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CELEBRATE



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COLLECTION

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NEWSLETTER OF THE FRIENDS,
VOLUNTEERS OF THE JOHNSTON
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Thanks

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

Welcome to summer and a myriad of exciting events at The Johnston Collection.

Our new exhibition-house tour *RETURN TO THE CITY* features the work of Melbourne-based makers for the first time in over a decade.

RETURN TO THE CITY introduces a new generation of makers to challenge traditional practices while exploring new contemporary practices and challenging ideas and responses to the Collection.

We hope that this exhibition offers an 'inspired' interpretation of the Collection bringing recognition and appreciation of the extraordinary creative works to our state-wide audiences.

The Friends have been extremely busy planning very special events. We continue with the 'First Friday Book Club' and an 'Exclusive Preview for Friends', and the ever popular and much awaited *Annual Christmas Party* will be held in December.

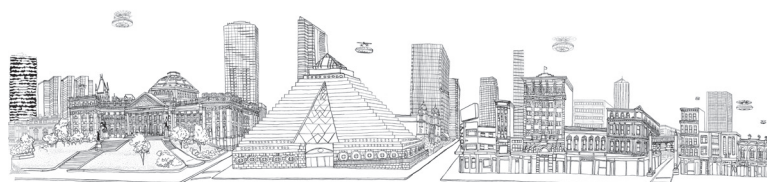
We were overwhelmed by the support and generosity shown by the wider community for our inaugural Gala Dinner held in Toorak in July. So very many individuals and organisations pledged their support for us and what we do. Remember please, to actively support those individuals and organisations who support us.

We say thank you to The Silver Society (Melbourne Chapter) which held their last meeting at the Collection in October. Their numbers have now outgrown The Johnston Collection which is very encouraging considering the immense dedication they have made to initiate, promote and make the Melbourne Branch such a success. We pass on our thanks and appreciation to all at the Society, both here and in Sydney, for being part of what we do.

Thanks for all your great work and tremendous contributions made to *fairhall 18*. I hope you enjoyed the improved format – which hopefully will make it easier for us in terms of producing and distributing in a more timely manner. Thanks to our members, subscribers and all our readers for your patience while we produced *fairhall 18*.

fairhall remains an exceptional magazine produced by volunteers for volunteers. Thank you to all those who dream up the topics and the contributors who pitch in with the production of the newsletter. Without all of you we wouldn't have such a wonderful and informative magazine.

LOUIS LE VAILLANT
DIRECTOR | CURATOR THE JOHNSTON COLLECTION



LEWIS BROWNLIE: DRAWING IN WIRE

Lewis Brownlie is an observer. Whether he is perched on a milk crate on a Melbourne street corner or camping in a remote area of Tasmania, a pen and paper are rarely out of his hand. The world fascinates Brownlie and he uses drawing to observe, understand and record the environments that surround him.



Brownlie is originally from Rochdale, an historic market town near Manchester in the north of England. He studied Fine Art at Liverpool John Moores University, where he honed his skills in objective drawing, focusing in particular on the lines, shapes and spaces created within architecture. In 2013 he embarked on a trip through Asia and then on to Australia, recording buildings, views and wildlife as he went. When he arrived in Melbourne he stopped. Struck by the richness of Melbourne's architectural heritage, Brownlie set about drawing the city one building at a time.

Now based in Geelong, Brownlie continues to visit and draw Melbourne on a weekly basis. His work has captured the attention of a number of curators and institutions, including The Johnston Collection who commissioned Brownlie to draw Fairhall as well as William Johnston's beloved 1811 Minton cup. In 2015, Melbourne Library Service invited Brownlie to create a series of illustrations of their six library buildings for a family day colouring-in event. This inspired Brownlie's *Buildings of Melbourne Colouring Book*, which presents 21 of the city's most loved historic buildings.

In May 2016, Brownlie's usually small and intimate drawings took on a new scale. Commissioned by the City of Melbourne as part of the exhibition *A History of the Future: Imagining Melbourne*, Brownlie created a 14-metre-long site-specific wall drawing that wrapped around two walls of the City Gallery. The drawing presented every building along the eastern side of Swanston Street, from RMIT down to Federation Square, across the Yarra to the Arts Centre and Southbank and then back to Flinders Street Station. Interspersed throughout the familiar cityscape were imagined or 'unbuilt' buildings based on plans for Melbourne that never eventuated, creating a 'Melbourne that might have been'.

Brownlie welcomes such opportunities to expand his practice into new directions. Projects for 2017 include the creation of a highly detailed large-scale illustrated map of contemporary Melbourne, as well as a residency with the City of Melbourne Art and Heritage Collection. As part of this residency Brownlie will create an interactive 3D digital artwork that traces the evolution of the city block bounded by Collins, Flinders, Swanston and Elizabeth streets over a period of 180 years.

And Brownlie's project for The Johnston Collection's *Return to the City* exhibition has also seen him move into new territory, that of drawing with wire. Brownlie's wire studies are reminiscent of Paul Klee's statement that 'Drawing is taking a line for a walk'. Using fine strands of wire, Brownlie has 'drawn' images sourced from a range of works in The Johnston Collection, from stuffed birds and ceramic cows through to a photograph of William Johnston himself. He began his process by making ballpoint-pen drawings, each image created from a single line that subsequently became the template for the wire work. The experience of these wire pieces as drawings is accentuated through their display on sheets of framed glass elevated above a tabletop covered in white paper. The shadows created on the paper mimic the fluidity and spontaneity of line in Brownlie's original studies while the 'metal scribbles' themselves dance in the light above.

CLARE WILLIAMSON

Clare Williamson is an independent curator based in Melbourne.



RETURN TO THE CITY: CRAFTING CHRISTMAS

Christmas exhibitions at The Johnston Collection have seen communities of crafters from all over Victoria collaborating to celebrate Christmas for the past fifteen or so years. In 2016 a selection of contemporary artists have combined to stage *Return To The City*. Among these contributors is the art collective the Hotham Street Ladies (HSL), who have transformed the Green Drawing Room into a sugar confectioned bacchanalian Christmas celebration at the museum's residence.

HSL is a group of five women whose body of work revisits their experiences of share housing in Hotham Street, Collingwood, Victoria. The collective's members are landscape architect Cassandra Chilton, social policy worker Molly O'Shaughnessey, product designer Sarah Parkes, jeweller Caroline Price and photographer Lyndal Walker. Food and the domestic loom large in their installations, made principally from buttercream icing, royal icing, food colouring and gum paste. Previous work has included a series of entries from 2009-2012 to the Royal Melbourne Show Cake Decorating competition including *Miss Havisham Cake* (2010). Inspired by Charles Dickens' tragic figure of Miss Havisham in *Great Expectations* (1946 film), the work consisted of a decayed three-tiered wedding cake complete with mice who have gnawed and excreted on the cake. The cake was disqualified for being "in bad taste." HSL have exhibited in regional galleries including Mornington Peninsula Regional Art Gallery (*Storm in a Tea Cup*, 2015) and Shepparton Art Gallery (*Corucopia*, 2016). Their ambitious installation, *At Home with the Hotham Street Ladies* (2013), installed two kitsch domestic living spaces, complete with an icing recreation of the NGV's *Weeping Woman* (1937) by Pablo Picasso, in the foyer of the Ian Potter Centre: NGV Australia.

In the Green Drawing Room of TJC the HSL have created the aftermath of an elaborate Christmas party hosted by museum-founder and antique dealer William Johnston following his return from swinging London. HSL prepared a seventies party food extravaganza featuring caviar, lobster, salmon mousse and Beef Wellington; an army of empty wine bottles; a vinyl turntable with records by artists including Liberace; and clothing provocatively strewn such as a stocking hanging over the chandelier and pink feathered high heels whose size could accommodate a mans' foot. A Christmas tree and several chairs have been knocked over and broken crockery embellishes the scene. The collection's glassware, crockery and silverware lift the tone of this picture of indulgence. On close examination, the torso and legs of a suited man spills out from under the window curtain. More subversively is the appearance of icing sugar rendered lines of cocaine and vomit. What a night!

The use of craft in contemporary art is ascribed to Third-Wave feminism. Third-Wave feminism reclaims domestic arts that were historically devalued in the art market and even by many Second-Wave feminists due to its oppressive associations. HSL's sugar renderings skillfully critique the excess of the





consumables in TJC's collection, yet also infuses the arrangement with humour and even pathos. The crumpled male jacket and abandoned ties show the aftermath of a hedonistic celebration, but the blinds are sealed shut, an acknowledgment of a lifestyle that was frowned upon at that time. Challenging content in Third-Wave feminist hands has the benefit of engaging visitors with materials that have familiar and reassuring connections to the home as well as associations with older, nurturing generations of female relatives. It is a cohabitation of comfort and discomfort, nostalgia and a critique of hearth and home.

The density and richness of the installation call to mind numerous associations. The ideals of the Third-Wave echo the International Arts and Crafts rebellion against the mass-production of goods – a fitting association given the presence of arts and crafts objects in TJC's collection. A strong evocation by the arrangement is children's stories which similarly intermingle architecture and gastronomy such as *Hansel and Gretel*, the *Nutcracker* and *Charlie and the Chocolate Factory*. These stories warn of the veneer of sweetness that masks a sinister or ephemeral reality. The protagonists hunger for acceptance, and food provides a surrogate for unmet needs. HSL and *Charlie and the Chocolate Factory* perhaps share the closest similarity, told in the comfort of a heady mix of nonsense, fun and imagination.

The HSL's constant refrain of the share house in their work provides a fresh approach to exploring TJC. During Johnston's lifetime, he shared the house with friends and associates. The association of 'Hotham Street' is serendipitous. HSL member Lyndal Walker wrote that

the ethos of share households is a sense of community, experimentation and fun that is valued above longevity. Good taste and clean surfaces are expendable. In particular, the share house is where many learned how to cook and discovered that, although having observed its drudgery for their mothers, it could be a source of enormous enjoyment, as evident in the joyful and chaotic aftermath at TJC. With potent resonance to a house-museum, Walker describes the share home as narrowing the divide between the public and the private, this intimacy provocatively examined by this arrangement.

The arrangement connects and resonates with other arrangements throughout the exhibition. It's fun and excess is batted back by the GLAD Rappers who comprehensively yarn bombed the Yellow Room. Their vibrant palette even commandeered the posters of a four-poster bed. HSL's affection for play and the absurd chimes with Phil Ferguson of Chili Philly's crocheted headwear that is modeled by the collection's marble busts in the Blue Room. HSL's meticulous and technical skills are echoed in the exquisite paper sculptural works by Sai-Wai Foo, and again by the delicate wire shadow sculptures made by Lewis Brownlie. The craft in the exhibition sincerely salutes the skills of the makers that came before them, while engaging in the lived experiences and the latest in contemporary art practice. The dichotomy reaches beyond the art establishment and speaks to the public at large. Importantly, it keeps visitors interested and the museum evolving.

HOLLY BARBARO
COLLECTION AND CURATORIAL

left | detail from THE YELLOW ROOM | The GLAD Rappers

above and far left | detail from THE GREEN DRAWING ROOM | Hotham Street Ladies 'The morning after the night before'

The Johnston Collection welcomed guests to the opening of the HOUSE OF DREAMS exhibition-house tour curated by Barking Spider Visual Theatre on Tuesday 12 March 2016.

The annual 'house of ideas' series exhibition was opened by John Paul Fischbach CEO & Chief Alchemist, Auspicious Arts Incubator.

The tour was very generously supported by The Friends of The Johnston Collection and Irwin & McLaren Bookbinders.



Penelope Bartlau, Sue Westwood



Deborah Stahle



Chris Buzzard, Leah Scholes



Leah Scholes, Darius Kedros, Kaira Hachea



Jess Chiopo-Reidy, Luc Favre



John Paul Fischbach



Klari Agar, Mad Shutz-Beaton, Ashwyn Artboy



Salvador Kedros



Yvonne Virsik, Amber Bock



Jason Lehane, Jodie McGair

Yvonne Virsik and friend

Kevin



Padmini Sebastian, Louis Le Vaillant, Rose Hiscock



Lisa Dethridge, Michael Brindley, Karen Altmann



Ian Pidd, Penelope Bartlau



A supporter and Liz Hamilton



Chloe, Boris, Kaira Hachea



Justine Warner, Beth Twentyman



Zeph Kedros, a friend and Ashley Dyer



Two guests, Miles Openshaw and Donna Brearley



PINEAPPLE STAND

This stylish porcelain pineapple composite / stand (A1343-2014) was created by the skilled employees of the Derby porcelain factory, between 1797-1800.

A relatively new acquisition, you may have glimpsed it displaying a delightful 'yarn-bombed' knitted pineapple by West Gippsland artist Wendy Hitchins, in our *Joyful & Triumphant* Christmas rearrangement of *Fairhall*.

The top of the stand is boat-shaped in composition incorporating a raised concentric circular section meant to hold this most uniquely shaped fruit firmly into place. Note the elaborate gilding on the sides and pedestal base, while the focal point is the two charmingly rendered oval painted landscapes framed by a neo-classical pearl studded board. The distinct Derby factory blue cross swords puce mark and pattern number 345 are emblazoned on the stand's base.

George Robertson (Scottish, 1724-1788), a well-respected landscape painter at the Derby factory during this period, is likely to have painted these scenes, which are conveniently named as *Loch Lomond*, Scotland and *Civita Castellano*, Italy. Both views are perfectly still and designed for contemplation of the 'perfect order' which Robertson's 18th century contemporaries believed underlay the whole of nature.

Derby factory artists were heavily influenced by the finest landscape painters of the day, including Paul Sandby RA (Nottingham, 1731-1809), Joseph Wright of Derby (Irongate, Derby 1734-1797), and William Duesbury (Cannock, Staffordshire (1725-1786). Derby's chief artists were also known to have completed *en plein air* sketches, so these may possibly have been painted at the actual sites. The compartments illustrate the topographical and picturesque style of landscape painting in reserves that Derby was first to incorporate onto English porcelain.

By the mid-18th century a number of British landscape artists felt the fashion for Italian views (*vedute*) and continental artists (Canaletto, Vernet, Bellotto, and Guardi) were working to their detriment. So they felt compelled to re-paint Italian views from sketches or to interpret the Welsh or Scottish countryside such as Loch Lomond in terms of the Roman *campagna*. It is likely such pieces of decorative porcelain were also marketed to Englishmen who had travelled to places like Civita Castellano, in Italy, reminding them of places they had visited on their Grand Tours during their youth.

Exploration of the globe and colonisation brought new foods, including pineapples, from the British West Indies to the tables of England requiring new equipment to facilitate their consumption as well as their presentation. By the 18th century, pineapples became a symbol of hospitality and friendship, and were often found gracing dinner tables in honour of special visitors or guests, or in decorative motifs on clocks, wooden bed testers or even on cast iron gates, like the one outside *Fairhall*.

One can imagine this choice piece of porcelain taking centre stage in an elegant Georgian dining room during a late 18th or early 19th century candlelit supper or sumptuous banquet, perhaps in a stylish London townhouse in upmarket Mayfair or Belgravia. As stated, this wonderful albeit rare and unusual specialised centrepiece is a recent addition to The Johnston Collection, made possible through the generous bequest of former Director, the late Nina Stanton.

CHARLES FRENCH



Derby porcelain factory (est. circa 1748-1848)
 painted by George Robertson, arrived Derby, circa 1797
Pineapple stand, circa 1797-1800
 porcelain, polychrome enamel decoration | length 375 mm
 The Johnston Collection (A1343-2014), purchased with funds
 provided by the Nina Stanton 18th century porcelain bequest

SWANSEA AND NANTGARW

PARTNERS IN PORCELAIN

It is generally accepted that the late 18th and early 19th century was a defining period in the rich history of experimentation, innovation and artistry in the production of fine china and porcelain in the British Isles.

Although they came to prominence a little later than their competitors in England, we sometimes forget the important Welsh potteries, notably those at Swansea and Nantgarw. The stories of both potteries are replete with colourful characters and also carry their fair share of mystery and intrigue, not helped by a degree of contradiction in the literature.

The Nantgarw Pottery was established by the very talented William Billingsley (1758-1828) and his son-in-law Samuel Walker (fl. 1813-35) in 1813. From its inception it enjoyed the advantage of being located on the bank of the Glamorgan canal which facilitated the shipment of china clay and other materials and provided easy access to markets in Cardiff and beyond. Even more advantageous was the knowledge acquired by Billingsley while he was employed at the famous Worcester factory, during Worcester's Flight and Barr period, (circa 1797-1804). Billingsley had left the firm in secret, allegedly taking with him the techniques and recipes required to produce fine quality, translucent porcelain. He was later sued for breach of contract but the case could not be proven. Little wonder that setting up in Nantgarw he often used an alias in his dealings.

However in their attempts to develop fine porcelain, the Nantgarw potters experienced considerable difficulty. The soft-paste recipes they used required extreme care in the preparation and mixing of ingredients and were very difficult to fire with precision, so many pieces had to be discarded. When the firm ran out of funds and unsuccessfully asked for help from the British Board of Trade, all seemed lost.

Life was a little easier for the Cambrian Pottery at Swansea which was established in 1764 and had enjoyed moderate success under the ownership of William Coles (died 1778) and later George Haynes (fl. 1787-1810) who had been influenced by Josiah Wedgwood. However it was not until Lewis Weston Dillwyn, FRS (1778-1855) became a partner in 1802, and subsequently the sole owner, that the firm took a new direction. It was Dillwyn who, no doubt hearing of their difficulties at Nantgarw, invited Billingsley and Walker to join him at Swansea; in effect to combine their efforts in developing more attractive, and more profitable products.

The result was that many superb examples of teaware, dinnerware and decorative items were produced from 1814 to 1817. Geoffrey Godden describes the Welsh porcelains as having a "highly translucent body with a soft and friendly

glaze". William Billingsley was himself a talented decorator but many undecorated items were shipped to London where they were purchased by specialists in floral decoration using enamels.

Billingsley and Walker returned to Nantgarw to reopen their business in 1816 after gaining financial backing from entrepreneur William Young but again their efforts met with little success and in 1820 – while Young was absent – they absconded to Coalport, Billingsley again operating under an alias. After the departure of Billingsley both the Nantgarw and Swansea potteries continued to market porcelain items using local decorators including the renowned Thomas Pardoe (1770-1823). However when fine porcelain could no longer be produced, Nantgarw switched to stoneware and clay pipes until it finally closed in 1833.

Meanwhile the Swansea works continued in operation. The Dillwyn family had earlier formed a partnership with Timothy and his son John Bevington, who subsequently became the sole owners trading as T&J Bevington & Co. After 1817 a large range of somewhat less delicate items were produced, including transfer ware in blue, black and other colours featuring country scenes, villas, shell designs and the ubiquitous willow pattern. The company absorbed the small Glamorgan Pottery in 1838, causing many workers to be made redundant however some found work at yet another Welsh pottery which operated at Llanelli. The Cambrian Pottery at Swansea was finally closed in 1870.

Collectors need to be careful in assessing the date and importance of Welsh porcelain and should be guided by reference works such as Geoffrey Godden's *Encyclopaedia of British Pottery and Porcelain Marks and Welsh Pottery* by Lynne Bebb (Shire Publications, 1997).

Many items marked SWANSEA were manufactured by other potters, even in recent times. But none come close to the combination of translucence, superb glaze and exquisite taste displayed during the second decade of the 19th century when Swansea (with a vital contribution from Nantgarw) employed what Godden himself describes as "perhaps the finest team of flower-painters ever to work together at any one porcelain factory."

KEN BARNES



Swansea potteries, vase, Wales, circa 1815-1820
porcelain, polychrome enamel decoration | 335 x 145 x 90 mm
The Johnston Collection (Foundation Collection, A0643-1989)



SAMUEL TOWNSON LONGCASE CLOCK

When preparing for the *William Johnston's Emporium* tour arranged by Hecker Guthrie, I came across some confusing information in the Catalogue entry for the Mahogany *longcase clock* attributed to Samuel Townson in 1790.

The extract from The Johnston Collection catalogue reads:

Samuel Townson, London (fl. 1760-1805)
clock, longcase, England, circa 1790-1800
Mahogany, brass, glass | 2050 x 490 x 240 mm
The Johnston Collection (Foundation Collection, A0124-1989)

Samuel Townson is recorded in Brian Loomes' *Watchmakers and Clockmakers of the World: 21st Century Edition* pg 778.

Townson was apprenticed in 1695 and became free of the Clockmakers Company in 1702.

According to this extract, if Samuel Townson had been apprenticed in his teens, he would have been over 100 years old when the clock was made.

Having noticed this contradiction I began to search for more information. I was able to confirm that Samuel Townson was born the son of Robert Townson on 29 March 1672 and started his apprenticeship on 1 May 1695. He was "freed" on 5 May 1702 and his active years "fl" were 1702 until 1738. I was not able to determine his date of death at this stage.

I contacted Brian Loomes, who is mentioned in the extract, for further information as he is a professional specialist dealer in British antique clocks. Imagine my delight when I received an immediate response. Loomes asked for more photographs to help him identify the clock. We obliged and sent extra photographs, particularly of the dial. He was then able to give me quite a lot of information about Samuel Townson and, together with information from the references below, I was able to piece together Townson's genealogy.

Samuel Townson would have been 23 years old when he was apprenticed to Thomas Wheeler on 1 May 1695. This was unusual as at that time the normal commencement age for apprentices was 14. Townson was married to Sarah Wheeler, daughter of his Master, Thomas Wheeler, on 14 May 1695 at St James Duke's Place, London. Wheeler had taken on Samuel as his third apprentice less than a fortnight before his marriage. Loomes suggests "Sarah was pregnant and her father took Townson on as apprentice to give the couple and forthcoming baby a roof over their heads." There does not seem to be any evidence of the baptism of a child of Samuel and Sarah. The Clockmakers' Company would only allow a clockmaker to

engage two apprentices at any one time. Wheeler had been Master of the Clockmakers' Company in 1684 and may have been able to overlook taking on an extra apprentice.

When his seven-year term of apprenticeship was over, Townson gained his Freedom of the Clockmakers' Company by redemption in 1702. Usually apprentices were automatically entitled to freedom with a token payment. However, he was probably made to buy his freedom because he married during his apprenticeship. Townson took on three apprentices himself: Daniel Wood in 1707, Benjamin Rider in 1731 and Edmund Pottery in 1738. Apparently he was married a second time to Martha Fellowes in 1706. There is also a record of a Samuel Townson being interred in a non-conformist burial ground on 8 October 1758. A "non-conformist" belonged to a religion that did not conform to the Church of England, the state religion.

With regard to the longcase clock in The Johnston Collection attributed to Samuel Townson, Loomes notes that "the mahogany case with Sheraton style inlays is provincial, not London made" maybe dating from 1790 to 1800 and not connected to Samuel Townson. The case "lacks its upper cresting which would have been in the form of shaped or fretted pieces fitting between the upright wooden blocks that carry the finials. The woodwork was stained to match the seat-board colour to that of the case interior."

The dial is thought to be by Townson and possibly dates from 1730 as may the three-train movement, which could be original. Loomes suggests the movement may not be original to the dial. It looks like the dial feet could have been removed to fit the movement as evidenced by the empty holes at the back of the dial. A clockmaker would need to examine the movement closely to confirm this. Loomes thinks the hour hand and possibly the minute hand are over-length and of a later date. He suggests a clockmaker also examine the back of the movement to confirm whether the hour strike on a gong is a later alteration from striking on a bell.

In conclusion, whilst the dial is attributed to Samuel Townson, the clock has been cobbled together and placed in a case of a later date, which often happened with the making of longcase clocks in the 18th century.

SUSAN WILLIAMS



MINTON 'SEAWEEED' PATTERN

At The Johnston Collection we are all familiar with the catch phrase, “the cup that started a collection”, and indeed every collection has a starting point.

While searching the Camberwell Sunday Market about five years ago, my eye was drawn to a stall with a large cup in a pattern I did not recognise. Upon enquiring the name of this piece I was informed it was Minton 'seaweed' pattern. I was immediately taken with the design that resembled stylised seaweed or fan coral. I purchased the piece and, via internet selling sites, I started to build a collection.

In my collection of Minton seaweed pattern there are a variety of backstamps, (globe, crown, England, Made in England), showing a long period of production of this transferware pattern. 'Transferware' is the name given to the process developed in England in the mid-18th century and perfected in the 19th century, where images were engraved onto a copper plate that was inked in a choice of colours, and transferred onto tissue paper, which in turn was applied to unglazed ceramic bodies. Underprinting, as it was known, allowed for durable and lasting decorative items to be mass produced, quickly and cheaply. Previously, handpainted items, particularly full tea and dinner services, were beyond the reach of the growing middle classes in England and abroad.

The Staffordshire potteries all grew on the back of the mainstay tableware industry. All manner of shapes were designed for various purposes; covered vegetable tureens, platters of ascending diameters, and specialty dessert, tea and breakfast pieces, such as egg cups and cruet sets. The 1884 *Mintons Illustrated Catalogue of Shapes* has many

easily recognised, as well as rarer shapes shown. There were hundreds of shapes, and thousands of patterns but I was unable to find a pattern called “seaweed”.

In the case of the Minton seaweed pattern plates, the design features both a central medallion and a border of seaweed with a fine gold rim. Other pieces, such as cups, use a wider border design with a cross-hatch trim detail and gold trim. As the process of transferware was developed, more colours, in addition to the original cobalt blue were produced. Most pieces available in this pattern are cobalt blue, or a coral red, that some collectors refer to as 'English pink'. There are examples of emerald green and a later 1950's production in turquoise and gold seaweed.

A business practice of some overseas potteries was to have china and glass speciality retailers offer their designs as local exclusive agents – as was the case for Minton. In Melbourne, Thomas Webb & Sons operated as an independent retailer on Collins Street for 50 years, and as a specialty salon in Myer Emporium before being bought out by Myer in 1930. There are even Minton examples from Gilman Collamore who retailed at 5th Ave & 30th St, New York.

I enjoy using some pieces on special occasions – Prawn cocktail or oysters never taste so good as when they are served on pieces of red Minton on Cup Day!

MICHAEL BARRETT



SANTONS: THE LITTLE SAINTS

Every year on the 4 December, all across southern France, thousands of *Santons* will be taken from storage and arranged for the festive season. These delightful small, brightly painted, terracotta Provençal crèche figures including the holy family, attendants, people-folk and animals recreate a traditional Nativity.

The first Christmas crèche is attributed to Saint Francis of Assisi (circa 1182 – 1226) who sought to emphasise the reality of the humble birth by preaching beside the living scene of an ox, donkey and straw-filled manger. This idea of an emotionally engaging and earthly manifestation of the Nativity quickly spread through Italy and then into France taking different forms as it travelled: people, statues, even puppets could all be part of the visual display.

However, the intentions of Francis were soon thwarted. As patrons were usually churches or wealthy families, they often commissioned artists and skilled craftsmen to work with expensive materials such as Venetian glass, porcelain, silks, embroideries, gilded wood and silver filigree. Perhaps the most famous examples of this ostentatious display and competitive zeal are the baroque, Neapolitan crèches or *presepio* created by the leading families of Naples who even hired stage managers to oversee their lavish affairs.

The dramatic possibilities of increasing the crowd led to the inclusion of hosts of angels, long Magi caravans and waxwork likenesses of wealthy sponsors, along with their courts and even their villages. A further departure from devotion was the mechanised crèche which was usually displayed in a small theatre; a donkey twitching his tail and baby Jesus kicking his legs, delighted a paying crowd.

But, in France, this all ended abruptly with the Revolution. As extremist forces within the Revolutionary Government gained power, churches and their properties were confiscated, non-compliant clergy executed and the practice of Catholicism banned. Of course, as part of this upheaval, the large nativity scenes were banned.

Even though it was geographically and culturally quite distinct, Provence, in the south eastern corner of France, experienced the same bloody madness as other regions. While the main cities, Marseille, Aix and Avignon, were loyal to the Revolution, the large rural peasantry stayed strongly attached to the Crown and Church.

Robespierre's new 'Deity of Reason' in Paris was no compensation for the loss of rituals and traditions, in particular, nativity displays were strongly missed. Into this gap stepped enterprising, former crèche makers. Building on the pottery industry that had existed in the area since Roman occupation, they began to produce a very different product for a very different client: small, extremely cheap, painted terracotta figurines for private display in private homes.

As the biblical figures entered the domestic sphere, an interesting local tradition emerged. The visiting shepherds and angels were joined by Provençal occupations bringing gifts related to their lives. Millers brought flour, bakers arrived with bread and peasant women carried fish, rabbits and chickens. Hawkers of regional products like soap, lavender and olives descended on the Holy Family as well as itinerant tradespeople to sharpen their knives, re-tin their copper pots and to sweep the chimney. These secular figures, were immediately so popular that three early makers, **Santonniers**, were able to organise the first **Santon** fair in Marseille in 1803 and these are still held throughout Provence each year in December.

With time, the extra figures became standardised and the cast was further expanded to include the characters from a very popular and distinctly **Provençal**, bawdy nativity play, the **Pastorale**. A local audience would immediately have recognised the brigand, the gossip, the blind man with his son and the village simpleton. In addition, marginal dwellers of Provence, gypsies, tramps, even highwaymen, were also included on the outskirts of a scene to suggest the inclusiveness of the Christmas message.

Throughout the nineteenth century, **Santon** popularity continued to grow. They are still produced in the traditional way by pressing clay between the two halves of plaster moulds. Originally, they were simply left to dry but now they are kiln-fired as well before the hand-painting. Production is still in small workshops usually involving several family members.

This original group of figures was a gift from an elderly French neighbour who did not wish to keep Christmas after his wife died. A true Provincial crèche would traditionally include shops, homes, mills and windmills with twigs and herbs fashioned into trees and bushes. And additional villagers would be purchased each year, as they are so hard to resist.

DONNA JONES







THE CHRISTMAS TREE.

A FESTIVE OBSESSION, OR COLLECTION?

Long before the advent of Christianity, plants and trees that remained green all year had a special meaning for people in the winter in the Northern Hemisphere. Just as people today decorate their homes during the festive season with pine, spruce, and fir trees, ancient peoples hung evergreen boughs over their doors and windows. Evergreen boughs reminded them of all the green plants that would grow again when the sun god was strong and summer would return.

Early Romans marked the solstice with a feast called the Saturnalia in honour of Saturn, the god of agriculture. The Romans knew that the solstice meant that soon farms and orchards would be green and fruitful. To mark the occasion, they decorated their homes and temples with evergreen boughs. Germany is credited with starting the Christmas tree tradition as we now know it in the 16th century when devout Christians brought decorated trees into their homes. It is a widely held belief that Martin Luther, the 16th century Protestant reformer, first added lighted candles to a tree. In 1846, the popular royals, Queen Victoria and her German Prince, Albert, were sketched in *The Illustrated London News* standing with their children around a Christmas tree. Unlike the previous royal family, Victoria was very popular with her subjects, and what was done at court immediately became fashionable—not only in Britain, but with the fashion-conscious East Coast American Society. The Christmas tree had arrived.

The birth of a precious daughter and a gift, a single crystal ornament, in a blue box tied with white ribbon and marked Tiffany launched a festive obsession, I mean collection, that continues today. In fact it has expanded to encompass the offspring of family and friends and what is now a cherished festive tradition, the gift of tree ornaments, an everlasting gift

long after the festive season is over and brought out each year to adorn their Christmas Trees. It also teaches the little ones to care for a special gift and they delight in unpacking them and decorating their trees.

Ornaments of various makers and mediums abound: white jasper designs on blue jasper discs by Wedgwood; Imari-style patterns on discs, tree, star and wreath shapes by Royal Crown Derby; porcelain ornaments of pears, bells and balls decorated with Tiffany and Co “Holidays” pattern; Baccarat “Noel” crystal ornaments. Myriad sterling silver and crystal ornaments including trees, hearts, snowflakes, balls, stars, Santa, snowmen, nutcrackers, candy canes and sleighs adorn our tree often in multiples, one for me and one for my daughter.

Taking three days to decorate and more to pack away Christmas comes early on the first of December, but all is packed away by Twelfth Night, the eve of the Epiphany, it being considered unlucky if ornaments remain after this, another festive tradition. When will it end you might ask and I’ve always thought when my daughter no longer believes in Santa Claus. Well that day hasn’t arrived - clever girl my daughter.

To you and yours all the joys of the Festive Season and good health and good fortune for the New Year.

LOUISE KINDER



BOOK REVIEWS

ROBERT KIME



This beautiful 'coffee table' book is not so much for reading as for absorbing the beauty of the photographs whilst admiring the work of Robert Kime, an interior decorator extraordinaire; a man who

combines antique dealing, textile collecting together with a passion for putting rooms together.

There is an introduction which contains a potted history of Kime's life and career and there are several parallels between his life and that of our William Johnston. Neither men were formally trained but established successful business through hard work, determination and having 'the eye' for that special piece; both men being antique dealers and collectors with a special love for eighteenth century furniture.

The book, through the photographs, takes us on a visual journey with Robert Kime and his wife Helen as they buy, restore and then furnish farmhouses in Ireland, France and England, where central to each of the properties is the concept of their home being 'safe' - all the properties being isolated. Kime has also brought his skills to properties owned by friends and to an elite list of clients including HRH Prince Charles for whom he redesigned twenty rooms at Clarence House.

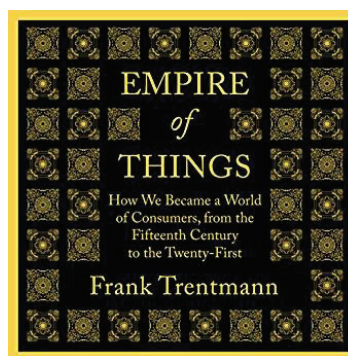
If there is a theme running through the photographs it is Kime's love of Turkish carpets and rugs which are more often than not the focal point of a room, with the décor inspired by the designs and colours in them. Furnishing fabrics are designed by Kime and made by his company, though the lampshades are often his own work - reminding one of William Johnston's Chinese lampshades. In almost every room TJC readers will notice a piece of furniture, clock, a picture or girandole which looks familiar and which by its placement enhances Kime's concepts of warmth and harmony.

This is a book that one could never tire of as each page is constantly revealing something new and yet strangely familiar.

DENISE FARMERY

LANGLANDS, Alastair, with photographs by Tessa Traeger, *Robert Kime*, Frances Lincoln Ltd, 2015

EMPIRE OF THINGS



Whilst many of us will think of rising consumerism as emanating from post World War Two, particularly in the United States of America, the late Ming dynasty China; and Renaissance period Italy had active consumer societies. Throughout history consumption, as a way of life and as an

ideal, has shown great adaptability reflecting local cultures, politics and economies as people desired more goods and better services, whether it be in eighteenth century France or twentieth century Africa and China.

It was in Britain and the Netherlands in the seventeenth and eighteenth centuries that a more active form of consumerism began largely as a result of increased trade. Consumerism was defended as a source of wealth with the importation of tea, tobacco, cotton and porcelain. This period also saw the rise of urban populations, higher wages and the rise of the middle class who wanted clocks, carpets and curtains for their new homes, transforming the domestic interior and everyday life. The culture of politeness also had an impact - consumption and the civil society advanced together as taste made consumption respectable, a view still held by many in today's society.

It is not only people that consume but cities, with their entire infrastructure of water, sewage, electricity and gas, services that developed from being the privilege of the few to essentials for the whole population. From there grew the desire for new bathrooms, kitchens and electrical goods so by the late twentieth century consumption was at an all time high in both material scale and global reach. Consumption had become central to economies, society, politics and public and private life.

Today's disposable lifestyle has seen the rise of plastic bottles and convenience meals, household items and cars replaced as soon as styles changed but there has also been a backlash in how we think about waste and its disposal through reuse and recycling, not only of rubbish but furniture and other household goods.

This thought provoking book challenges our endless pursuit of more with thorough research and story-telling, asking the question why do we buy more than we need.

DENISE FARMERY

TRENTMANN, Frank, *Empire of Things*, Allen Lane, 2016

CHRISTMAS MINCE PIES

Although spicy meat pies have been relished in England ever since the Crusaders brought spices back from the Middle East in the 12th century, they would be a considerable shock to our palates today.

The pies were eaten on Christmas day breaking the Nativity fast, and included finely chopped meat as well as dried fruits and spices. The mince pie began to get sweeter in the 18th century when cheap sugar arrived from slave plantations in the West Indies.

By the late Victorian period meat was seldom an inclusion although beef suet still remains an option, with many cooks preferring the depth of flavour its inclusion brings.



FRUIT MINCE

375g raisins roughly chopped	¼ tsp nutmeg
250g sultanas	¼ tsp allspice
2 green apples grated	¼ tsp cinnamon
375g currants	¼ tsp ground coriander
250g mixed peel	¼ tsp ground ginger
2 teaspoons grated lemon rind	½ cup brandy
1 vanilla bean (or ½ tsp vanilla)	125g grated beef suet

Combine all ingredients, mix well. Place mixture in airtight container, seal, place in a cool dark place and leave for at least 2 weeks before using.

Makes 7 cups, enough for about 48 small pies.

PASTRY

1 cup plain flour	1½ tbsps water
½ cup self-raising flour	1 egg
90g butter	castor sugar
1 egg yolk	fruit mince
2 tsps lemon juice	

Sift flours in bowl, rub in butter until mixture resembles fine breadcrumbs, gradually mix in combined lightly beaten egg yolk, lemon juice and water, mix to a firm dough. Roll out pastry to 5mm thickness; cut out 6cm rounds with floured cutter. Fit rounds into lightly greased patty tins. Place about a teaspoonful of fruit mince in each pastry case. Brush pastry edges with lightly beaten egg, place second round of pastry on top; press edges together gently. Brush tops of pies with beaten egg, sprinkle with sugar. Cut two slits in the top of each pie to allow steam to escape. Bake in a moderate oven 25 to 30 minutes or until pies are golden brown.

Makes 12.

FRIENDS EVENTS

The Friends events have three aims: to develop a convivial social programme 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:**



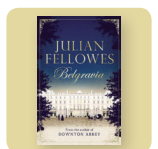
FRIENDS EXCLUSIVE FAIRHALL PREVIEW | RETURN TO THE CITY MONDAY 3 OCTOBER

Join us for an exclusive of *Return to the City*, our annual Christmas at The Johnston Collection tour, which will feature the work of Melbourne-based makers for the first time in over a decade.



A DAY IN THE COUNTRY | OCTOBER 2016

Enjoy an adventure to two significant gardens *Broughton Hall* and *Picardy* in the vicinity of Jindivik. This tour includes morning tea, a light lunch and a visit to the Jindivick Country Gardner Rare Plant Nursery.



FRIENDS FIRST FRIDAY BOOK CLUB | 4 NOVEMBER 2017

In *Belgravia* by Julian Fellowes and *Pride and Prejudice* by Jane Austen, two authors tackle a sensitive issue which takes place within Georgian society. Join Barbara Summerbell for another fascinating discussion on two intriguing books.



CHRISTMAS PARTY | DECEMBER 2016

The Friends Committee is, once again, delighted to be able to invite members to a beautiful Camberwell venue which providing a rare glimpse of life in gracious 19th century Melbourne.



FRIENDS EXCLUSIVE FAIRHALL PREVIEW / BEING MODERN | WILLIAM JOHNSTON: HIS RESIDENCE & COLLECTION 13 FEBRUARY 2017

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



ARCHITECTURAL TOUR & TALK | ST JAMES OLD CATHEDRAL | FEBRUARY 2017

Join us on our annual visit to an iconic Melbourne building. St James Old Cathedral is the oldest church in Melbourne and it is one of only three buildings in the central city which predate the Victorian gold rush of 1851.

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

What do we look for in a book club?

Perhaps the most important requirement is the opportunity to reveal our thoughts about a book and to learn what others may think. It gives us the opportunity to float ideas, discuss issues, unravel an author's perceptions of society and share with other book lovers.

The First Friday Book Club was conceived with the aim of examining books which, in one form or other, look at the fine and decorative arts, be it through non-fiction, biography or novel.

If you would like to join a friendly, enquiring group of people who love reading, 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

Mail: PO Box 79 | East Melbourne VIC 8002

Phone: (03) 9416 2515

Email: friends@johnstoncollection.org

Web: www.johnstoncollection.org

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

WELCOME TO THE FRIENDS NEW MEMBERS

Baden and Kathryn Mulcock Ewart
Miranda Matthews
Kay Rankin
Dominic and Marie Romeo
Patrick Watson

The Friends enjoyed a beautiful spring evening with friends in a very special Victorian house and garden, for a unique and exclusive visit on Wednesday 28 September 2016.



Helen Silvasich, Christina Neale



Julian Burnside QC, Barbara Summerbell



Garbrielle Eager, John Chambers, Richard Eager, Jennifer Shaw



James Baxter, Sally Cooper, Robbie Brooks, Heather Mallinson, Richard Knight, Elizabeth Douglas

The Friends held their 15th Annual General Meeting at The Johnston Collection on Wednesday 3 August 2016. At the conclusion of the meeting, Melbourne jewellery designer, Ina Barry, from Ina Barry Gold & Silver Smith, presented an informative lecture on her work and career.



Russell Oke, Roslyn Wells



Julie Nicholson



Maggie Cash, Ina Barry, Bernard Crosbie, Heather Mallinson



Maureen McKeon, Susan Barker, Peter McKeon



Cathy Trinca, Barbara Summerbell

OUR INAUGURAL FUNDRAISING GALA DINNER

Our inaugural fundraising Gala Dinner was held on Tuesday 19 July 2016 at one of Melbourne's most culturally significant and historical homes.

The funds realised through our inaugural fundraising *Gala Dinner* 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* and 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.



Karen Webster, Lottie Smith



Graham Blackman, Peter Welsh

THANK YOU TO OUR CHAMPIONS AND SUPPORTERS

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HOTELS AND RESORTS

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sutton
gallery

**SAINT
CRISPIN**

Please support the champions who support us.



Sally Cooper, Bernadette Dennis



Paul Sumner, Peter Watts



Christine Bell



Lisa Arrowsmith, Melissa Fletcher

Graham Hodges, Graeme Black



Louis Le Vaillant, Anna Paule, Anne Hodges



Miffy Sheedy, Maxine Glennan

Dorothy Edwards, Fay Stokes



Mary Bourne, Tony Preston



Suzanne Katz, Marguerite & Richard Bell



Eugenia Mitrakis



Anna Paule, Sue Logie-Smith



Meena Thuraisingham, Jo Watts



Tony Preston, Louis Le Vaillant, Stephen Shelmerdine



Ian Nichol, Bruce Trethowan, Yvonne Nichol



Graeme & Paulene Blackman, Cathy & Philip Trinca

OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

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

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

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

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

The Johnston Collection is OPENING DOORS to the future.



WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

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

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

THIS WORK WILL ENABLE US TO:

- revitalise and upgrade *Fairhall* exhibition-house and its under-utilised garden
- generate three themed tours for Fairhall so that we continue to present an innovative, educational and culturally rich and diverse programme
- 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 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

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

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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 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 25th Anniversary 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.

THANKS

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

Minton®

50000 +

The Marjorie M. Kingston
Charitable Trust +

Chelsea®

5000 +

Lisa & Neil Arrowsmith +
Maggie Cash +
Andrew Dixon +
Anne & Graham Hodges +
Sir Wilfred Brookes Charitable Trust +

Sheraton

1000 +

ADFAS Melbourne +
Sirius Foundation Ltd +
Holly & Joseph Barbaro +
Christine Bell +
Carol des Cognets +
Diana English +
Anne & Peter Glynn +
Stephen & Sandy Gumley +
Robyn & Bill Ives +
Karina & Sholto James +
Irene Kearsey +
Dorothy Morgan +
Robert Thomson & Hugh Ratten +
Cathy & Philip Trinca +
Peter Walsh +
Peter Watts AM +

Coalport®

500 +

anonymous (2)
Dani Balmford +
Louise Box +
Bronwen Cavallo +
Jennifer Carty +
John S Chambers +
Sally Cooper +
Bernadette Dennis +
Joe & Sharon Groher +
Jan & Walter Heale +
Irene Irvine +
Donna Jones +
Vivien Knowles +
Zara Kimpton OAM +
Sue Logie-Smith +
Heather Mallinson +
Patricia Nilsson +
Rosemary (Posey) O'Collins +
Rosemary Stipanov +

Other

anonymous (2)
Pamela Bailie Palmer +
James Baxter +
Barbara Beard +
Sheila Butler +
Adrian Dickens +
Diana Dolan +
Denise & John Farmery +
Keira Gee +
Pamela Hartman +
Allan Hamilton +
Darren Head +
Sally Holdsworth +
Helen Hunwick +
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Lynette McAllister +
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Leonie Moran +
John Nairn +
Sue O'Flynn +
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Susan Scollay +
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Richard Stuart-Smith +
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Jane Walters +
Judy Watts +
Susan E Williams +
Kerry Viksne +
Margaret Ygoa +

+ Foundation Donor 2015

Read more about our donor programs
and sponsorship opportunities at
www.johnstoncollection.org/donate

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correct as of 31 October 2016

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. The following have given over \$20:

GENERAL DONATIONS

Anonymous (13)	Greg & Leonie Moran ^
The Marjorie Kingston	Diana Morgan # + ~
Charitable Trust # ^	Jane Morris + ~
William and Teresa Allen ^ + ~	Julie Nicholson &
Elizabeth Anderson-Ovenden ^	Bernard Crosbie * # ^ + ~
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John & Loreen Chambers * ^	Merrill Shulkes + ~
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Margaret Joseph ^	Julie Walsh # ^ + ~
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Zara Kimpton OAM * # ^ + ~	Jane Walters # * ^ +
Richard Knight & James Baxter ^ ~	Bernice Weller +
Graham & Vivienne Knowles * # ^ ~	Michelle Williams ^ + ~
Mary & Doug Leggett +	Elizabeth Wright ~
Margaret Leonard ^	
Rosemary Lloyd ~	* made donation to the
Sue & Rob Logie-Smith # * ^	Collection in 2012-2013
Patricia McCallum ^	# made donation to the
James & Carole McCormick + ~	Collection in 2013-2014
Patricia McKenzie ^	^ made donations to the
Heather Mallinson ^	Collection in 2014-2015
Lyn Maloney ~	+ made donations to the
Rosemary Maxwell + ~	Collection in 2015-2016
John & Andrea Maynard ~	~ made donations to the
	Collection in 2016-2017

LIBRARY FUND DONATION

Roger Brookes

Christine Sweeney

CHANDELIER CONSERVATION PROJECT

Bill Anderson
Isobel Cassidy
Melissa Hebbard
Heather Mallinson
Maree Silver
Robert Thomson & Hugh Ratten

Robbie & Ron Brooks
Bernadette Dennis
Irene Kearsey
Sue O'Flynn
Christine Sweeney

OPENING DOORS CAMPAIGN

Bill Anderson
Julia Hare
Donna Hoyle & Martin Keay
Sue O'Flynn
Ann Sylvester
Margaret Toomey

Pamela Bailie Palmer
Irene Irvine
Heather Mallinson
Geoffrey Richards
Christine Sweeney
Bernice Weller

BEQUESTS

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

NINA STANTON
(to acquire 18th century porcelain)

ALWYNNE JONA OAM

MERELL BROWNE MDIA

These bequests will be 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.

SUPPORTERS & CHAMPIONS NIGHT

The *Volunteers Annual Night Out* was held on 24 November 2016

Certificates of appreciation went to:

VOLUNTEER GUIDES | 10 YEARS



Robyn Ives



Wendy Lee

VOLUNTEER | 5 YEARS



Jenny Hamilton



Faye Rance

VOLUNTEER | 10 YEARS



Barbara Summerbell

VOLUNTEER | 15 YEARS



Maggie Cash

Once again, this event has been made possible with the kind support of The Marjorie M Kingston Charitable Trust.



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)

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INSIGHT | PINEAPPLE STAND

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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)

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Chairman, Leading Age Services Australia

Mr Peter Walsh

Lawyer and Trustee of a number of Charitable Trusts and Foundations

Mr Joe Groher

Honorary Treasurer

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Mr John Brookes

Mr Clive H (Roger) Brookes

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Barbara Summerbell | Vice President

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Bernadette Dennis | Treasurer

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Tony Preston

CONTACT:

The Friends of The Johnston Collection
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E: friends@johnstoncollection.org

P: (03) 9416 2515

W: johnstoncollection.org

FUNDRAISING COMMITTEE

Lisa Arrowsmith (Chair)

Elizabeth Anderson

Holly Barbaro

Bernadette Dennis

Anne Hodges

Anna Paule

THE JOHNSTON COLLECTION STAFF

Louis Le Vaillant | Director|Curator

Fil Natarelli | Manager

Marketing & Administration (part-time)

Felicity Cook | Marketing and
Administration (part-time)

Sue Chapman | Visitor Services,
Retail (part-time)

Irene Villis | Visitor Services (part-time)

Leanne Willson | Visitor Services (part-time)

Luke Man | Accountant (part-time)

CONTACT US AT THE JOHNSTON COLLECTION

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Lisa Rosas	Teresa Savage
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Michael Barrett Library Assistant
Christine Bell Curatorial & Collection
Robbie Brooks Retail
Helga Butler Administration (until September 2016)
Maggie Cash Housekeeper
Diana English Administration
Sharon Groher Curatorial & Collection
Jenny Hamilton Administration & Retail
Dorothy Morgan Curatorial & Collection
Maggie Milsom Curatorial & Collection
Anne Neri Curatorial & Collection
Faye Rance Retail
Helen Sophos Administration
Barbara Summerbell Researcher & Retail
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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THE JOHNSTON COLLECTION

— INCORPORATING —

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

front and back cover |

detail from THE GREEN DRAWING ROOM |
Hotham Street Ladies 'The morning after the night before'
as part of RETURN TO THE CITY Christmas at
The Johnston Collection 2016-2017 held from
Tuesday 4 October 2016 to Tuesday 31 January 2017

FAIRHALL COPY EDITORS

Wendy Babiolakis
Holly Barbaro
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THE JOHNSTON
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