

# Fairball NEWSLETTER OF THE PRIENDS, VOLUNTEERS OF THE JOHNSTON COLLECTION AND IS PRODUCED BY VOLUNTEERS FOR OUR SUPPORTERS

NEWSLETTER OF THE FRIENDS,

#### March 2016 | Issue 17

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# Thanks

We gratefully acknowledge the support of The Friends of The Johnston Collection towards the production and distribution of Fairball.







Welcome to autumn and a season of exciting events at The Johnston Collection.

This month sees the opening of a new exhibition-house tour HECKER GUTHRIE REARRANGES WILLIAM JOHNSTON'S COLLECTION. This reimagining of Fairhall by Melbourne-based design studio Hecker Guthrie,

explores a fictional 'William Johnston's Emporium', an idea inspired by Johnston's professional life, beginning with his work as a window dresser at Buckley & Nunn and later as an antiques trader who loved to scour stores and markets around the world to find his next acquisition.

We also gear up for some cultural and colourful travels this season with a swag of exciting new lectures and Study Series including BY YON BONNIE BRAE exploring the themes of Scotland and Scottish identity.

We are delighted to be hosting an exclusive MASTERCLASS in May FROM OLD TO NEW LUXURY exploring the history of luxury presented by international speakers Giorgio Riello and Peter McNeil.

We continue our participation in the Virgin Australia Melbourne Fashion Festival Cultural Program Project Series 2016 and the Melbourne Food and Wine Festival 2016, with unique programmes curated especially for these events.

The Friends have been busy planning and will launch two new regular events this season - 'The Friends First Friday Book Club' and an 'Exclusive Tour Preview for Friends' of each new exhibition-house tour over the coming year.

We have started planning for a special Gala Dinner to be held at Cranlana, Toorak, in July. Special guest speaker Peter Maddison from Grand Designs Australia has confirmed he will attend and Karen Webster from Whitehouse Institute of Design has accepted an invitation as host. We have been overwhelmed by the support and generosity shown by the wider community for this event, with many individuals and organisations pledging their support already.

fairhall is an exceptional newsletter produced by volunteers for volunteers. We would especially like to thank Editor, Anne Glynn, whose job it has been to come up with the topics and themes, co-ordinate the contributors and oversee the production of the newsletter. It is with sadness that we received the resignation of Anne from this role (see page 9) but we are delighted that she will continue to be involved with The Johnston Collection through The Friends.

Louis Le Vaillant Director | Curator The Johnston Collection EDITOR'S REPORT | THE FRIENDS REPORT



Welcome to the March 2016 edition of *fairhall*.

Our newsletter coincides with the events and lectures occurring at The Johnston Collection. With the upcoming exhibition Hecker Guthrie rearranges The Johnston Collection by Melbourne interior designer studio Hecker Guthrie, I have concentrated on

Scottish aspects, especially as William Johnston's paternal ancestors who came from Scotland.

Holly Barbaro writes about the designers Paul Hecker and Hamish Guthrie and their thoughts about being involved with The Johnston Collection and how they have interpreted the rooms.

This issue also contains the Staffordshire Story which focuses on the Scottish poet, Robbie Burns and his great love, Highland Mary Campbell. The artist, David Octavius Hill, as well as being a friend of Robbie Burns, sketched Alexander Nasmyth and his family, who are associated with the painting of Alva House, Scotland which many of you will have seen in the collection.

The period style of decoration for this issue is the Glasgow style 1890-1910, with the most noted designer of the style, Charles Rennie Mackintosh. Have you ever wondered what a court cupboard is used for? This is the item from the Collection often seen in the kitchen. One of the volunteer guides gives us a background to its purpose and looks at the thistle decoration on the cupboard. We also have a member of the Johnston/e clan who tells us about the Johnston/es in Australia. The recipe featured in this issue is regarded as a national dish of Scotland - cock-a-leekie soup and with winter approaching you may like to warm up with this beautiful dish.

Of course *fairhall* has lots more to offer with our continuing educational series about glass, porcelain factories and artificial lighting, what's on where, book recommendations and reviews.

I was very pleased to receive a letter from one of our readers who has another opinion about a previous letter in *fairhall* 15, dealing with what a servant is serving alongside the hot chocolate. Was it champagne, water or ale?

This is my last edition of editing *fairhall*. After being involved with The Johnston Collection for 16 years, firstly as a volunteer guide and then editing the newsletter / magazine for 10 years, it is time to pursue other interests. Thank you for your support.

Anne Glynn | fairhall editor volunteers@johnstoncollection.org

The 2016 programme of The Friends of The Johnston Collection started well with a most interesting and extremely educational visit to The East Melbourne Synagogue on Albert Street on Thursday, 25 February.

This beautiful old building certainly held a lot of surprises.

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Nearly 50 Friends and guests gathered and the tour started by viewing the exterior of the building. The curator, or "general dogsbody", as she called herself, is Ruth Leonards and she provided us with a lot of history about the building, which was opened, and consecrated, in September 1877. The building was designed by noted Melbourne architects, Crouch and Wilson, and it is architecturally significant due to the importance of these architects at that time. They were responsible for many notable buildings, including the Prahran Town Hall, The Victorian School for the Deaf and several Wesleyan Churches.

The interior of the building is organised by a gallery on three sides, with seating for men on the lower floor and for the women on the mezzanine, in perhaps more comfortable chairs. We all sat in the men's seats where generations have practised their faith, and we were able to thoroughly enjoy Ruth's stories about the Synagogue. Ruth provided additional information about the Bema and the Tabernacle, while she also gave us an interesting overview on the history of the Synagogue and the Jewish Community in East Melbourne. Of note to all was the fact that Sir John Monash's Bar Mitzvah was held at The East Melbourne Synagogue. After Ruth's talk finished, we were graciously allowed to wander, explore and view the various areas of the building, with the morning concluding with refreshments.

The Friends will launch two exciting new events in 2016. The Friends Preview Nights will be held during opening week of each new exhibition-house tour. Friends will be invited for a walk-through preview, with light refreshments, to gain some first-hand knowledge about what is happening with the Collection. The first Friends' Preview Night was held on Wednesday, 16 March 2016.

The Friends First Friday programme will commence on Friday 1 April with the Friends First Friday Book Club. Every first Friday of the month will have a Friends event, with the current schedule to include a Book Club and a Film Club.

We welcome any suggestions from Friends Members with ideas for possible events for The Friends of The Johnston Collection.

The Friends of The Johnston Collection friends@johnstoncollection.org

# HECKER GUTHRIE: THE DESIGN OF A SALESMAN

Design is undoubtedly having a moment.

Paola Antonelli, Senior Curator of Design and Architecture at the Museum of Modern Art, New York (MoMA), has declared "the age of design is upon us, almost like a rapture." Marc Newson, Australia's most famous export designer, says of responding to big-picture, international challenges "I'm not sure about the art world, but the design world may be able to offer some solutions". Turning to a design solution and harnessing the design zeitgeist, The Johnston Collection (TJC) has engaged multi-award winning design firm Hecker Guthrie for its latest guest-curated exhibition.

According to some academic commentators, there are two dominant modes of exhibiting design in museums. The first is treating design as an extension of the marketplace, and the second is drawing on design to provide context surrounding the life of the object. Hecker Guthrie's rearrangement of The Johnston Collection as a 'Retail Emporium' vividly evinces both approaches. Complete with swing tags, retail displays of collection items and back-room / store-room recreations, Hecker Guthrie have clearly created a marketplace. The retail theme also communicates the context of the collection's formation museum founder William Johnston acquired the collection in the course of his trade as a shrewd antique dealer. The design sensibility of the guest curators is further patent from their recurring desire to form strong graphic visuals, a talent for carrying the visitors' eye across each room, and meeting the brief to provide a striking response to the collection.

#### **HECKER GUTHRIE**



Under the direction of Paul Hecker and Hamish Guthrie, Hecker Guthrie's body of work in interior design extends across the retail, hospitality, commercial and residential sectors. The emphasis of retail in their guest curation of TJC follows many ventures in designing retail venues – from designing locations for popular fashion labels Kookai to Saba, to designing gourmet food destinations such as the Epicurean Red Hill.

Although Hecker Guthrie is principally identifiable for their contemporary aesthetic with a tendency towards



a Modern Nordic influence, favouring white walls and blond wooden accents, their fit-outs show a willingness to embrace a variety of client briefs, for example creating moody, dark and sophisticated spaces for the high-end luxury apartments Shadow Play at Southbank. The TJC arrangement seems to additionally reveal the personalities behind Hecker Guthrie. Paul Hecker, who arrives for the volunteer guide training tour of the exhibition in silver shoes and a boldly checked blazer, radiates humour and a strong personality. Extravagance flourishes like an all gold cutlery spiral arrangement, and irreverent touches such as an ordinary, back-of-house aluminum stepladder marked 'not for sale', pepper the arrangement. Perhaps the freedom to create their own exhibition arrangement, rather than meet a client brief, enables the expression of the designers' personalities that a commercial venture could not.

#### **GREEN DRAWING ROOM**

Hecker explains that although the dominant theme of the exhibition is retail, the individual rooms are soft-coded, and The Green Drawing Room was soft-coded 'twins'. Pairs of items are sat together, such as longcase clocks and a series of chairs, highlighting the considerable number of paired objects held in the collection. Two cottage elm chairs, circa 1850, in evident disrepair, were exhibited for the first time in the museum's history. Hecker identified these chairs as one of his favourite elements of the



room. Positioned in the centre of the room is the marble kolkata table, circa 1840, (A0016-1989) which presents pairs of ceramic items in a spiral graphic, arranged according to their height and an intuitive sense of drama. Accentuating the retail theme of the arrangement, swing tags proclaiming 'Johnston's Emporium' are attached to the items, referencing Johnston's willingness to use his home as a selling opportunity. (Incidentally, Johnston was not alone. MoMA published the price of exhibited design items in their exhibition catalogues during the 1930s and 1950s). Transgressing Johnston's express wish not to barrier or rope off any part of the museum, red velvet ropes with shiny brass finishings brazenly partition off the marble alcove. Adding to the theatricality of the setting, freestanding industrial lights are introduced that spotlight specific objects - referencing the industry inherent in the making of the objects, but reminiscent also of a cinematic, fictional setting.

#### THE WHITE ROOM

The treatment of the White Room drew heavily on the pale palette and softness of the room. Objects were selected on the basis of being in the white colour family or gilded with gold. Another marble-topped table provided a plinth-like support for a strong circular graphic arrangement of white coloured objects. Hecker, who happily exclaims his lack of expertise in antiques, shared his pleasure of learning the history of the decimal time clock, circa

1845-50 (A0419-1989) positioned on the table. Officially adopted during the French Revolution, decimal time is divided into 10 decimal hours per day, as opposed to the currently prevailing UTC Time standard, which divides the day into 24 hours. The happenstance nature of Hecker's discovery of the clock mirrors visitors' discovery of Hecker Guthrie's reinvigorated display of the museum's objects. The internal wall is clustered with gilded candelabras. This arrangement recalls Andy Warhol's famous guest curation of Raid the icebox at the Rhode Island School of Design, Providence, Rhode Island, 1970, where he insisted on exhibiting every shoe in their collection, despite the museum's curator objecting to the duplication of exhibited material. Hecker Guthrie's clustering of the candelabras and other items cleverly reveals the retail aspect of the collection - Johnston did not collect these candelabras to include a discrete set in his home, but acquired many of

#### **STUDY**

them as stock to sell.

The Study was filled with the significant number of mirrors held in the collection. They are hung cheek-by-jowl across three walls of the room. Past TJC exhibitions in the last few years have seen the Study arranged as a dark and introspective space within its dark green walls. In Hecker Guthrie's arrangement, the reflection and refraction of light occasioned by the excess of mirrors is a refreshing change that is heightened by the shine of the gilded frames and clocks in the room. The clocks have been wound and emit their staccato ticking noises – activating and enlivening the collection despite their years.

All rooms provide moments of surprise, amusement and even restraint. In the Yellow Bedroom, a Persian rug with a hole drapes over a table, revealing one of the table's brass handles. Despite Johnston's reverence for antiques, he was not averse to cutting a hole in the rug to accommodate an electrical floor-plug. Contrasting with the polish and flourish of the rest of the house arrangement, the entry hall is poignantly simple. Its bare contents include the Minton *cup*, circa 1812-15 - the cup given to Johnston by his grandmother and said to have ignited his passion to collect - and a Staffordshire zebra figurine, circa 1860-70, also an acquisition from childhood that Johnston held close over his lifetime. Hecker Guthrie, employing the tools of design, have achieved a narrative of breadth and depth - revealing moments of light and dark, humour and introspection, theatre and solitude, emanating from the collection of TJC and its history.

#### Holly Barbaro Curatorial and collection

For samples of Hecker Guthrie's work see: www.heckerguthrie.com

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# ALEXANDER NASMYTH & FAMILY

The landscape painting entitled *Alva House, Stirlingshire, The Seat of J.R. Johnstone Esq.*, circa 1830–1840, (A0975–1989) is somewhat of a mystery regarding attribution.

The picture is unsigned, but a painted inscription on the gilded frame, identifies it as 'after Nasmyth'. Painted in the late 18<sup>th</sup>century 'picturesque' style, it is a view of the Scottish countryside; steep hills slope down to a river that wends its way through a valley. A grand hillside house is visible in the distance, while at the centre two small figures contemplate the panoramic view.

Alexander Nasmyth (1758-1840) was a noted Scottish landscape painter. His large family of eleven children included two sons and six daughters who also became accomplished landscape artists. Patrick (1787-1831), Jane (1787), Barbara (1790), Margaret (1791), Elizabeth (1793), Anne (1798), Charlotte (1804), and James (1808-1890). The family resided at 47 York Terrace, Edinburgh, where he established a studio.

Starting out as a portrait painter, Alexander Nasmyth was a close friend of the poet Robert Burns whose portrait he painted in 1876. They shared a love of nature and enjoyed walking in the countryside. They also shared political views that were unacceptable to Nasmyth's aristocratic clients who consequently withdrew their patronage. He turned to landscape painting instead, his style influenced by his earlier travels to Italy, and the paintings of Claude Lorrain (circa 1600 –1682). While he was losing commissions for portrait painting, he supported his family by painting scenery for the theatre.

Nasmyth became sought after by wealthy landowners, for whom he would create sketches and ideas for proposed improvements in the appearance of their estates. His friend Dr. Brewster wrote that "we recollect to have seen in 1802 some sketches by this artist for planting part of the hills behind Dreghorn ... and part of the Ochil Hills near Airshire (sic), and Alva, which struck us in grand and superior style". Although it is unknown exactly who painted The Johnston Collection landscape, it is possible that it was derived from the sketches referred to by Brewster. According to MacMillan, Nasmyth used architecture as the focus of many of his paintings, even if placed at a distance, "its placement within the landscape as a whole is always the basis of his composition". Whether a painting of Alva House was ever commissioned by JR Johnstone, who inherited the estate in 1796, is unknown.

Nasmyth completed his landscape paintings in his studio, working from small pencil sketches, sometimes made years earlier. He established a school of drawing and painting





in his studio where he gave lectures and demonstrations to aspiring artists. According to James, his father wanted to ensure that each of his children, both boys and girls, became independent and able to support themselves. To enable this, he set up drawing classes which were managed by his daughters and which proved to be popular with young ladies. In addition to providing art classes, they were also studio assistants to their father.

Peter Nasmyth moved to London in 1810, where he painted predominantly English landscapes, but also some Scottish landscapes based on earlier sketches, including one by his brother James. This was a continuation of the family practice of painting from sketches made by other family members. He died in 1831 aged 44, his paintings after 1812 strongly influenced by those of Dutch 17th century artists. James Nasmyth continued to enjoy sketching from nature throughout his life. He was a highly successful engineer who invented the steam hammer. In his autobiography he describes his father, who was also an architect and engineer, as "a Universal man ... whose hand and mind were busy from morn till night".

Many of Nasmyth's sketches were used by his children. The best of his daughters' paintings are said to be difficult to differentiate from his own, and that many 'Nasmyths' contain the hand of one or more of his children, especially those painted during the latter years of his life when his health began to fail. In a letter to his London agent in

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1826, Nasmyth refers to a painting as being by Miss Jane "with some of my own painting on it, as is the case with all of them". Although his daughters exhibited in London, Manchester and Edinburgh, and their paintings are held in both public and private collections, there is little information available relating to them as individuals. After their father's death they moved to London where they established classes, and continued to paint both English and Scottish landscapes.

#### Jan Heale

left, top-bottom | Jane Nasmyth (Scottish, 1788-1867)

Alva House, Sterlingshire, The Seat of J. R. Johnstone Esq.,
not dated [circa 1830-40s], oil on canvas | 865 x 1200 mm

The Johnston Collection (Foundation Collection, A0975-1989)

David Octavius Hill (Scottish, 1802–1870)

Alexander Nasmyth and his family, circa 1829
ink and wash on paper | 153 x 200 mm
collection of the National Gallery of Scotland, 1987, PG 2729A



Prior to 1985 there was a core of families who, under the leadership of their High Commissioner Ian Johnston, QC, met annually in Hyde Park, Sydney, at the gathering celebrating St Andrew's Day; in that year it was decided to formalise the group.

We had some very enthusiastic members of the descendants of Major George and Esther Johnston who were on the *Lady Penrhyn* in the First Fleet in 1788; descendants of Andrew and Mary Johnston who arrived aboard the *Coromandel* in 1802; and descendants of William and Isabella Johnston who arrived aboard the *Canada* in 1817 along with descendants of the Speke family.

In 1989 Philip Johnston QC became a Commissioner and was later elevated to the position of High Commissioner and then Chief Commissioner. It was also in 1989 that Robert and Marion Johnston of Victoria travelled up to the Hyde Park Gathering and agreed to take the Clan to Victoria.

One of the most enthusiastic members at this time was Desmond Johnstone. Des had spent many hours in both England and Australia gathering information on his family, which he researched as far back as the 1200's being the Johnstones who settled in Caskieban in the North East of Scotland. Des was the ideal choice for a Genealogy Secretary; he instituted a Clandata scheme wherein members were encouraged to register their family members onto one data base as a resource for families to



hopefully be able to compare information and continue to fill in those blank spaces and find a key to their brick walls.

When Judge Philip Johnston resigned Des took on the mantle of Chief Commissioner and was duly recognised in a ceremony on Tynwald Hill during the Annual Australian Celtic Festival at Glen Innes in 2004. Des was involved in the formation of the Clan Johnston/e Association in New Zealand and for his many and varied efforts for Clan Johnston/e he was awarded the Celtic Honour of D Urr at the Annual Celtic Council of Australia Dinner in 2008. The Post Nominal D Urr - Duine Urramach is from Scots Gaelic – "Noble Person / Honoured Person". Des was truly a noble person.

Lord Annandale issued Scrolls to his representatives in the various States and Territories in Australia in 2015. These Commissioners gladly attend many Celtic and Scottish Gatherings during the course of the year and encourage Johnston/es from all walks of life to join us and celebrate their Scottish heritage.

Our Annual General Meeting is held during the Australian Celtic Festival in Glen Innes each year. Commissioner Ron Johnstone, D Urr, of Townsville, is kept on his toes in his numerous activities in bringing the Clan to the forefront there. Neil Smith our Convener in Victoria is also very involved in many Scottish activities in that State and keeps the banner flying high with enthusiasm.

We publish a Newsletter four times annually to keep members abreast of any news and items of interest which have come up at the time. Our Website is regularly visited and we have a Facebook page associated with it. Our New South Wales Commissioner Peg Gilchrist – The Queen of Country Piano - keeps our Facebook up to date and interesting.

Dorothy Rook BA JP Chief Commissioner, Clan Johnston/e Association, Australia FROM THE COLLECTION

### A COURT CUPBOARD

In The Johnston Collection, usually located in the kitchen, is an oak cupboard carved with foliate decorations which include the Scottish thistle.

This is described as a court cupboard and the thistle decoration nicely links it with Johnston's English/Scottish heritage on his father's side.

The thistle motif has appeared in English art since Anglo-Saxon times. As it is a Scottish symbol, its use may reflect an affection for Scotland. This was fuelled in the 19<sup>th</sup> century by the novels of Sir Walter Scott and particularly in the British Royal family following Scott's retrieval of the long-lost Scottish crown jewels and his orchestration of King George IV's brilliant visit to Scotland. Queen Victoria and Prince Albert also loved Scotland, purchasing *Balmoral Castle* for their annual Scottish holidays.

The word "court" in court cupboard rather than referring to a royal court, is the French or Norman word meaning "short". The word "cupboard" is derived from its origin as a cup board, an open shelf or shelves on which cups or eating vessels were stored. The cup board evolved into a court cupboard, inspired by an earlier French design. It was one of the three most important pieces of furniture between 1550 and 1675, the others being the tester bed and the great chair.

At this time England was enjoying a time of relative peace and prosperity. Following the dissolution of the monasteries (1536-1539), a new class of landowners emerged, building houses on the now privatised monastic lands. With greater wealth came a desire for better furniture design. Furniture craftsmen, called joiners, employed a new construction method, the panel and frame technique from Flanders, to satisfy this demand. Oak, then the main timber used for furniture, has a tendency to split when nailed or pegged, especially if it is poorly seasoned. Now, oak panels were fitted into grooves worked on the inner surface of frames secured by a mortice and tenon joint. The tenon or projecting member, fitted into the mortice or socket, fastened by pegs. This reduced splitting as it gave the panels more freedom of movement.

In larger households the court cupboard developed into a more elaborately carved object for displaying the family plate, demonstrating the family's wealth and status. Further developments created the livery cupboard, with perforated doors used for storing food and the press cupboard, similar but taller than the court cupboard. The press cupboard was sometimes confused with the court cupboard. It had the upper part recessed which contained cupboards and a shelf running in front of them. The tops of court cupboards were initially below eye level, so when



taller cupboards with enclosed shelves were built they were no longer "court" or short cupboards but "press cupboards".

Elizabethan court cupboards were carved with more elaborate details than their Jacobean counterpart and by the start of the 17<sup>th</sup> century. were supplanted by the alcove cupboard or buffet and by the long side table or sideboard table. The Johnston Collection *cupboard* is reminiscent of court cupboards made in Elizabethan times. It has three shelves and is decorated with shallow carved thistles and scrolled foliage. The bottom shelf is open and is flanked with carved bulbous baluster supports on each side. The middle shelf contains a full-width shallow drawer and supports a central canted cupboard with a cluster of three free-standing turned columns on each side. The top shelf has two narrow drawers.

The Johnston cupboard was purchased in 1933 as a genuine 17<sup>th</sup> century oak buffet. Recently it has been dated Victorian, circa 1870 with perhaps some earlier elements. Even more recently, it has been suggested, that the cupboard is 1920-30 made for the then fashionable 'Stockbroker Tudor' houses.

It would be interesting to hear further opinions.

#### Dani Balmford

court cupboard, England, circa 1870
Oak | 1220 x 1275 x 475 mm
The Johnston Collection (Foundation Collection, A0011-1989)

According to *The Oxford Companion to* the *Decorative Arts,* "court cupboard" is a contemporary term to describe a three-tiered open cupboard or sideboard for displaying plate which came into vogue in the latter part of the 16<sup>th</sup> century. The term is sometimes confused with the later press cupboard and the 18<sup>th</sup> century court cupboards were called 'buffets'.

In the Victorian era, a romantic revival of furniture and architectural styles emerged and Tudor, Elizabethan and Jacobean reproductions were made in these styles, harking back to earlier English history, were considered to reflect the "sturdiness of the national character".

Charles H Hayward states that court cupboards were made both in Elizabethan and Jacobean times. He illustrates one typical of each period. The Elizabethan one shows the upper half with a canted central section with elaborately carved bulbous turnings on each side. He points out that the Jacobean example, while generally similar has a rectangular upper section with smaller plain turnings on each side.

In both examples the lower section is enclosed. Hayward also states: "As the [17th] century progressed the turnings became mere pendants beneath the frieze without reaching down to the lower part of the cabinet. This was the final stage of the Court cupboard. It died a natural death during the second half of the century, for it was essentially a piece for the well-to-do and when walnut came into popularity it just disappeared."



# THANK YOU TO OUR FOUNDING EDITOR ANNE GLYNN

It was with considerable sadness that we received the resignation from our newsletters' Founding Editor, Anne Glynn.

Over ten years of wrangling contributors, cajoling copy, thinking of topics and themes, editing, researching, checking and follow-up, is no mean feat of dedication and effort. We cannot express highly enough the gratitude that we all have for the time and tremendous effort Anne has so generously given to her role as the volunteers newsletter editor since the very first issue was published on 1 May 2006.

We have seen the newsletter develop from an informal information sharing 'sheet' for the volunteer guides, to welcoming the transition to the joint "Friends & Volunteers" newsletter that we now know as *fairhall*.

As a Foundation Volunteer Guide, Anne has also made an enormous contribution to The Johnston Collection over the past sixteen years and we are delighted that she will continue to support The Johnston Collection through involvement with The Friends.



STAFFORDSHIRE STORY 10

### HIGHLAND MARY

The area of Staffordshire in the West Midlands of England had an abundance of clay and coal, making it an ideal area for pottery and ceramic production.

Many small potteries mass produced subjects popular with the public. As the majority of people could not read, models were inspired not only by Royalty but also theatre programmes, music covers and popular culture such as *The London Illustrated News*. Such models included actresses, poets, war heroes, politicians and exotic animals.

Earthenware flat backs and figurines for mantelpiece decoration were first produced in Staffordshire in the late 1830's. The earliest dateable Staffordshire figures appear to be those of Queen Victoria who was crowned in 1837. Her family provided many subjects, none more popular than her spaniel dogs.

The quality of the work varied due to the wide diversity of potters, artisans, factories and cost cutting methods used. Since moulds were used in production, they were cheap and easy to make and large quantities could be made.

Skilled pottery painters worked on high end pottery and porcelain, while unskilled women and children painted the cheaper figures quickly and freely. Painting could cover the whole piece or be limited to highlights such as this spill vase which would have been used to store the wax tapers or spills, for lighting the fire.

This *spill vase* (A0542- 1989) shows the Scottish poet and lyricist Robert Burns (1763-1786) reading with his lover, Highland Mary Campbell (1763- 1786). They are reading from the second verse of his famous poem, *Highland Mary*, written in 1792.

How sweetly bloom'd the gay green birk,
How rich the hawthorn's blossom,
As underneath their fragrant shade,
I clasp'd her to my bosom!
The golden Hours on angel wings,
Flew o'er me and my Dearie,
For dear to me, as light and life,
Was my sweet Highland Mary"

Burns, regarded as the national poet of Scotland wrote in the Scots language as well as Standard English, making his work readily accessible. He was regarded as a pioneer of the Romantic Movement. During the 19<sup>th</sup>and 20<sup>th</sup>centuries his life and work was greatly celebrated.

Mary Campbell was one of his many loves, despite the relationship only lasting a couple of months. He was broken-hearted from his rejection by his previous lover, Jean Armour (1765 –1834), he then met and quickly



became betrothed to Mary. Shortly afterwards, Mary returned home to nurse her sick brother, but she also fell ill and died. Burns was overcome with grief for many years to come, and in 1786, he wrote a song *The Highland Lassie O* which suggests he invited Mary to accompany him to Jamaica in the West Indies.

She may not have been quite the 'ideal maiden,' but their love story made them a popular topic for the Staffordshire potters to immortalise.

In 1920, Mary Campbell's grave was opened and revealed the remains of an infant's coffin which added to the poignancy of his memories, so deeply expressed in his poem *Highland Mary*.

#### Julie Thompson

above | Staffordshire potteries district, Staffordshire figure group / spill vase [Robert Burns and Highland Mary with poem], England, circa 1860 earthenware, glazed | 293x145x95mm
The Johnston Collection (Foundation Collection, A0542- 1989)

FOCUS ON 11

# CHELSEA: PORCELAIN FOR PATRICIANS

When Nicholas Sprimont (1716-1771) established his small porcelain factory in London's fashionable Chelsea, his clear aim was to develop a clientele among the aristocracy.

From a hard-working Huguenot family and originally a silversmith, Sprimont noticed the growing popularity of oriental porcelain in England and the spirited response of manufacturers on the Continent. By 1745 he had assembled a team of artisans whose efforts produced soft-paste porcelain with an attractive, waxy glaze. Chelsea went on to become arguably the most notable, and the most expensive, porcelain manufacturer in England during the 18<sup>th</sup> century.

Not surprisingly, the earliest items tended to be based on silver shapes or copied from a collection of Meissen items owned by the English Ambassador to Saxony. Paradoxically, Sprimont later implored the British Government to curb the importation of porcelain from Meissen. During the late 1740s, Chelsea produced utilitarian wares such as jugs, salts and sugar boxes but few purely ornamental items.

By 1749 the business had expanded to the point that new premises were required and Chelsea wares began to be marked with an anchor - at first incised into a raised pad, and later painted in red, occasionally blue or brown and finally gold. Production techniques were also improved, including better kiln performance and the introduction of a rich, smooth and whiter glaze which led to so-called Chelsea moons lighter spots of semi-transparency shown up by transmitted light.

Decoration in the early 1750s was restrained but varied, including underglaze blue for utilitarian items, Japanese-inspired Kakiemon style and the famous and popular Fable representations as well as a continuation of Meissen lookalikes. Bowls, baskets, jugs, mugs and dishes were painted with flowers, leaves, fruits and vegetables, animals, butterflies and other insects. Tureens were made in various shapes and sizes and figures in a wide range of subjects became an important part of Chelsea's production. Many important ceramic artists were employed but Sprimont also encouraged young people entering the workforce.

Vases became part of the factory's regular output after 1755. They were embossed and over-glaze painted with enamels in flamboyant colours and lavishly gilded. The gold anchor period (1756-1769) saw more elaborate decoration, typically in the rococo style. This period also featured Chelsea toys, small seals or scent bottles often mounted in gold or pinchbeck. The late 1750s was



perhaps the apogee of Chelsea artistry. Though proud of his achievements and his wealthy customers, Sprimont was altruistic and seemed little interested in accumulating personal wealth.

From 1757 the firm faced financial difficulties. The Seven Years' War began in 1756 and saw the decline of Meissen and the rise of French influence as France's ceramic heartland moved from Vincennes to Sevres. Sprimont himself became ill in 1757 and his business partner and original financier Sir Everard Fawkner died in 1758. However, the firm continued to produce beautiful, high-quality items after Sprimont's final departure in 1769.

The lease of the failing Chelsea factory was purchased by William Duesbury (1725-1786) the owner of Chelsea's arch rival Derby, in 1770. Production in the Chelsea-Derby period continued in fits and starts until 1784. Thus the tradition and unique style of Chelsea porcelain gradually gave way to Derby influence. However the consummate artistry and meticulous finish of Chelsea porcelain continues to attract discerning collectors to this day.

#### Ken Barnes

above | Chelsea porcelain manufactory, (est. circa 1743-45), London Figure of a Chinaman, England, circa 1755 porcelain, polychrome decoration dia 230 mm | Red Anchor mark
The Johnston Collection (A1346-2016), purchased with Nina Stanton bequest funds, 2016

### WAX CANDLES

The golden age of lighting by wax candles began in the 18<sup>th</sup> century and lasted until the first quarter of the 19<sup>th</sup> century.

During this period, light-fittings using quality design and craftsmanship were used to display wealth and status in rich households. Illumination was enhanced by the reflection of candle light from mirrors, burnished surfaces like gilded furniture and picture frames, wall sconces, pier glasses, many of which had provision for candle branches (A0392-1989). Even for the upper classes, lighting was used sparingly, except if entertaining, when it became part of an elaborate display of wealth, for example in chandeliers, candelabras and torchères. For everyday use however, a candle in a candlestick was sufficient for most needs.

There was a religious significance in beeswax candles as they represented God bringing light and goodness to a dark and sinful world. Candles were lit around the body or grave of a deceased person to keep evil spirits away. It followed that only the best beeswax candles were used for religious purposes.

In 1484, wax chandlers were granted a Royal Charter by which they would ensure quality control of beeswax candles and failure to provide unadulterated candles resulted in destruction of one's goods, fines and even imprisonment. By the 15<sup>th</sup> century wax candles cost two shillings or more a pound, while tallow candles fetched six pence a pound. The ordering of wax candles in grand houses was the responsibility of the housekeeper who would have special wooden boxes with lids to keep vermin away.

Wax, after being taken from the beehive was rendered and refined to remove impurities. The best quality beeswax was bleached, resulting in a white, translucent and odourless candle. The wick, in the Middle Ages was made of flax then later of twisted cotton and if made properly, the finished candle needed little attention and no trimming, unlike the tallow candle. The candles were made by hand, by ladling the heated wax over suspended wicks to build up layers- a long and laborious process which added to the high cost of the finished candle. The candle was then rolled into a cylindrical shape on a moist hard wood surface to make a uniform size.

Spermaceti candles were made from a clear, high quality oil that partly solidified on exposure to air and which was obtained from sperm whales, that were captured in the Atlantic and Pacific oceans in the late 18<sup>th</sup> - mid 19<sup>th</sup> centuries. The light produced by these candles was four times brighter than tallow candles and lasted twice as long. The smell was pleasanter and could be made in moulds making them cheaper to produce and the wick did



not require trimming.

Paraffin wax was extracted from crude oil and after refining could become a white odourless solid slab that could be moulded into candles. By the end of the 19th century 90% of all candles were made from paraffin and were readily available. These candles rivalled all other types at a fraction of the cost so were available to all classes of society. Soy wax is a relatively new natural and renewable alternative to paraffin, based on soy bean oil which is hydrogenated to solidify the wax at room temperature. Soy wax is generally believed to be very clean burning, with no soot and fewer carbon dioxide emissions in comparison to candles made of paraffin wax. Soy wax also lasts up to 50% longer in burning time compared to paraffin wax candles of the same size.

These days, fragrances are used to scent candles for the home. Natural plant-based pure essential oils carry various therapeutic benefits. They also provide a warm and glowing atmosphere in today's houses. Even after gas

and electricity was available in the 19<sup>th</sup> century, candles remained the primary source of artificial lighting for many homes. As one writer wrote in 1881, "candlelight is the only artificial light by which beauty shows all its beauty."

right | maker unknown, Venice candlestand (in the form of a Blackamoor), Italy, 1820 [pine carcass], gesso, polychrome | 1000 x 250 x 510 mm The Johnston Collection (A0061-1989)



# ENGLISH TABLE GLASS & ITS DECORATION

The Dutch excelled in engraving glass with a diamond point, both with line engraving where the image was scratched in lines on the glass surface, and with stipple engraving where the image was developed by pitting the glass surface.

There are some examples of line engraving on 17<sup>th</sup>century English glass, but unlike Continental practice, little English glass was decorated during the early part of the 18<sup>th</sup> century.

The Dutch also excelled in the wheel engraving of glass where the engraver uses small copper discs covered with abrasive and mounted on a rotating shaft to cut the glass surface to develop the design. This was the common form of engraving of glass both on the Continent and in England in the 18<sup>th</sup> century. However the quality of such engraving in England was generally inferior to that of the Continental artists.

In the latter part of the 18<sup>th</sup> century, soft English lead glass manufactured in Newcastle was favoured by Dutch wheel engravers and The Johnston Collection has a light baluster goblet engraved by the Dutch master, Jacob Sang (A0410-1989)

Engraved glass should not be confused with etched glass. Etched decoration on glass was introduced around 1840 when hydrofluoric acid was used to develop designs. The glass would first be covered with an acid-proof coating. The design would then be drawn by scratching through the coating and applying the acid to dissolve the glass so exposed.

The decoration of glass using glass-based enamels was practised on the Continent from the 14<sup>th</sup> century. However, the traditional process was difficult to use on lead glass which has a lower softening point than soda glass. In the middle of the 18<sup>th</sup> century, William Beilby (1740–1819) of Newcastle was successful in developing new enamelling techniques for lead glass. Glasses enamelled by William and his sister Mary are sought after by collectors. A Beilby enamelled Newcastle light baluster wine glass is illustrated.

Decoration of glass by gilding was also carried out in the 18<sup>th</sup> century. The most famous of the gilders was James Giles (English, 1718-1780) whose workshop is probably more associated with the gilding of porcelain.

In the 19<sup>th</sup> century, 18<sup>th</sup> century decorating techniques continued to be used together with acid etching and deep engraving or carving. Glass decorated in the latter manner was known commercially as 'rock crystal' and much was produced by Thomas Webb & Sons (est. 1837-)





in the latter part of the century at Stourbridge. This form of decoration should not be confused with naturally occurring single crystals of quartz, the true rock crystal, which has been worked by gem cutters throughout history in making highly valued items.

It should be noted that the aim of early glassmakers was to produce a glass comparable in quality to naturally occurring rock crystal.

#### **Bill Davis**

above, top-bottom |

William Beilby (England, 1740–1819), *light baluster wine glass,* Newcastle, circa 1765, glass, enameled collection of The Victoria & Albert Museum, © The Victoria & Albert Museum, London

Jacob Sang (possibly, engraver (incised), Amsterdam (engraved),
The Netherlands (engraving), (Newcastle light baluster) goblet, England,
circa 1750, glass, engraved,height 203 mm
wheel engraved and signed by Jacob Sang,
The Johnston Collection (Foundation Collection, A0410-1989)

MY COLLECTION 14

### **BODIES OF EVIDENCE**

Over the last 20 years, I have regularly visited China.



One of the many surprises was the quality and attractiveness of traditional decorative arts, not just in the museums, but also for sale. Luckily, I had the help of Chinese acquaintances who steered me in the right directions, particularly to workshops where there was the added bonus of seeing how an object was made, often with century-old techniques.

Among the objects I have lugged home are ceramic and cloisonné vases, Yixing clay teapots, lacquer ware, split bamboo ware, Foo dogs and several 3-legged Money Toads. They all help in understanding Chinese culture and geography and usually have great memories associated with acquiring them.

However, my favourite piece, this "doctor's lady", was not bought in China but in a Sydney flea market for a very modest amount, long before I knew anything about Chinese art or history. At the time, neither the seller nor I realised what it was; we both just thought it was an interesting little figure, a sort of oriental odalisque.

But after I visited China and saw similar models in museums, I realised they were actually models used by doctors or herbalists when diagnosing and treating women from upper-class households. In pre-Communist China, such patients could not disrobe or undergo a physical examination. Rather the doll would be presented to the woman and she could point to the place where she was experiencing the relevant problems or symptoms.

As upper-class households disappeared under the Communist regime, the need for doctors dolls diminished and, of course, changing attitudes and modern medical technology have now made them obsolete as a diagnostic tool.

Instead, they have become collectors' objects. The dolls were usually about 4-5 inches long, made of ivory or less frequently jade, and carved in a reclining position. As many were destroyed during the Cultural Revolution, they are not common and are quite expensive. I do not know the value of my doll – although I do know she would be more valuable if she had the original, rather than a mismatched, resting base.

Modern copies are sold as originals to tourists in China and on the Internet. They are easy to identify as usually they do not have bound feet, are made of plastic or bone and often have a lascivious rather than a practical feeling.

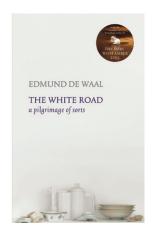
This doll would have been an interesting accompaniment to the talk given here, several years ago, about the meaning of shoes for bound feet. I find this object very appealing, as it is not only a lovely piece, but it also reflects so much about the history of women and aesthetics in China.

#### **Donna Jones**

above  $\mid$  'diagnostic doll, China, ivory, private collection, Melbourne

### **BOOK REVIEWS**

#### THE WHITE ROAD: A Pilgrimage of Sorts



Porcelain and many stages of its history come alive in this amazing and fascinating book which is part travelogue, part biography but mainly the author's search for the people who were instrumental in creating the medium around which his life revolves.

The first story is centred on a jug, a monk's cap ewer, which originated in Jingdezhen, a city in China's Jiangxi province. The author arrives there with his only

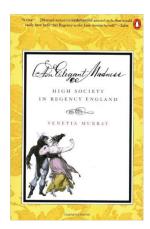
guide – letters written by the Jesuit priest Pere (François Xavier) d' Entrecolles (1664–1741) three hundred years previously, a man who was befriended by the governor of the province, who sent porcelain to the emperor which was then sent to France in an exchange of gifts. The author is taken to the old mines and workings and a hill of shards, collecting pieces of *petuntse* and kaolin in the area where white clay was first turned into porcelain. The author's battles with the local bureaucracy, visits to modern factories, and an aside into the story of cobalt are all interspersed with fascinating glimpses into the lives of several Chinese emperors and their love, and vast collections, of porcelain.

From China, via Versailles, he travels on to Saxony where the Elector Augustus was fascinated by the porcelain being imported from China and Japan. By the time he died he owned 35,798 pieces, bankrupting his treasury in the process. Money making schemes were needed, glass making to start with and then porcelain and it is here that we are introduced to two very interesting characters – Tschirnhaus, a German mathematician, and a young apprentice Johann Böttger (1682 – 1719) who makes a simple cup (the second of de Waal's pieces) and in doing so cracks the means of making porcelain almost by accident.

The third piece takes us to Plymouth in England and a tankard made by William Cookworthy (1705–1780), a Quaker who in his travels around Devon and Cornwall notices the different minerals used at the mines, particularly the kaolin. Years of experimenting, producing indifferent pots leads to bankruptcy and the selling of his assets to Richard Champion in Bristol. From here the story deviates to America and the search for kaolin in the land of the Cherokee and to the intrigues of Josiah Wedgwood.

The final piece was produced by the Nazis at Dachau, the dark side of the long search for the purest white porcelain.

AN ELEGANT MADNESS: High Society in Regency England



An engaging romp through the sparkling social scene enjoyed by English high society, a privileged few born and bred amongst the upper classes, whose lives were largely influenced by the loose-moraled Prince Regent. With original material from the Royal archives at Windsor diaries, - letters, menus and memoirs show us a life of hedonistic pleasures. Beau

Brummell leads the fashion –and men's attire will never be the same again! Gambling, keeping a mistress and drunkenness are seen as fashionable even as great fortunes disappear. £5000 a year (£250,000 today) was considered the minimum to qualify as a man of fashion and to sustain one's position in Society whilst whole families existed on an income of fifty pounds a year or even less.

Men entertained friends at their clubs, whilst lavish dinners, at which everyone spoke French, were held at their homes. For the ladies, balls were the highlight of each social season for which a fortune was spent on gowns and jewellery. Imported beauty products were expensive so homemade recipes were often exchanged-the juice from green pineapples was said to take away wrinkles.

What makes this book particularly interesting is the way that the lives of the rich are set against the economic and political events of the time – the French Revolution, demands for constitutional reform in England, riots at political rallies. None of which seemed to bother the aristocracy as they travelled to their county homes, Brighton or Europe. The addition of rare cartoons and prints and the entertaining details add to the enjoyment of this book and the end of a unique social era.

MURRAY, Venetia, AN ELEGANT MADNESS: High Society in Regency England, Penguin, London, 1998

**Denise Farmery** 

DESIGN STYLE 16

# GLASGOW STYLE 1885-1915

Towards the end of the 19<sup>th</sup> century a new style emerged in Scotland unifying and harmonising architecture, interior design, furniture, textiles and art. It is known as the Glasgow Style, because many of the designers met and studied at the Glasgow School of Art, one of the most highly regarded design schools in the United Kingdom.

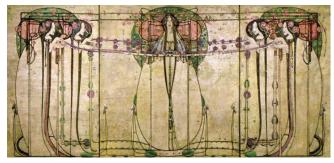
It was also called the spook school as a reaction to the style's exaggeratedly stretched lines and ghostly figures. Although associated with *Art Nouveau*, it is regarded as a forerunner to modernism as it was concerned with the present and future, rather than with the history and tradition of earlier decorative styles.

The four designers most noted for defining this style were Charles Rennie Mackintosh, James Herbert McNair, with their respective wives, sisters Margaret and Frances Macdonald. They were influenced by the Art & Crafts, Art Nouveau styles and the simpler forms of Japanese art. Mackintosh's elongated lines of his furniture became one of the trademarks of the style. His architecture was limited to the Glasgow area despite his influence throughout Europe. Notable designs include The Glasgow School of Art built between 1897 and 1909 and the Willow Tea Rooms in 1904.

The Glasgow Style is characterised by the use of elongated geometric forms, predominantly straight lines, although frequently combined with the simple curved forms, seen on Mackintosh's chairs. A dominant motif of the style was abstract flowers, especially the Glasgow rose that appeared like a series of curved and straight lines within a circular border. There was a limited colour range based on subtle tones of purple, pink and green, highlighted with black and white. Many of the works of the style were concerned with symbolism as a reaction against increasing materialism in the world and in showing the artist's spiritual journey through life.

Other artists associated with the style include Jessie M King (1875-1949) who became one of the most successful children's book illustrators and designers, using her spiritual inner vision to influence her drawings of fantasy worlds. Jessie Newbery (1864-1948), became head of a new department of embroidery at Glasgow School of Art in 1894 and under her direction radically transformed the subject. She encouraged her students to create original and intuitive designs in murals, screens and embroidery rather than copy historical examples. Her work included inscriptions and the repetition of symbolic motifs such as roses. Phoebe Anna Traquair (1852 –1936) was an





illustrator, painter and embroiderer. Her works included large-scale murals, embroidery, enamel jewellery and book illuminations and in 1920 she became the first woman elected to the Royal Scottish Academy.

Women were able to flourish in the Glasgow school because there was a "period of enlightenment" between 1885 and 1920, where women were actively pursuing art careers. Many were also involved in the women's suffrage movement, stitching banners for the movement.

The Glasgow Style was exhibited in Europe in 1900 for the Vienna Secession exhibition where it influenced Gustav Klimt (1870-1918) and Joseph Hoffmann (1870-1956) and in *Prima Exposizione d'Arte Decorativa Moderna* (First International Exposition of Modern Decorative Arts) held in Turin, Italy in 1902, which was a world's fair, or, world exposition.

Anne Glynn

DESIGN PROFILE 17

# CHARLES RENNIE MACKINTOSH (1868-1928)

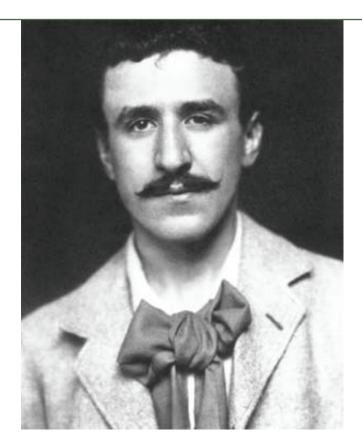
On a trip to Scotland some years ago, we were keen to see some of the Mackintosh buildings and collections in Glasgow and were very impressed by their distinctive strong geometric lines and the unity of the stylised embellishments.

Glasgow-born, in 1868, Charles Rennie Mackintosh trained as an architect in a local practice and studied art and design at the Glasgow School of Art, one of the leading academies of architecture and decorative arts in Europe. He was influenced not only by the Arts and Crafts Movement, *Art Nouveau*, German *Jugenstil* and the Aesthetic styles but also by the simplicity of Japanese design and the functional and practical design of the emerging modernist ideas.

He admired Japonism's restraint and economy, its simple forms and natural materials rather than elaboration and artifice, its texture and light and shadow rather than pattern and ornament, and its focus on the quality of the space, which was meant to evoke a calming and organic feeling to the interior. Similarly, as a pioneer of the movement, he took from Modernism some of its innovative ideas and new technology and its' concern with the present and the future. He did not follow the trend towards mass production, however, but designed to meet the needs of individual people who would be living in a work of art. He paid extreme attention to detail and consideration for the design of all elements to work together. Indeed, it was remarked that so complete was Mackintosh's artistry that a stray book or other item that didn't 'match' would disturb the atmosphere of the work's unity.

Mackintosh used plain white surfaces and furnishings. His use of colour in touches of stained glass, wall stencils and glowing furniture insets was restrained. The long flowing lines, the exaggerated organic forms, the stylised symbols such as the nature-based swirling roses, the patterns based on geometric shapes, such as the lattice-work often seen in his high-back chairs and other furniture, the square in his clear typography- all are aspects of his now-famous style. His work was not just architectural but also encompassed interior design including furniture and furnishings: chairs, desks, bookcases, beds, lights, lamps, wall coverings and patterning, carpets, fabrics, utensils and clocks. He designed over 400 pieces of furniture, one-offs for specific interiors and locations.

Mackintosh's career, however, was relatively short. All his major commissions were between 1895 and 1906. Although moderately popular in Scotland where many of his designs were not built, he was popular in Austria and





Germany where his originality was quickly appreciated and his work was acclaimed at the Vienna Secession Exhibition in 1900 and other European exhibitions.

Maybe the times were against him. In 1914 he moved to Suffolk where he painted many fine flower watercolours and through the First World War years in London, his textiles showed bold new styles of decoration. His work often included details later seen in Art Deco, the spectacular style development which occurred 10 years later. In 1923, retiring to the south of France, Mackintosh gave up architectural design and concentrated on painting landscapes. He died in 1928.

He would no doubt be pleased to see how well regarded his work is now and the intense interest in his many original designs which are currently reproduced by many firms- a great tribute to such a timeless and remarkable body of work.

#### Marguerite Bell

LETTER TO THE EDITOR

# CONICAL SHAPED BEAKERS

In the July 2015 issue of fairhall, Roger Brookes posed an interesting question about what drink was being served in the carafe and "conical shaped beakers" as illustrated in the photograph. I read Bill Davis's reply but the sleuth in me could not help but try to see what Google would bring up.

I searched "antique conical drinking glass" and several ale glasses fit the bill (see some examples below). The image on the extreme right is from a gift card sold at The Johnston Collection.

I then searched the carafe and found some of the shaft and globe type illustrated in the image (see some of the examples below).

A common thread in all of the examples above is these pieces are 18<sup>th</sup>century English. The one exception, the carafe that was dated circa 1850, in fact was described as difficult to date. More about this globe shape:

"Not until the mid 18<sup>th</sup>century do decanters, as we know them, become more plentiful, being used for everything from wine to ale and beer ... The shapes evolved from the early shaft and globe type to mallet forms ... " [1] The only difference between carafes and decanters were that decanters had glass stoppers.

Furthermore, could the date be pinned down by researching the dress worn by both the lady and the gentleman? The gentleman's dress is probably early 18<sup>th</sup> century with the coat's flared skirt and buttons down to the hem. [2] The ladies' headdress, a *fontange*, tiers of lace that can rise to twelve inches, also dates from about the same period. A *fontange* was named after Marie Angélique de Scorailles de Roussille, duchesse de Fontanges (1661–1681), mistress of Louis XIV. This was worn by women in the late 17<sup>th</sup> and early 18<sup>th</sup> century and made its way to England by the early 1690s. [3-5]

Last but not least, there is the presence of the servant boy. Importing Indian servants probably began in the early 18<sup>th</sup> century but could be earlier. [6] It is difficult to narrow down the time period as the evidence spans a century but more likely the 18<sup>th</sup> century.

Back to the original question: what was the drink? Based on the research above, it would be ale. This would make sense if people today order a cup of coffee and a glass of water. In Georgian times people drank ale as water was unsafe, so they probably drank ale with their hot chocolate.



above | engraved by Nicolas Bonnart I, (French, 1637?-1718) *Un cavalier et une dame buvant du chocolat,* France, circa 1690-1700
collection of Cabinet des Estampes, Bibliothèque Nationale, Paris,
France, FRBNF33289248



dwarf ale glass (two), England, circa 1780
Two dwarf ale glasses with moulded full bowl
swirls, ball knop stem on plain conical foot.
source: http://www.antiqueglass.co.uk/DrinkingGlasses.php
Georgian with panel cut glass bowl (accessed 5 February 2016)



ale glass, (three), England, late 18th century, height: 152 mm (tallest). Three dwarf ale glasses with wrythen bowls, two with knopped stems, all with conical feet.

source: http://www.the-saleroom.com/en-gb/auction-catalogues/semley-auctio...rs/catalogue-id-srse10022/lot-fcc14c50-5ed3-4df2-872c-a454007e2525 (accessed 5 February 2016)



shaft and globe carafes (three), England, 2<sup>nd</sup> quarter 18<sup>th</sup> century, height: 228 mm; 213 mm; 197 mm

source: http://www.christies.com/lotfinder/lot/three-english-glass-shaft-and-globe-carafes-second-quarter-5654320-details.aspx. (accessed 5 February 2016)



carafe (guglet) and two jugs, England, 18th century

height: 241 mm; 241 mm; 150 mm

source: http://www.christies.com/lotfinder/lot/an-english-glass-carafe-or-guglet-and-5654319-details.aspx (accessed 5 February 2016)



above | Frederica Cards, available at-The Johnston Collection shop: www.fredericacards.co.uk (accessed 5 February 2016) RECIPE | SILVER SOCIETY 19



# COCK-A-LEEKIE SOUP

Cock-a-leekie soup is regarded as Scotland's national soup and is used as a starter for a meal occurring on St Andrew's Day and Burns Night. Although it was first used in the 16<sup>th</sup> century, with the first recipe printed in 1598, the name *cocka-leekie* did not come into use until the 18<sup>th</sup> century. Today it is enjoyed as a tasty meal throughout the year.

It is a soup consisting of chicken and leeks which can be thickened with rice or barley to make it a more substantial meal, served with bread and butter. Traditionally it also included prunes in the list of ingredients to increase the nutritional value of the broth, at times when meat was scarce. Instead of cooking the prunes in the soup, a sprinkle of sliced prunes may be used as a garnish, however the prunes compliment the sweetness of the leeks.

Make sure you simmer the chicken gently, otherwise the chicken will become tough.

#### **INGREDIENTS**

1 medium free range chicken
2 large leeks washed and sliced
2 stoned prunes
2 large leeks washed and sliced
3 stoned prunes
4 stoned prunes
5 stoned prunes

#### **METHOD**

Break the chicken into jointed pieces and place into a large pan with the water. Bring to the boil, skimming off the white scum when it reaches the surface. Cook for half an hour.

Add the leeks and most of the prunes leaving a few for garnishing. Simmer for another hour.

Remove the chicken and allow to cool before removing the skin which is discarded.

Take the meat from the bones and shred into pieces before returning it to the pan.

Season to taste with salt and pepper.

Reheat and serve garnishing with the remaining thinly sliced prunes.



# THE SILVER SOCIETY OF AUSTRALIA INC.

The Melbourne chapter of The Silver Society of Australia Inc. hold their meetings at The Johnston Collection and The Johnston Collection volunteers are welcome to attend.

The Meeting time is 6.30 pm to 8.00 pm.

It is essential that you confirm your attendance for bus pickup and catering purposes to Andrew Dixon, at silversocietyofaustralia@gmail.com or 0425 728 386

NOTE: ALL guests must be collected by The Johnston Collection courtesy bus from the foyer of the Pullman Melbourne on the Park, (formerly, Hilton on the Park Melbourne), 192 Wellington Parade, East Melbourne, at 6.15 pm. Please wait in front of the Park Lounge.

# THURSDAY 18 FEBRUARY 2016 DRINKING PARAPHERNALIA

hosted by Sally Hearn

# THURSDAY 21 APRIL 2016 DRINKING VESSELS – AN ECLECTIC COLLECTION

presentation by Tony Lewis

# THURSDAY 16 JUNE 2016 LEARNING BY MISTAKES

presentation by John Cherry | Rouge Jewellers

#### above |

Maker unknown, *Decanter Label (Port)*, silver, The Johnston Collection, (Foundation Collection, A0484.3-1989) The Johnston Collection welcomed guests to the opening of JOYFUL & TRIUMPHANT | Christmas at The Johnston Collection 2015-2016 exhibition house tour.

The annual 'inspired' series exhibition was opened by Ms Harriett Shing MLC, on the evening of Wednesday 4 November 2015.



The tour was generously supported by Creative Gippsland



Cheryl Kane



Bill & Rosemary Morton



Karen Whittaker Taylor



Wendy Hitchens & Helen Timbury



Shirley McGillivray



Robin & Don Smith



Robin Smith & Wendy Hitchens



Susan Cock & Julie Thompson



Christine Newcombe, Lyn & Alan Werner, Richard Ellis



Jenny Romanos & Jan Brown



Michael & Marlene Ogden





Rhonda Albrecht and visitors







Peter & Heather Stoiljkovic



Harriet Shing MP





Pauline Lancaster, Susan Cock, Robyn Ives



### 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 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:



#### TOUR 'N TALK | EAST MELBOURNE SYNAGOGUE

#### February 2016

Join us on an exclusive private visit, talk and tour of The East Melbourne Synagogue presented by Ruth Leonards, followed by morning refreshments. The East Melbourne Synagogue is of historical, social and architectural significance to the State of Victoria and its history is interwoven with the story of Melbourne Jewry.



# NEW | FRIENDS EXCLUSIVE FAIRHALL PREVIEW

#### February 2016

Join us for An Exclusive Members
Only Preview of HECKER GUTHRIE
Rearranges William Johnston's
Collection, The annual William
Johnston and his collection exhibition-house tour



#### NEW | FIRST FRIDAY BOOK CLUB | THE WHITE ROAD

#### May 2016

Join our informal discussion to examine the multi-layered journey Edmund De Waal encounters to uncover the history of creating white porcelain.

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

# WE WANT YOU! ...



to write an article for the fairhall newsletter. This newsletter represents us, the members of The Friends, and we would love to have articles of interest from our members to include in future issues. Perhaps you have an

interesting collection, a piece that you treasure that has an interesting story to it, or you have visited a museum, house or area that you think would be of interest to others?

Email friends@johnstoncollection.org and let us know your ideas.

## 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

Beryl Black Diane Clifford Maurie Dean Ann Galbally Ronald and Helen Gwynn Susan Hamilton Green Malcolm Howell Lynn McKirdy Vivian Moroney Tony Peters FRIENDS EVENTS 23

The Friends Committee welcomed members to a wonderful private residence as the setting for their Annual Christmas Party on Thursday 3 December 2015.



Christina Neale & Lyn Millen



Jane Morris & Sue Flanagan



Heather Mallinson & Nola Trethowan



Pamela Hartmann & Jennifer Shaw



Rob Logie Smith AM & Margery Jensen



Barbara Beard & Helen Silvasich

Maurie Dean & Tony Peters



Elizabeth Douglas & Georgia Hutchison



Zoe & Anna Paule



Dianne Kinnealy & Christine Dennis



Anne Glynn & Maxine O'Neil



Diana Renou, Christine Cadariu & friend

ADFAS LECTURES 24

## ADFAS LECTURES ADVANCE NOTICE

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

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

For ADFAS Melbourne contact Rosa Carter (03) 9817 4647. For ADFAS Yarra contact Helen Hunwick (03) 9836 3290.

#### ADFAS MELBOURNE

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



# THE BIRTH OF EUROPEAN PORCELAIN

2 March 2016 | Lars Tharp

An overview of Europe's first foray into true porcelain, and the design influences on its production in the 18th century which have continued into the 21th century.



#### 50 OBJECTS 50 STORIES: EXTRAORDINARY CURIOSITIES IN THE NICHOLSON MUSEUM

13 April 2016 | Michael Turner

Back stories of the largest collection of antiquities in the Southern hemisphere - including collectors, curators, archaeologists, authors and, of course, scoundrels.



# THROUGH THE IMPERIAL WARDROBE

11 May 2016 | David Rosier

The clothing of the Chinese Imperial Court of the Qing Dynasty (1644-1911) - both regulated court costume and informal attire – defined the rank of civil and military officials of the Imperial Dynasty.



# DANCE & THE BAROQUE ERA 8 June 2016 | Robin Haig

The French court in the Baroque, particularly under 'The Sun King' Louis XIV (1661-1714) revealed dance, music and theatre as highly 'socially acceptable'.



# THE STAINED GLASS OF BURNE JONES

13 July 2016 | Martin Ellis

By 1875 Edward Burne Jones (painter and stained-glass designer) was the sole figurative designer for William Morris. His influence was felt in America as well as England.

#### **ADFAS YARRA**

ADFAS YARRA lectures are held at the Theatrette, Glen Eira Town Hall, Cnr Glen Eira and Hawthorn Roads, Caulfield VIC 3162, Morning Lectures: 10.00am | Afternoon Lectures:1.30pm



# THE CITY OF KYOTO & THE CULT OF BEAUTY

Thursday 25 February 2016 | Pauline Chakmakjian

Kyoto, the old capital of Japan, is one of the most beautiful cities in the world. Pauline, who has been appointed as an Ambassador to the City by the Mayor of Kyoto, gives us an overview of Kyoto's most stunning shrines, temples and gardens as well as introducing us to some of its marvellous seasonal festivals.



#### THE RICH HERITAGE OF AUSTRALIAN PATCHWORK QUILTS

Thursday 7 April 2016 | Annette Gero

Annette has been documenting and collecting quilts for over 35 years. In researching our remarkable Australian quilt heritage, she has located quilts made on convict ships, by Governors' wives, by Victorian ladies, by women living in tents on the goldfields and even some made by soldiers in prisoner-of-war camps. These rare quilts shed new light on our social history.



# THE MYTHOLOGISING OF A PHARAOH: AKHENATEN, DEFORMED OR DIVINE?

Thursday 5 May 2016 | Lucia Gahlin

Akhenaten (circa 1352 - circa 336 BCE) is probably the most controversial of all the Egyptian pharaohs: he made extraordinary changes to Egyptian religion and art which had been bound by tradition for centuries. He also chose to be represented in a most singular fashion with a long jaw and feminine attributes.



# THE POSSESSIONS OF THE DUKE & DUCHESS OF WINDSOR ... ART OR OBSESSION?

Thursday 9 June 2016 | Adrian Dickens

This lecture focuses on the Duchess's love of fine jewellery as well as the couple's decorating taste, acquisitions, lifestyle and personalities. Adrian is a prominent Melbourne jeweller. English born and trained, his understanding of the process of creating beautiful, desirable things and his historical research into the lives of the Windsors inform this lecture which is supported by wonderful images.



#### L S LOWRY: A VISIONARY ARTIST

Thursday 30 June 2016 | Michael Howard

Michael, an art historian and practising artist, will discuss the work of L S Lowry, now one of Britain's most popular 20th century artists. Though famous for painting images of 'match-stick men' surrounded by mills and factories of the industrial northwest of England, Lowry was really a painter of the human condition.

WHAT'S ON WHERE

# *LAMB HOUSE*, RYE, EAST SUSSEX

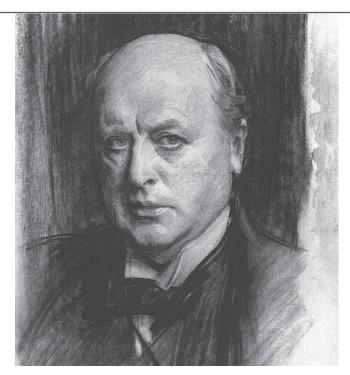
Henry James has the most familiar association with Lamb House having been attracted to the house in 1890, but never expecting that he would ever be able to live there. At the age of 55 and when his writing reputation was firmly established in America and the United Kingdom, Henry became the owner of the property. Living in such an idyllic home with its private walled garden obviously had a positive effect on Henry and he went on to spend a large part of the last 18 years of his life there. It was where he wrote many of the books which are so well known and loved including *The Ambassadors, The Wings of a Dove and The Golden Bowl.* 

Lamb House was so named having been built in 1723 by James Lamb, the then Mayor of Rye. The Lamb family were a great force in Rye for over 250 years. Although the house itself is a rather modest red brick fronted Georgian building the walled garden is delightful and surprisingly large for a townhouse, with many 'rooms' to it. Henry James entertained many notable writers here including H G Wells, Hilair Belloc, Joseph Conrad, Rudyard Kipling and Edith Wharton. After Henry's death the house remained in the James family until in 1950 when it was presented to the National Trust.

The James family did not live in Lamb House but rented it to writers, most notably EF Benson and Rumer Godden. The brothers AC and EF Benson were the first to make it their home after James's death and it was here that EF Benson was inspired to write his Mapp and Lucia novels. Benson used the town of Rye as his backdrop, renaming it Tilling and basing the two main characters in Lamb House which he renamed Mallards. His delightfully tongue-in-cheek novels tell of humorous incidents befalling the upper middle class, battling for social prestige in a small community riddled with cultural snobbery. Although there is only limited access to rooms in Lamb House the garden and surrounding streets provide plenty of atmosphere.

The house is still rented out and currently is the home of an actress, who brings together the Lamb Players, who perform Shakespeare in the garden over summer to great acclaim. For this reason the house itself is only open two days a week from April to October. It is certainly worth the trip to see the furniture, portraits and Jamesian memorabilia. Then take a stroll around Rye in the charming Citadel area with its cobbled streets, visiting the nearby Ypres Tower, thought to have been built in the 13th century.

It is well worthwhile to take an atmospheric step back in time to the *Mermaid Inn* which was rebuilt in 1420 with Norman cellars dated at 1156. Not surprisingly there are many rumours of ghosts and it was notorious as a







smugglers hideout and abounds with secret passageways behind hidden doors.

The town of Rye has featured in many movies over the years, most recently the *Monument Men*, and *Lamb House* and its surrounding streets are very much in evidence in the most recent adaptation of *Mapp & Lucia* by the BBC.

#### Wendy Babiolakis

above, top – bottom | John Singer Sargent (American, 1856 – 1925), portrait of Henry James, 1912, charcoal drawing, public domain The front of Lamb House, The cottage garden at Lamb House

# OPENING DOORS: DONATE TO THE JOHNSTON COLLECTION 25<sup>TH</sup> ANNIVERSARY APPFAL

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 exhibitionhouse 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.

DONATION FORM

# BE PART OF THE JOHNSTON COLLECTION FUTURE

The 25<sup>th</sup> Anniversary Fundraising Appeal to open doors for The Johnston Collection begins and we urge you to help us 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 +
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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 su 25 <sup>th</sup> Anniversary Fund	pport The Johnston Collection's raising Appeal:
I/We would like	to make a single donation:
\$ a	nnually over years (i.e. 1,2,3,4, or 5 years)
	to make a regular 1 of \$
Card number: Expiry date: /	CCV:
I / We would like	to make a donation by cheque ques payable to The W R Johnston Trust
I/We would like to	o make a bank transfer donation
BSB: 033157 A	lins St, Melbourne ccount: 403589 ull 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.

INAUGURAL DONORS 28



## **THANKS**

The Johnston Collection applauds the following individuals and foundations for their generous inaugural support of our campaign.

#### Chelsea ©

5000 +

Lisa Arrowsmith Maggie Cash Andrew Dixon Graham and Anne Hodges Sir Wilfred Brookes Charitable Trust

#### Sheraton

1000 +

ADFAS Melbourne
Sirius Foundation Ltd
Holly and Joseph Barbaro
Christine Bell
Carol des Cognets
Diana English
Anne and Peter Glynn
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Karina and Sholto James
Dorothy Morgan
Robert Thomson and Hugh Ratten
Cathy and 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 and Sharon Groher Jan and Walter Heale Irene Irvine Irene Kearsey Vivien Knowles Zara Kimpton OAM Sue Logie-Smith Heather Mallinson Patricia Nilsson Rosemary (Posey) O'Collins Rosemary Stipanov

#### Other

Anonymous (2) Pamela Bailie Palmer Barbara Beard James Baxter Sheila Butler Adrian Dickens Diana Dolan Keira Gee Pamela Hartman Allan Hamilton Darren Head Sally Holdsworth Helen Hunwick Victoria Jennings Gillian Lambert Robyn Lateef Lynette McAllister John and Andrea Maynard Leonie Moran John Nairn Sue O'Flynn Susan Perry Lisbeth Phillips Jesse Raaen Elspeth Riggall Anne Riseborough Jennifer Ross Susan Scollay Pamela Spradbery Richard Stuart-Smith Marjorie Todd Margaret Toomey Jane Walters Judy Watts Sue Williams

Kerry Viksne

Margaret Ygoa

as of 16 March 2016

# THE JOHNSTON COLLECTION 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:

anonymous (32) The Marjorie Kingston Charitable Trust #^ Bill & Terri Allen ^ Elizabeth Anderson-Ovenden ^ Roger & Carmela Arturi Phillips \* Stella Axarlis ^ Eugene Barilo von Reisberg ^ Peter Bennett ^\*# Paulette Bisley ^ Clive H (Roger) Brookes \*^ David & Mary Bourne \*#^ Louise Box \*#^ Heather Campbell ^ Margaret Cash \*# Bronwen Cavallo \*#^ John & Loreen Chambers \*^ Andrew Churchyard \*#^ Bernadette Dennis \*#^ Adrian Dickens ^ Carol des Cognets \* Marg Goodall ^ Helen Hunwick \*#^ Irene Irvine #\*^ Margaret Joseph ^ Irene Kearsey \* Zara Kimpton \*#^

Richard Knight

& James Baxter '

Vivien Knowles \*#^

Margaret Leonard ^

Patricia McCallum ^

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Heather Mallinson ^

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\* made donation to the Collection in 2012-2013 # made donation to the Collection in 2013-2014 ^ made donations to the Collection in 2014-2015

Gabrielle Walters ^

# BEQUESTS

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

NINA STANTON
(to acquire 18th century porcelain)
ALWYNNE JONA 0AM
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.

# THANK YOU

A very kind thank you to Christine Bell who recently, and very generously, donated funds towards the purchase of a set of Wedgwood *Butterfly Bloom* series cups and saucers to continue the transformation of the Kent Room.



These carefully chosen pieces create a warm welcome and start conversations that we share in *Fairhall* with 'Old being New'. The *Butterfly Bloom* series is inspired by floral designs and patterns from the Wedgwood archives and of course reflect William Johnston's love of flowers and gardening.

# GOVERNMENT HOUSE OPEN DAY 2016

Volunteers assisted with our annual contribution to the Government House Open Day on Australia Day | 26 January 2016.

The house and grounds of Government House Victoria are open to everyone and it is a unique opportunity to visit the private residence of the Governor.

During the Open Day, our volunteers and Friends Committee promote The Johnston Collection and make visitors aware of our long-term relationship with Government House, what we have to offer as a museum, and to promote the Friends.

Thanks to Diana English, Karina James, Wendy Lee, Paul Mitchell, Dorothy Morgan, Sue O'Flynn, Christine Symons and Julie Thompson for their help on the day.

Also on the Open Day, we held a lucky draw to win double passes to visit The Johnston Collection. The recipients from the day are: Pamela Collins, Diana Donohue, Mario Bonnici, Karen Werner, Ann Turnbull, Joanne Chan, Sharukh Bhadha, Attilia Mattiuzzo, Helen Drake and Gale Gallard Grant. We look forward to welcoming them to the Collection soon.





# THE JOHNSTON COLLECTION | FAIRHALL EXHIBITION-HOUSE TOUR: HECKER GUTHRIE: THE DESIGN OF A SALESMAN – page 5

The quote of Paola Antonelli is taken from: Megan Garber, 'The Most Modern Curator', *The Atlantic*, July/August 2014. The quote of Marc Newson is taken from: Peter M. Brant, 'Marc Newson', *Interview Magazine*, April 28, 2009. For an academic analysis of museums' exhibition of design see: Diane Bisson, *Museums in Transition: Past and present interpretations of the concept of design*, The Royal College of Art, 2000.

#### INSIGHT: ALEXANDER NASMYTH & FAMILY – page 6

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#### LETTER TO THE EDITOR: CONICAL SHAPED BEAKERS – page 18

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Women's headcoverings

#### RECIPE: COCK-A-LEEKIE SOUP – page 19

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### The Cup that started a Collection



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

Minton, Stoke-on-Trent, est. 1793 –, Thomas Minton period, circa 1809 –17, *cup*, circa 1815, The Johnston Collection (A0660-1989) The Johnston Collection was bequeathed by William Johnston (1911-1986) to the people of Victoria and is administered as an independent not-for-profit museum by The W R Johnston Trust.

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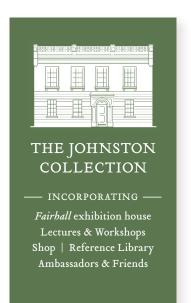
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Mr Andrew Dixon

Mrs Robyn Ives (honorary member)



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Director | Curator

#### Fil Natarelli

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Visitor Services, Retail

#### Irene Villis

**Visitor Services** 

#### Leanne Willson

**Visitor Services** 

#### Luke Man

Accountant

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Lisa Arrowsmith Dani Balmford Ellen Dickison Sue Flanagan Sandy Gumley Walter Heale Anne Hodges Irianna Kanellopoulou Donna Jones Louise Kinder Linda McFadgen Dorothy Morgan Trish Nilsson (retired March 2016) Rosemary Chris Symons Denise Way

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Retail & Administration

Dorothy Morgan | Curatorial & Collection Maggie Milsom | Curatorial & Collection

Anne Neri | Curatorial & Collection

Faye Rance | Retail

Helen Rawling | Library (until March 2016)

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.

ABN 8719 494 0961 ACN 075 028 287

front cover | detail from 'The White Room | White Wash' back cover | detail from THE BEDROOM | ANGLO INDIA & ASSEMBLAGE

Both from WILLIAM IOHNSTON'S EMPORIUM | Hecker Guthrie Rearranges William Johnston's Collection, part of the continuing annual 'WILLIAM IOHNSTON: His Residence and Collection' exhibition-house tour series held from Friday 11 March 2016 - Tuesday 28 June 2016 images by adam luttick | luts photography | melbourne, vic

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