017 the Melbourne art world lost one of its most beloved philanthropists, Dr. Robert Wilson. A world-renowned collector of antique ceramics, Robert was a longstanding friend of The Johnston Collection through his successful series of lectures focusing on his great passion, Minton porcelain. He was widely known for his knowledge and taste in fine ceramics, and even more for his outstanding generosity as both a lender and donor.

Robert was born and grew up in Camberwell. He was a high achiever in his academic pursuits: after completing his secondary education at Camberwell High School, he went on to complete a doctorate degree in theoretical chemistry at the University of Melbourne and Monash University. He lectured in chemistry and physics in Canada and the USA, and locally at Caulfield Institute, La Trobe, Monash and the University of Melbourne.

During the late 1970s, Robert's keen interest in antiques led him to establish Camberwell Antiques. He acquired a remarkable collection of 19th century ceramics and glass, including Minton, Worcester, Copeland, Burmantofts, Doulton and Thomas Webb. Over the years he steadily donated many of his finest pieces to the National Gallery of Victoria, making him the most significant benefactor in their Decorative Arts collection.

Robert's passion for the arts led him to numerous and wide-ranging appointments such as Honorary Valuer and President of the Ceramics & Glass Circle of Australia and Vice-Chairman of the Decorative & Fine Arts Society of Australia. Later, he became Private Secretary and Advisor to the Victorian Minister for the Arts (1985-6), General Manager of 3MBS-FM (1991-1995) and for many years, the Manager for Public Access at the National Gallery of Victoria (1995-2011).

On a personal level, Robert will be missed by his many friends in the museum world for his kindness, his gentle nature and often impish humour.

above, left-right | Dr Robert Wilson

Worcester Royal Porcelain Co., (manufacturer), Worcester, *Aesthetic teapot*, England, 1882, porcelain, National Gallery of Victoria, Melbourne, The Dr Robert Wilson Collection, presented through the NGV Foundation by Dr Robert Wilson, Honorary Life Benefactor, 2002.397.a-b

THE CUP THAT STARTED A COLLECTION



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

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

REFERENCES

P 16 | FOCUS ON POTTERIES: DAVENPORT & CO

EDITORS NOTE | Davenport was one of the big four English ceramic firms during the early-mid 19th century, alongside Minton, Spode and Wedgwood, and was generally at the cutting edge of design, but not always innovative in terms of materials and techniques. However, the firm left no archive, in part because it did not pioneer a new ceramic material with which the factory's name became synonymous (as with Wedgwood with Jasper and Minton with Majolica), and because it left no archive, its importance was largely forgotten until the 1970s.

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

THE WR JOHNSTON TRUST TRUSTEES

Mr Peter Watts AM (Chair)
Inaugural Director, Historic Houses Trust of NSW 1981-2008

Mr Tom Hazell AO (Deputy Chair)
(until September 2017)
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Head of Foundation and Fundraising
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Ms Jane Scott (from August 2017)
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Former CEO of Craft 2013-2016

Mr Joe Groher (until May 2017)
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Mr Clive H (Roger) Brookes
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Lectures & Workshops
Shop | Reference Library
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Tony Preston (until August 2017)

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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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Fil Natarelli

Manager Marketing & Administration (0.6 FTE)

Felicity Cook

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CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002

(03) 9416 2515

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johnstoncollection.org

VOLUNTEERS

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

DONATIONS

The WR Johnston Trust is endorsed by the Commissioner of Taxation as a Deductible Gift Recipient organisation under Division 30 of the Income Tax Assessment Act 1997.

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

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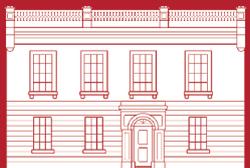
front cover | detail from The Bond Family, *Beading the treasures (William Johnston's portrait)*, 2013, beadwork, originally created for *TALES OF CHRISTMAS TREASURES* | C@TJC13|14 and exhibited as part of *FEAST: C@TJC17|18*

back cover | detail from The Embroiderers Guild, Victoria (Mornington Peninsula branch), *cup cushions*, originally created for *TALES OF CHRISTMAS TREASURES* | C@TJC13|14 and exhibited as part of *FEAST: C@TJC17|18*

FAIRHALL COPY EDITORS
Wendy Babiakakis
Sue Chapman
Dorothy Morgan

DESIGN
The Letter Q | theletterq.co.nz





THE JOHNSTON
COLLECTION