

fairball 18



DREAMS



THE JOHNSTON
COLLECTION

fairhall

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

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

This month sees the opening of a new exhibition-house tour *HOUSE OF DREAMS* curated by Barking Spider Visual Theatre. Our latest collaboration with the groundbreaking independent Melbourne-based arts company the exhibition-house tour means that *Fairhall* will come alive with a fusion of elements of theatre combined with visual arts and sound design which will be incorporated throughout the exhibition-house spaces.

We have also dreamt up a bounty of exciting new lectures and a Study Series including *DREAM PLACES* exploring ideal and illusionary themes including ideals, romance, discovery and flights of fantasy.

We are delighted to mark the 300th anniversary of the birth of Lancelot 'Capability' Brown who changed the face of 18th century England with a discrete series of lectures *In Praise of Lancelot 'Capability' Brown*.

We continue our participation in *Open House Melbourne* generating greater awareness of our museum through this unique citywide event.

The Friends have been extremely busy planning very special events. While continuing the- 'First Friday Book Club' and an 'Exclusive Tour Preview for Friends' the Friends have also announced the visit to the brand new *JAHM | Justin Art House Museum* in August, a private house *Spring Soiree* in September, *A Day in the Country* in October the ever popular and much awaited *Annual Christmas Party* in December.

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

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

LOUIS LE VAILLANT
DIRECTOR | CURATOR THE JOHNSTON COLLECTION

Thanks

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





RODNEY DISNEY DAVIDSON

AO OBE LLB

13 April 1933 – 13 April 2016

The Trustees of The W R Johnston Trust, along with the Director | Curator, staff and volunteers of The Johnston Collection, are deeply saddened by the passing of our esteemed Patron, Rodney Disney Davidson AO, OBE, LLB, on 13 April 2016.

Rodney served as Chair of The WR Johnston Trust from 1987 until 2009 as the National Trust representative and subsequently as our inaugural Patron from 2009 until his death.

Through knowing William Johnston and encouraging him to create a museum, Rodney went on to assist with establishing The Johnston Collection, thus fulfilling our benefactor's wishes.

Rodney also made an impact on the life and growth of The Johnston Collection family, generously opening his homes, both in Melbourne and Woodend, for Friends events raising much needed funds. Rodney's eclectic collections ranging from porcelain to the rare books, maps and paraphernalia of

early Australia he took great joy in sharing with others and combined with his lively conversation and generous hospitality meant sold out events.

Rodney generously supported The Johnston Collection for nearly three decades, including establishing The Davidson Fine Arts Library, a specialised reference section incorporated within The Johnston Collection Reference Library.

Rodney leaves us with a wonderful and tangible legacy from his worthy dedication to The Johnston Collection.

Together with his many other roles in heritage organisations, Rodney has made a permanent and lasting contribution to the heritage and cultural life of Australia.

MAGNA AWARD 2016

The Johnston Collection is thrilled to announce that we were the winner of the 'Temporary or Travelling Exhibition | Level 1' award presented at the Museums and Galleries National Awards (MAGNA).

The Award is for our very popular exhibition-house tour *FEATHERING THE NEST | Richard Nylon Meets William Johnston* held from 7 July 2015 to 20 October 2015.

The Awards were presented at the Museums Australasia Joint Conference held in Auckland, New Zealand on 18 May 2016.

In *FEATHERING THE NEST* Nylon explored the big issues of birth, love and death in semi-autobiographical narratives which he fused with the public and private life of William Johnston.

On hearing the news, Richard Nylon said "I am delighted to hear about this major award. I am extremely proud to be part of the ongoing 'house of ideas' series and the curatorial exploration of this important Collection. It is one of the most important and beautiful collections of its kind in Australia. It is wonderful to have been able to add to its history of exhibitions."

Nylon went on to say, "My aim was to challenge visitors to view the objects in the Collection not just as objects with their own particular history, but as items in a tool-kit or characters in a language that can be constructed into new discrete artworks conveying personal narratives."

The Johnston Collection extends its congratulations to all the museums and galleries that received awards and commendations at MAGNA this year.



Richard Nylon, 2014, photograph by Brett Goldsmith Photography
TJC Director | Curator, Louis Le Vaillant accepting the MAGNA
Award in Auckland, New Zealand on 18 May 2016

Fairhall: detail from 'Sun', The Green Drawing Room
(as curated by Richard Nylon),
photography by adam luttick | luts photography | melbourne, vic



HOUSE OF BARDS:

BARKING SPIDER VISUAL THEATRE CURATES THE JOHNSTON COLLECTION

Penelope Bartlau, Artistic Director of independent theatre company Barking Spider Visual Theatre, grew up in the real estate and antique auction businesses.

In our interview she acknowledged it is perhaps morbid, but working with antiques often involved working with deceased estates, and since she was a child she has been fascinated with the past history of old objects.

Bartlau has had a particularly diverse career in the arts ranging from actor, singer, puppeteer and writer. These experiences provide a particularly fertile ground for her steering Barking Spider's guest curation of The Johnston Collection. Promisingly she declares to me that Barking Spider's work with museums is the "jewel in the crown" of their practice.

BARKING SPIDER VISUAL THEATRE AT THE JOHNSTON COLLECTION

Barking Spider Visual Theatre comprises a multi-disciplined team of creatives. Led by Bartlau, their combined talents visible at The Johnston Collection include Darius Kedros' series of sound-scapes, light installations by Jason Lehane, and a collection of papercut works by Kyoko Imazu. An art-poem book titled *House of Dreams* was also created for the exhibition (copies were installed in each room opened to the page relating to the room) written by Bartlau and prints by Imazu. Their overall exhibition concept for the exhibition draws from Carl Jung's ideas on the symbolism of houses appearing in dreams. Bartlau explains exploring the exhibition-house through the lens of dreams enabled "exploration of the unconscious, the uncanny, the strangeness of 'the night mind' through a glorious collection of historic objects in an elegant old Melbourne house."

THEATRE IN THE MUSEUM

Theatre and museums have had a troubled history. Writing of the closing of the Theatre Museum in Convent Garden, London,



writer Chris Wilkinson asserted "at its core, theatre is live and transient – two things that are by their nature impossible to exhibit in the static and conservative confines of a museum." Barking Spider have shown that fusing theatre with museums can be enlivening, with the influence of theatre offering unique strengths such as heightened theatricality and enhanced staging, to more prosaic characteristics such as insertion of props and costume.

THE GREEN DRAWING ROOM | "CAMERA OBSCURA" – THE NIGHTMARE OF HUMILIATION

Perhaps the most powerful arrangement in the house is in the Green Drawing Room. Remarkable for its theatre-like invocation, the room centres on an immaculately-set dining table, spot-lit in an otherwise darkened room. The scene is accompanied by a soundscape of clinking plates and glasses, muffled conversation, that develops into stifled, mocking laughter. Directional speakers under each chair play the voice of individual guests, conjuring absent actors to progress the narrative. The scene relates to an occasion where founder of The Johnston Collection, William Johnston, discovered guests at a dinner party laughing at his supposed rough accent and manner. Accentuated by the steely tones of the cutlery, the coolness of the marble table top, and the sharpness of the magnolia shadow backdrop, the setting effectively moves the visitor to also feel excluded and uncomfortable.

Adjacent to the Green Drawing Room is the Entrance Hall "Suspension" where five men's suits hang suspended from the walls. A nod to German artist Josef Beuy's famous series of felt suits, the suits are intended to acknowledge the men who lived in the house. It also seems a particularly theatrical gesture, invoking costume to communicate a story.



THE YELLOW ROOM | DREAM OF ASPIRATION “DIRT TO GOLD”

The Yellow Room is transformed into a treasure trove of objects with an emphasis on gilded items (such as a mass of candelabras), shiny baubles and animal bones. A chest of drawers has each drawer opened progressively to mimic the elevation of a staircase, emblematic of Johnston’s rise professionally and socially. The excess of mostly gold baubles, both valuable and non-precious, reminds visitors of Shakespeare’s famous observation “all that glitters is not gold”. The influence of theatre in the arrangement is unmistakable – there is arguably no figure more tied to theatre than Shakespeare.

Taking in this scene is a window seat, English, circa 1820-25, made from ebonised timber, gold paint, and yellow silk upholstery. A pair of men’s shoes are planted at the base of the seat, signalling Johnston’s presence in the room, and again utilising costume to propel the narrative. Bartlau explains that on seeing the Yellow Room, and particularly its black and white tiled floor, she immediately thought of chess and how Johnston must have been an adept strategist to move ahead in his life. Behind the seat is a projection of rotating shadows of figures, which Bartlau’s poem refers to as “the shadows, are the nightmares – goblins and monsters of the past, which eternally haunt”. Despite the themes of absence and after-life, the activity achieves the ‘liveness’ so associated with theatre.

HOUSE OF DREAMS | CREATIVE TEAM

Artistic director, co-designer & writer | Penelope Bartlau

Visual artist | Kyoko Imazu

Lighting designer & co-designer | Jason Lechane

Sound designer | Darius Kedros

Design assistant | Luc Favre

OTHER HIGHLIGHTS

Other eerie and dream-like arrangements include a spinning plate levitating above the table in the White Room “Rattled”; a colony of internally lit rabbits occupying the Blue Room “Floating”; and the museum’s considerable collection of Staffordshire figurines arranged to replicate the Terracotta Army of Qin Shi Huang, 210–209 BCE. “The Army Cometh” was lit with industrial lights, not dissimilar to a theatre set, the macabre element of the exhibition is yet again at play given the Terracotta Army’s purpose to protect the emperor in his afterlife.

FINAL ACT

Themes and imaginative gestures of mortality and ghostly presence abound in the arrangement. The Green Drawing Room and Yellow Room provide a crescendo in the whole house arrangement, achieved by the multi-talented contributors of Barking Spider. The influence of theatre is evident in the enhanced staging and use of costume throughout the installation. The arrangement is occasionally challenging, requiring attention and reflection. Academic Dr Christopher Marshall stated that interventions or guest curations can be distracting and even destructive, and those can be good things. Such analysis seems only appropriate for an exhibition inspired by Carl Jung.

HOLLY BARBARO

CURATORIAL & COLLECTION

above | detail from THE YELLOW ROOM | Dirt to Gold
left | Penelope Bartlau photographed by Sarah Walker, Melbourne

The Johnston Collection welcomed guests to the opening of the *WILLIAM JOHNSTON'S EMPORIUM | HECKER GUTHRIE Rearranges William Johnston's Collection* on Thursday 17 March 2016.

Curated by HECKER GUTHRIE directors Paul Hecker and Hamish Guthrie, the annual 'William Johnston and his collection' exhibition was formally opened by Lady Potter AC.

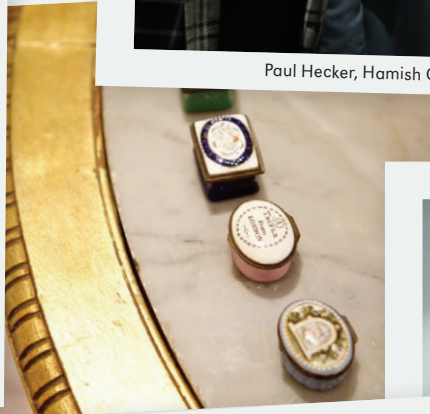
The tour was very generously supported by The Friends of The Johnston Collection.



Paul Hecker, Hamish Guthrie & Lady Primrose Potter AC



Georgie Bruce & Suzie Stanford



John Parker



Holly Barbara and Sally Robinson



Paul Hecker



Sally Dreaver & Trish O'Rourke



Kym Gim & Xavier Scanlon



Martin Carlson & Lady Primrose Potter AC



Leeyong Soo & Kirsty McLeod



Darius Kedros



Missy Saleeba



Joe Groher, Sharon Groher & Anne Neri



Louis Le Vaillant & Donna Brearley

WHAT DO PINEAPPLES SYMBOLISE?

The pineapple plant is a native of Central and South America. The botanical name is *Ananas comosus* (*Bromeliaceae*) and is the most economically significant plant and the most edible in the Bromeliad family.

Pineapples contain an enzyme, Bromelain that breaks down protein and may be used as a meat tenderiser. The pineapple is not one fruit, but many, as multiple diamond shaped fruitlets are fused together and grow from the core or central stem of the pineapple.

Spanish explorer Christopher Columbus (circa 1451-1506) and his crew first saw the pineapple in 1493 on the island of Guadeloupe in the Caribbean and again in Panama in 1502. It is thought that long before the arrival of Columbus, the local tribes imported the pineapple to the Caribbean. These tribes were excellent navigators and active seafarers, taking pineapples with them to be transplanted on a number of islands in the region. These Caribbean Indians would place a pineapple outside the front entrance of their home as a symbol of hospitality and friendship.

Columbus introduced the pineapple to Europe on his return from the Caribbean. Pineapples quickly became highly sought after throughout Europe as an exotic fruit. At this time, fresh fruit and sweets were hard to come by. Europeans went on to adopt the motif and carvings of pineapples could be seen gracing doorways in Spain and England.

It was almost 200 years before the pineapple was successfully propagated in purpose-built hothouses in Europe. It is thought that Agnes Block (1629-1704) was the first European to grow a pineapple around 1687. The English were not successful at growing pineapples until 1714-16, when Henry Telende, a Dutchman, was able to grow one for his employer, Sir Matthew Decker of Surrey.



Charles II (reigned 1660-1685) posed for an official portrait depicting him being presented with a pineapple by the Royal Gardener, John Rose (1619-1677). John Rose is often credited with being the first to grow a pineapple in England. In fact, the pineapple depicted in this painting by Hendrik Danckerts (1625-1680), dated 1675, was imported from the Bahamas and ripened in England by Rose. The pineapple was known as the treat of kings.

During the 17th century, American sea captains would place a pineapple at their front gate, to alert their neighbours, that they had returned safely and invite them to come and enjoy their hospitality. This gesture led to the installation of pineapple replicas at front entrances to homes.

Pineapples became a symbol of wealth, because they were costly to grow in hot houses in a temperate climate and were expensive to import. Pineapples often featured in the centrepiece on the dining table and were used a number of times for this purpose, before the pineapple began to rot. In fact, most hostesses would rent them for table decorations.

Pineapples can be found on the pediment or transom over front doors and on the gateposts. As a welcome William Johnston placed a cast iron pineapple on the wrought iron gate at the entrance to *Fairhall*. Another example can be seen on either side of the front gate to *Elm Tree House*, 233 Domain Road, South Yarra.

SUSAN WILLIAMS

above | British School, 17th century
attributed to Hendrick Danckerts (1625-1680) (fl. 1645–1679)
King Charles II, receiving gift of a pineapple from the Royal Gardener, John Rose, circa 1675-80
oil on canvas | 966 x 1145 mm, courtesy of the Royal Collection Trust / Her Majesty Queen Elizabeth II RCIN 406896
presented to Queen Mary by Lady Mountstephen in 1926;
formerly in the Bredalbane collection

right | Maria Sibylla Merian (1647-1717)
Ripe Pineapple with Dido Longwing Butterfly, circa 1702-03
watercolour and bodycolour with gum arabic over lightly etched outlines on vellum
courtesy of the Royal Collection Trust / Her Majesty Queen Elizabeth II RCIN 921154



LOWESTOFT:

PORCELAIN FROM EAST ANGLIA

When one thinks of the great ceramic centres of Europe in the 18th century, names like Meissen, Dresden, Vincennes, Sevres, Worcester and Stoke-on-Trent come to mind. But let us not forget Lowestoft, at that time a small fishing village on the coast of Suffolk. It was there that an established pottery site began to manufacture porcelain in 1757.

Generally more modest than its contemporaries Lowestoft did not enjoy such wide acceptance among the British aristocracy, its clientele being confined largely to local markets. Yet it rivals them in quality, has a charm of its own, and is avidly sought nowadays.

Why Lowestoft? The birth of porcelain manufacturing there is clouded in mystery, one writer claiming that a knowledgeable worker from the existing tile factory was from Burslem in Staffordshire, and recognised a clay source suitable for finer work. Or was it that a shipwrecked sailor from The Netherlands recognised clay similar to that used for Delft? One way or another it seems certain that an area of suitable clay was found north of the village, leading to Philip Walker (1721-1803) and three others renting the land from its owner, Hewling Luson.

The workforce consisted of potters from the existing tile and brick works, skilled craftsmen and artisans from London, mainly Bow, and elsewhere in England. Lowestoft's soft-paste ceramic body is similar to that of Chelsea, Derby and Bow, consisting of clay, bone-ash, flint, frit and lime. The earliest wares were mainly domestic items such as salts, trays, eye-baths, cups, saucers and jugs, turned on a wheel or moulded, then fired at about 1050°C. After application of blue decoration a glaze was applied and the piece was fired again at about 800°C. Items from the 1750s are characterised by tiny bubbles in the glaze, however from the early 1760s the potting was lighter, semi-translucent, and the glaze smoother, without bubbling.

Oriental themes began to appear in the early 1760s, along with jugs or mugs inscribed "A trifle from Lowestoft" which were aimed at tourists visiting East Anglia. Lowestoft was also the only factory producing birth tablets - dated discs



to commemorate the arrival of a child. Geoffrey Godden in his *Encyclopaedia of British Pottery and Porcelain Marks [or Godden's Guide to English Blue and White Porcelain]* describes the paste used from 1765 as floury, with a yellow-brown tinge but some pieces have been described as having a greenish glaze. Transfer printing became popular in the later 1760s and Lowestoft followed the trend into the next decade. The 1770s also saw the introduction of vivid colours for floral and landscape decoration, some copied from Worcester. One of Lowestoft's unique contributions was by an artist known as the "Tulip Painter" who added the most beautiful floral decoration to tea wares, vases and other ornamental items.

These later years of manufacture also included model animals and birds as well as figures of people in various pursuits. From about 1775 a creamy glaze began to appear and decoration continued in similar fashion, with continuing emphasis on floral and whimsical themes.

The Johnston Collection has a teabowl and saucer decorated in the Chinese *famille rose* style. It was produced circa 1785 and is a good example of the detailed enamel and gilding achieved by artisans of the time. Although sales of Lowestoft continued until 1802, it is generally accepted that actual production was discontinued in 1799 when several artisans transferred to Worcester. So ended one of the most charming and colourful episodes in English ceramic history.

KEN BARNES

above | Lowestoft porcelain factory, (fl. 1757-1802), Lowestoft
A mug inscribed 'Trifle from Lowestoft', England
porcelain, underglaze blue decoration
from Geoffrey Godden collection sale, Bonhams, 2010

right | attributed an anonymous artist known as The Tulip Painter
Lowestoft porcelain factory, (fl. 1757-1802), Lowestoft
jug, titled 'C E Heenan 1776', England, 1776
porcelain, polychrome enamel decoration | 130 mm, from Russell Colman
collection and Peter Scully collection sale, Bonhams, 2008





PASTILLE BURNERS

The Johnston Collection has a small number of pastille burners, all glazed Staffordshire earthenware from the mid-19th century. They represent some of the popular subjects of the time - being a dovecote, two castles, two cottages with pretty gardens with, one of the cottages also serving as an inkwell.

According to the *Oxford Dictionary of Decorative Arts*, a pastille burner is an ornamental ceramic container for burning aromatic *pastilles*, a necessity to cover the noxious odours that were part of everyday living. Our forebears cleverly used many varied ways to deal with these odours with scent vinaigrettes, pomanders and perfumed handkerchiefs keeping them at bay in the streets.

By the time the Regency period began, pastille burners had become popular in aristocratic homes. Most upper classes with any "pretension to civility" owned, used and displayed, at least one such burner.

The definition *pastille* takes its name from the Latin, *pastilles*, which means a small roll or little loaf of bread. Pastilles were small lozenges of aromatic herbs designed to sweeten the breath, and soon had sugar added making them similar to the sweet - like ones still available today. By the mid 16th century, new, sweet smelling lozenges were being burnt to freshen the air of the upper class homes.

Pastilles only began to be made commercially during the reign of Queen Victoria. Until then they were produced under the guidance of the "lady of the house" to her specific recipe. Generally they were produced from charcoal, preferably willow wood, *saltpetre* (potassium nitrate - a white crystalline salty substance used as a constituent of gunpowder) a binder and a fragrance. When combined with the powdered charcoal, the *saltpetre* ensured the charcoal would burn once it was set alight. The binder was often gum arabic which kept the pastilles firm once they dried out. The fragrance,

usually an essential oil was added last. Lavender, rose jasmine, sandalwood and cedar were popular scents. Myrrh, frankincense and orris provided the touch of luxury.

The earliest pastille burners were made of metal, brass or bronze and silver, but they became very hot to touch. Porcelain began to be used when it was realised that it was just as resistant to flames as metal but the porcelain burners were not so hot to touch and could more easily be moulded.

As the range of glaze colours increased so did the pastille burners become more colourful and highly decorated, such as the cottage in The Johnston Collection. Buildings were a popular shape as the open windows allowed the flow of air through the burner, ensuring the pastille burnt steadily. The open windows allowed the burners to be used as night lights as well.

By the latter half of the 18th century, wealthy landowners had pastille burners made in the shape of some of their more attractive and decorative outbuildings - dovecotes, gatekeeper's cottages, dairy houses and flower-covered summer houses. Toll houses, churches and castles were also popular.

Pastille burners remained popular until sanitary conditions were improved in the late 19th century. In the late 20th century the popular notion of de-odourising and freshening rooms re-emerged with the use of aroma reeds, room sprays, candles and diffusers.

JULIE THOMPSON



DREAM ON

For the waking there is one common world only; but when asleep, each man turns to his own private world

HERACLITUS, CIRCA 500 BCE

Does how we sleep affect how we dream? Even up until the early 20th century in rural areas, our nights were divided into two distinct sleep patterns simply termed first sleep and second sleep. The advent of artificial light had a physiological impact on sleep, primarily changing the levels of melatonin and body temperature. In preindustrial households it was quite common to wake around midnight and stay awake for an hour or so before embarking on 'second sleep'. Considering this difference in sleep patterns to what we experience, or hope to today, one could assume that the experience of dreaming was also different.

The mechanical ingenuity of Christopher Pinchbeck Junior (1710-1783), a clockmaker like his father, inspired him to devise and patent in 1768, the Nocturnal Remembrancer, an improved candlestick, with a spring socket for holding the candle firmly, with an arrangement whereby the candle always occupied an upright position thus enabling 'philosophers, statesmen, poets, divines, and every person of genius, business of reflection, might secure those happy often much regretted, and never to be recovered flights or thoughts, which so frequently occur in the course of a meditating wakeful night'. The period between the two sleeps was not a time of anxiety as it would be today, rather a period of peace and contentment, where daily life did not intrude, perhaps even a time of almost meditation, between sleep and wakefulness.

Dreams and their interpretations have always played a profound role in every era and created much confusion. The educated classes of the 18th century tended to dismiss dream interpretation as vulgar and ignorant, more likely the superstitious reflections of foolish women and weak men. Although this attitude was not reflected in the surging sale of dream books which promised to divulge the meaning behind visions. These dream books were often incredibly detailed and specific. One such book *Nocturnal Revels*, included that 'to dream you see white hens upon a dunghill signifies disgrace by some false accusation'. It is no surprise that awaking from their first sleep dreams would vividly replay through the period of wakefulness and with no other distractions to impinge on the night a meaning and a deeper understanding was what people searched for.

The quote at the beginning is really what lies at the core of dreams, that man in captivity is free once more, the life lived under oppressive rules and relentless, repetitive labour will experience an entirely changed landscape. Of course not all dreams were pleasant and some of those recorded by diarists are distinctly unpleasant in their graphic fears. Physical illness is very common particularly the fear of rotting teeth, catching fire, being mauled by mad dogs being just a few of the terrors mentioned. But it does seem that preindustrial people had many visions and a more actively remembered dream state than is experienced, or remembered, today.

Jean-Honoré Fragonard (French, 1732 1806)
Le songe du mendicant (The beggar's dream), circa 1769
oil on canvas | 920 x 740 mm
collection of the Louvre, Paris, France, RF 1988-17
An ageing pauper dreams of a happier time as a young man with a family.



ELENORA: A DOLL'S STORY

Barking Spider Visual Theatre's spectral arrangement of dolls struggling to escape various boxes and tea caddies in the *House of Dreams* exhibition, currently on view at The Johnston Collection, has caused many guests to comment – some have even had to leave the room!

The display of trapped dolls certainly reverberates with me, as I have a doll who also was once 'imprisoned'. Allow me to introduce Elenora Bruge.

My great-grandmother, Hulda Bruge, was remembered in my family for her quilt-making, fantastic cooking and her doll, Elenora. As a child, my mother adored the doll and, occasionally, was even allowed to hold her. When Hulda passed away, Elenora was left to my mother however, as my brothers and I were not interested in dolls, particularly ugly, old, stiff ones, Elenora spent the next thirty years in a bureau drawer. Eventually, I inherited Elenora and housed her, for another thirty years, in an old suitcase at the back of different closets. Her luck changed when my adult daughter, Antonia, who loves dolls, found and rescued her.

Elenora was certainly in need of aid; she resembled one of guest curator Penelope Bartlau's dream visions. Elenora's chest was cracked and she was bald. Under an ill-fitting, torn cotton dress and grubby pantalettes her leather limbs were disintegrating. Sawdust leaked from seams and wires protruded from her arms. As a final indignity, mice had nibbled her feet.

Antonia researched doll restorers and I tried to remember any relevant information. Hulda Bruge was born in Sweden. When she was ten, her family immigrated to America. Their possessions, including the doll, were marked for the voyage; the year, '1890', the destination 'Chicago' and Hulda and Elenora's names have been written on the porcelain chest. My mother had been told the ship's captain danced with Elenora at the arrival party, held before the ship docked.

However, as my family had not shown any other interest in their Swedish background, this was all I knew. I thought the doll was probably manufactured in Sweden and, after looking at museum online catalogues for antique dolls and toys, gathered that her missing, original clothes would have been a fashionable child's outfit of the period. So Antonia and I decided a gorgeous silk dress and accessories should accompany her new arms and legs.



It has been said that 'Objects can tell many stories' and when we met the doll restorer, she wove her knowledge of Sweden and of dolls into a history that was quite different from my assumptions about Elenora and my family. At first Antonia and I were disappointed, but then we realised how much more interesting the real story is.

I had assumed Sweden was always, as it is now, a prosperous, secular country with strong egalitarian values. But the Bruges had left a very different nation. At the beginning of the 19th century, almost all Swedes were rural, poor and enclosed in a rigid class system headed by a monarchy supported by a repressive state church and a powerful aristocracy. Conditions worsened as limited farmland could not support the rapidly increasing population and without significant industry, urban jobs could not absorb the population growth. After several years of poor harvests and famine, emigration was legalised and 1.3 million Swedes left. This was a quarter of the total Swedish population. Their destination was the American mid-western prairies although some, like my family, detoured to urban centres especially Chicago, which was to become the second biggest Swedish city after Stockholm.

In contrast, during this same period, adjacent European countries were creating huge numbers of jobs in manufacturing. Among these industries were porcelain and the related production of porcelain dolls' heads especially in France and Germany. At one point, over five hundred doll manufacturing companies were headquartered in the German state of Thuringia. Fierce competition led to technical



1890

Mar. 25 -
Eleonora

improvements like shutting eyes and, in France, increasingly elaborate doll wardrobes. Such dolls were extremely expensive, intended for a limited market of wealthy Americans.

So how did a little Swedish girl come to possess such a doll? The answer was a shock! Elenora was not, a 'top' doll. She is a 'seconds doll' made for poorer, less discriminating countries like Sweden. The restorer showed us 'how to read' an antique doll, as her body parts are actually rejects or were made in the cheapest possible way. Her head, originally intended as a 'first', had been marked in the kiln with fine soot on the cheeks. The damaged head was then finished in the cheapest way. The indented circle on the crown of the head should have been removed to allow the insertion of a base for an elaborately styled wig. Instead the step was omitted and a cheap wig was glued over the indentation. As glass eyes were hand-blown, it was difficult to match them; Elenora's eyes have pupils that are quite different in size.

Doll painters worked in a graded system; a base-tiered worker applied her poorly painted lips. Elenora's distinctively painted eyebrows source her to one of the biggest German doll factories, Kestner. Such 'seconds heads' were accumulated

and then attached to unrelated batches of surplus or rejected bodies, which explains Elenora's awkward proportions. Her body is too long for the head. Also, Elenora is largely cloth rather than more expensive leather and was never intended for a 'first' doll.

But our greatest disappointment was her costume. Elenora was never garbed in a gorgeous, factory-made garment. Her ill-fitting and unattractive dress was probably her original, and only, outfit. 'Seconds dolls' were sold without clothes and dressed by the buyer. The inappropriately deep hem and excessive amount of unevenly gathered material at the waistband of the dress suggests a busy, frugal mother who 'cut down' Hulda's outgrown clothes to make Elenora's dress and pantalettes.

Against this background, the restorer was aghast at our restoration plans and convinced us to concentrate on conserving her. Elenora was not to be Cinderella – hers is not a rags to riches story! Her porcelain would be gently cleaned, her body reattached securely and the leather patched. There would be no new clothes, just the dress carefully cleaned and mended and new boots in aged leather to protect her feet. However, a mohair wig and thick woollen petticoat were allowed, as they would be faithful to the period.

Elenora is no longer an 'ugly old doll' without meaning but a link and insight into part of my family. They were not the middle-class, urban Swedes I had assumed but poor, dispossessed farmers leaving a difficult country. I understand now why there was no nostalgia for 'the old country' and never a desire to talk about the past. It also explains their ingrained dislike and scepticism of both church and government, which I always found baffling. Elenora also reminds me of the strong links between the generations of women in my family – from Hulda, to my mother, to me, and now to my daughter, Antonia. I hope she will be valued and loved, as she passes to future granddaughters and great granddaughters – and I hope she will never again be shut away for sixty years!

A final note: when we returned to collect Elenora, the restorer advised us gently, 'You do know the captain dancing with the doll is a family myth. Swedish emigrants travelled on huge steam-driven ocean liners with distinct passenger categories. I doubt the captain ever came near them'.

DONNA JONES

Doll restorers were Wendy Perkin and Leanne Vassallo
9755 2589 | missdollydaisy@gmail.com



DUNDEE CAKE

During the 18th century taking tea in the garden became popular.

This is rich fruit cake that is most notable for how it is decorated, concentric circles of whole almonds arranged on top of the cake before baking, would be a perfect inclusion in any *alfresco* tea party.

As with all good cakes, there are various stories about who created it, why and how it is made. But it is most likely the recipe commonly used today is that which was created by the Keiller family in Dundee in the late 1700s. They are famous as the founders of the first commercial brand of marmalade, said to have been the result of a flash of inspiration when a boatload of Seville oranges arrived in the port and they were perhaps a little past their best.

FOR THE CAKE:

- 100 g whole blanched almonds
- 160 g butter
- 160 g light muscovado sugar
- zest 1 orange and 1 lemon
- 3 tablespoons marmalade (approx 100g)
- 225 g plain flour
- 1 teaspoon baking powder
- 3 large eggs, beaten
- 75 g ground almonds
- 2 tablespoons milk
- 100 g glacé cherries, rinsed, dried and halved
- 250 g sultanas
- 100 g raisins
- 50 g currants
- 50 g candied peel, finely chopped

FOR THE GLAZE:

- 2 tablespoons apricot jam
- 1 tablespoon marmalade
- 2 tablespoons water



Preheat oven to 150°C (300°F). Grease a loose-bottomed 20-23cm cake tin and line the bottom and sides with greaseproof paper.

Cream the butter and sugar until light and fluffy. Add the orange zest, lemon zest and marmalade and mix well. In a separate bowl, sieve the flour and the baking powder and fold in the ground almonds.

Add one of the eggs plus a tablespoon of flour to the butter|sugar mixture, beat well. Repeat with the other two eggs, adding a spoonful of flour with each, until you have a light, fluffy mixture.

Add the rest of the flour, mix well and then fold in the milk. The mixture should be soft and drop slowly from a spoon. Add the cherries, dried fruit and candied peel and fold gently, then spoon the mixture into the tin and level with the back of a spoon.

Arrange the blanched almonds in concentric circles on top of the cake, pressing lightly into the cake mixture. Put in the oven and bake for 45 minutes at 150°C (300°F). In the meantime, make the glaze - heat the apricot jam and marmalade in a saucepan with two tablespoons of water, and sieve. After 45 minutes, lower the oven temperature to 130°C (265°F) and bake for another 40-60 minutes, checking the cake after 40 minutes using a skewer - it should be just clean. If the cake looks like it is browning too quickly during baking, cover loosely with tin foil.

When the cake is done, remove from the oven, and brush generously with the apricot-marmalade glaze. Cover loosely with tin foil and pop back into the (switched off) oven to cool completely. When cold, wrap in foil and store for a few days before cutting.

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:

NEW | FRIENDS EXCLUSIVE TOUR PREVIEW | JULY 2016



Join Friends member for an Exclusive Preview of the HOUSE OF DREAMS tour with guest curator Penelope Bartlau, Artistic Director / CEO of Barking Spider Visual Theatre.

ANNUAL GENERAL MEETING | AUGUST 2016



The AGM is an opportunity to connect with fellow members, enjoy our hospitality and listen to a stimulating speaker. The evening begins with an opportunity for The Friends' Committee to welcome everyone and to meet some of the Committee and the staff of The Johnston Collection.

FIRST FRIDAY BOOK CLUB | *THE LAST PAINTING OF SARA DE VOS* | AUGUST 2016



This will be another lively discussion, on a mesmerising story that charts the collision course between a rare landscape by a female Dutch painter of the Golden Age, an inheritor of the work in 1950s Manhattan and a celebrated art historian who painted a forgery of the landscape in her youth.

JAHM | JUSTIN ART HOUSE MUSEUM | AUGUST 2016



Join an exclusive tour of this new house museum belonging to Charles and Leah Justin, who have been collecting contemporary art for over 40 years, more seriously over the last 20 years. Their collection comprises over 250 works and continues to grow.

SPRING SOIREE | SEPTEMBER 2016



Enjoy a beautiful spring evening with Friends in a very special Victorian house and garden, for a unique and exclusive visit.

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

Patricia Buchanan
Betty Hassold
Michelle Laurent
Meredith Mihelic

The Friends Committee hosted an exclusive *TOUR 'N TALK* of the East Melbourne Synagogue presented by Ruth Leonards, followed by morning refreshments on Thursday 25 February 2016.



The Friends welcomed guests to the inaugural and exclusive Members only preview of *HECKER GUTHRIE Rearranges William Johnston's Collection* exhibition-house tour on Wednesday 16 March 2016



Pamela Hartmann, Alan Hamilton & Marlene Crowther



Bernard Crosbie



Carol Des Cognets, Hugh Ratten & Robert Thomson



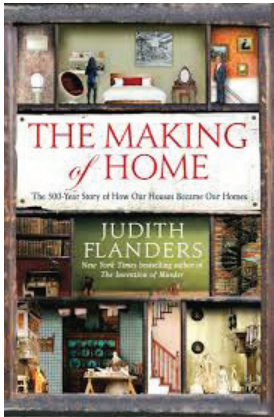
Janet Park & Georgia Hutchison

The inaugural *FIRST FRIDAY BOOK CLUB* was held on Friday 13 May 2016. Hosted by Committee Member, Barbara Summerbell, the informal discussion considered the multi-layered journey that Edmund De Waal encountered to discovering the history of white porcelain in *The White Road*.



BOOK REVIEWS

THE MAKING OF HOME JUDITH FLANDERS



In this interesting and very informative book Judith Flanders traces the evolution of the house in Europe and explores the concept of what makes a home. Our perception of home life in the past, seen in pictures, period films, visits to stately homes or read in household manuals and design publications – are not necessarily the way people lived. For example in the 17th century there were few chairs in households, often only the man of the house had a chair, the

rest of the family had stools or ate standing up. In Victorian times few houses had a separate bedroom for the husband or a nursery for the younger children.

The author makes the case that it was the influence of Protestantism and trade that had the greatest effect on the family with the rise of the middle class. Style, once the prerogative of the very rich, became important to a new class of wealthy consumers who wanted the comfort derived from new commodities and for them to be noticed. Appearance became important so rooms went from being multifunctional to having a designated use such as dining room or bedroom, for which suitable furniture was needed.

At the same time the role of women changed from manual work to the 19th century idea of a woman's tasks as 'non-work', their role being wife and mother, even though they still had the running of the home and supervision of servants. Household manuals advised women to hide their labour and consequent fatigue, from their husbands even as new technologies brought more work to the home.

Despite each generation possessing more and better quality goods than the one before, there remains a nostalgia for the past leading to the building of faux Tudor houses in suburbs or decorating homes with items our ancestors would have recognised.

DENISE FARMERY

FLANDERS, Judith, *The Making of Home*, Atlantic Books, London, 2014

THE STRANGEST FAMILY



In this perceptive biography of George III, the author looks with an often sympathetic eye on a man who wanted to be a new kind of king. He was the first of the Hanoverians to be born in England and was determined to gain the respect of his people but if he couldn't achieve this through his politics then it would have to be through his private life and that of his family. George and his wife raised fifteen children whose childhood was relatively free from royal restraint, education

being based on the philosophies of Jean-Jacques Rousseau.

Life however changed for the children as they grew older, the boys were sent overseas at a young age and became alienated from their parents whilst the girls had little freedom, they were not allowed to socialise and even marriage seemed an ever more remote possibility as the years passed. George told his daughters that he loved them too much to allow them to leave him!!!

Several chapters relate to the diaries of the novelist Fanny Burney which record the five years she spent at the court, her relationships with the Queen and the princesses and the effect that George III's first episode of 'madness' had on the family, particularly Queen Charlotte whose attitude towards her husband and daughters changed from this period. The book also looks at the many theories as to the cause of George's illness – physical or mental – and the treatments which may have made his condition worse.

The Strangest Family reveals a conscientious man weighed down by the responsibilities of kingship who, despite the pleasure that he took in his children, expected total obedience and conformity to his vision of family life which could only lead to resentment and heartbreak.

DENISE FARMERY

HADLOW, Janice, *The Strangest Family*, William Collins, London, 2014



JANE AUSTEN'S GARDENS

Most of the action in Jane Austen's six novels takes place indoors – usually in drawing or living rooms. But there are three novels in which famous scenes are set in a garden, and in two of them a garden is important.

In *Pride and Prejudice*, the thrilling confrontation in which Elizabeth Bennet deals so successfully with Lady Catherine's intolerably snobbish objection to her marrying Darcy takes place as they walk through the garden at Netherfield. Her ladyship has spied 'a little wilderness' to which they walk along a gravel path, but that's all we hear about it. This is very typical of Jane Austen – she never bothers much with settings.

Mansfield Park is a 'modern' house, and so it's likely that the landscaping has been done by the 'Mr Repton' who is mentioned later in the novel. This is because Lady Bertram's rose garden is near the house, so it's not in the style of Repton's famous predecessor as landscape gardener, 'Capability' Brown. One warm summer day all of the young people except Fanny Price, the poor cousin, go off riding. Fanny is left to the mercy of her aunts, and is employed cutting roses for her Aunt Norris (probably to make into *pot pourri*) even though it is blazing hot. She's then sent to take the roses across the park to Mrs Norris' house. It's quite a distance. Of course a servant might have been given the job, but her aunt is intent on treating Fanny as an unpaid servant. Then she's sent off again there and back to lock the door of the room where she's left the flowers.

We're left to imagine Fanny's state of mind: left out of the other young people's expedition, worn out, treated as a menial, it's no wonder she gets a headache. 'The pain in her mind was far worse than the pain in her head', Jane Austen writes succinctly. The park and garden are there in the background, but her focus, as always, is on character and psychology.

There's another novel in which a garden is important, and that's the proposal scene in *Emma*. Emma's spent the previous evening confined indoors with her father during blustery, cold weather. She feels that her world has collapsed around her. The next afternoon, though, the weather clears. 'Never had the exquisite, sight, smell, sensation of nature' been more attractive to her, and she decides to take a walk in the garden. She's 'taken a few turns' (so it's not a large one) when she sees Mr Knightley coming through the garden door, and they continue together. What follows is one of Jane Austen's great scenes. As they walk, Emma fears that Knightley is going to tell her he's proposed to Harriet and when she thinks he's approaching the topic, she cuts him short. They are back at the house. Then she changes her mind, and they take another 'turn together'. It's a turn in the path, and a turn in their lives.

JOHN WILTSHIRE



VOLUNTEERS ANNUAL DAY OUT

This year the *Volunteers Annual Day Out*, was held on Friday 6 May 2016. It was marked with a visit to *Beleura House & Garden*, Mornington.

Usually timed to celebrate the birthday of our founder William Johnston on 8 June 1911, this year we brought this event forward to coincide as closely as possible with National Volunteer Week 2016.

We were introduced to the house, its history and current projects by Director / Trustee Anthony Knight and were enthusiastically guided around the interiors of the *Beleura* and the gardens by the volunteer team.

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



BEHIND THE SCENES

Michael Barrett comes to The Johnston Collection as a library volunteer, with a Graduate Diploma in Information and Knowledge Management from Monash University.



As most readers are aware, currently the collection of reference monographs and journals is offsite after being removed for the renovation works. So perhaps some might ask, well what is Michael doing?

Key tasks required for the first project; include working from

an existing excel spreadsheet; assigning Dewey call numbers, subject heading and identifying current insurance values for the individual items, as well as correcting any typos or metadata anomalies. In contrast to 'original cataloguing'—where this is done with the item in hand; the task requires 'copy cataloguing' information from The National Library of Australia's website, Trove www.trove.nla.gov.au

On Trove, the book section taps into the Australian National Bibliographic Database which allows access to catalogues from contributing institutions. Most books are found easily, especially when the title is unique. Other titles require alternative search strategies, especially if the title is generic in style.

There are a number of rare, or indeed, obscure and specialist books in the collection and some titles only have one other listing on Trove. Even when a title is found, a decision must be made between alternative Dewey numbers, where cataloguers have given emphasis to what the book is primarily about. Erring to the number where the book best fits our collection seems the wisest choice.

After adding the Dewey number, subject heading and checking bibliographical details are correct, another section of Trove allows the user to find where the book is for sale from a number of vendors, thus giving an idea of replacement cost.

Due to the collection having a variety of sources, such as individual and numerous gifts (Nina Stanton, Victorian College of the Arts), bequest of collection (Rodney Davidson) and complete collections purchased (Diana Lovell), there are a number of instances where duplicated copies exist. Once the data has been added to the excel sheet, this information as well as that of the entire Collection will be imported to the content management system software, Vernon.

MICHAEL BARRETT

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.

THURSDAY 18 AUGUST 2016
SILVER JEWELLERY
presentation by Wendy McRae

THURSDAY 20 OCTOBER 2016
SILVER WITH MIXED MATERIALS
hosted by Sally Hearn

THURSDAY 8 DECEMBER 2016
SILVER APPROPRIATE FOR A PARTY
hosted by Sally Hearn

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.



makers marks for Barnards
(Edward, Edward jnr, John and William), London
wine cooler (pair), England, assayed London 1835
Sterling silver | 235 x 240 (diameter at rim) mm; liners
145 x 185 mm
bears an Indian crest with engraved motto:
'Heavens Light Our Guide'
The Johnston Collection (Foundation Collection, A1042-1989)

OUR INAUGURAL FUNDRAISING GALA DINNER

The Johnston Collection invites you to our inaugural fundraising Gala Dinner.

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

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

Our inaugural fundraising
Gala Dinner will be held at
CRANLANA, TOORAK

one of Melbourne's most culturally
significant and historical homes

TUESDAY 19 JULY 2016
AT 7.00 PM

TICKETS | \$225 PER PERSON

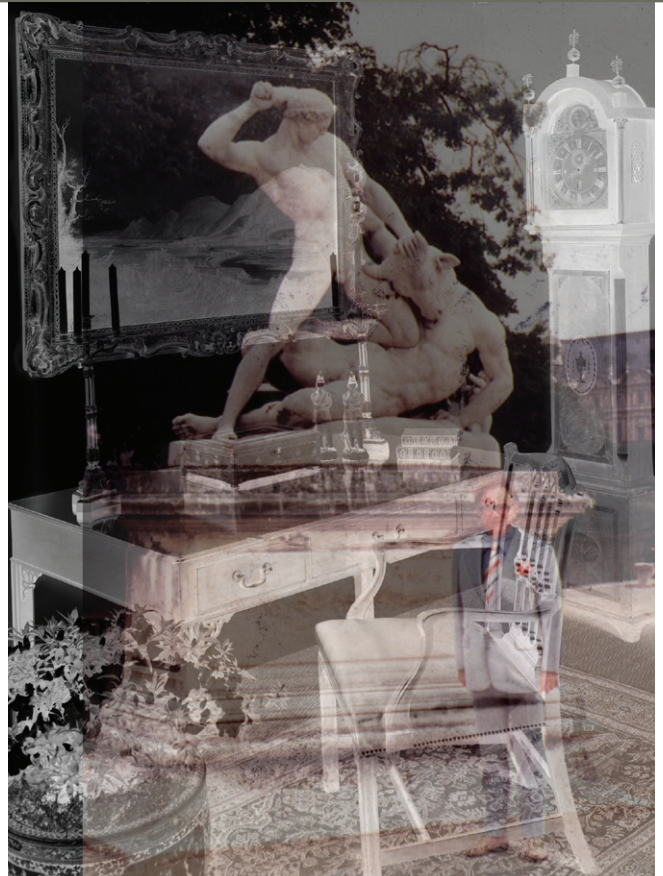
(including \$100 tax deductible gift donation)

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

**Bookings on (03) 9416 2515 or
admin@johnstoncollection.org**

Limited availability | Dress: Black Tie

above, right | Rosslind Piggott, *Murmur-Vacance en Paris*, 2013
from an edition of 5 | courtesy of the artist and Sutton Gallery, Melbourne



**SPECIAL GUEST:
PETER MADDISON**

Maddison Architects
Grand Designs Australia
Open House Melbourne
Ambassador



**HOST:
KAREN WEBSTER**

Head of Strategy and
Development
Whitehouse Institute of Design
Fashion educator, innovator,
advocate, mentor and leader



PAUL SUMNER

CEO Mossgreen
Chairman's Council of The
Australian Chamber Orchestra
McClelland Gallery and
Sculpture Park (Fundraising
Committee)
NOT FAIR (board director)



THANK YOU TO OUR CHAMPIONS AND SUPPORTERS

mossgreen
AUCTIONS



Please support the champions who support us.

OPENING DOORS:

DONATE TO THE JOHNSTON COLLECTION FUNDRAISING APPEAL

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

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

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

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

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

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

The Johnston Collection is OPENING DOORS to the future.



WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

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

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

THIS WORK WILL ENABLE US TO:

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

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

BE PART OF THE JOHNSTON COLLECTION FUTURE

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

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

ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

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

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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

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

Donations over \$2 are fully tax deductible.

ABN 8719 494 0961 | ACN 075 028 287

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

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

Name: _____

Address: _____

Postcode: _____

Phone: _____ Mobile: _____

Email: _____

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

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

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

Name on card: _____

Card number: _____

Expiry date: ____ / ____ CCV: ____

Signature: _____

- I / We would like to make a donation by cheque
Please make cheques payable to The W R Johnston Trust
- I / We would like to make a bank transfer donation
Westpac 360 Collins St, Melbourne
BSB: 033157 Account: 403589
Please use your full name as a reference
- I / We would like to know more about leaving a bequest

Please send this completed form to:

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

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

Donations over \$2 are fully tax deductible.

ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.



THANKS

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

Minton®

50000 +

The Marjorie M. Kingston
Charitable Trust

Chelsea®

5000 +

Maggie Cash
Andrew Dixon
Graham & Anne Hodges
Sir Wilfred Brookes Charitable Trust

Sheraton

1000 +

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

Coalport®

500 +

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

Other

Anonymous (2)
Pamela Bailie Palmer
James Baxter
Barbara Beard
Sheila Butler
Adrian Dickens
Diana Dolan
Denise & John Farmery
Keira Gee
Pamela Hartman
Allan Hamilton
Darren Head
Sally Holdsworth
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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

**CORRECT AS OF
30 JUNE 2016**

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

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THE JOHNSTON COLLECTION DONATIONS

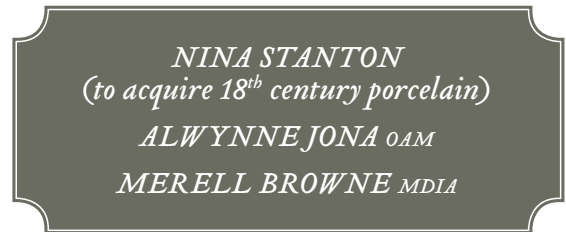
The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives through annual giving through The Friends.

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 (13) | Greg & Leonie Moran ^ |
| The Marjorie Kingston Charitable Trust #^ | Diana Morgan #+ |
| Bill & Terri Allen ^+ | Jane Morris + |
| Elizabeth Anderson-Ovenden ^ | Julie Nicholson & Bernard Crosbie *#^+ |
| Roger & Carmela Arturi Phillips * | Posie O'Collins *#^ |
| Stella Axarlis ^+ | Susan Perry + |
| Eugene Barilo von Reisberg ^+ | Margaret Picken + |
| Peter Bennett ^*#+ | Lady Potter AC *#^+ |
| Paulette Bisley ^+ | Anne Preston-Flint *#^+ |
| Clive H (Roger) Brookes ** | Diane Reidie + |
| David & Mary Bourne *#^+ | Geoff Richards *#^+ |
| Louise Box *#^ | Judy Roach + |
| Heather Campbell ^+ | Prue Roberts *#^ |
| Margaret Cash *# | Jennifer Ross *#^ |
| Bronwen Cavallo *#^+ | Merrill Shulkes + |
| John & Loreen Chambers ** | Anita Simons # |
| Andrew Churchyard *#^+ | Lorraine Simmons + |
| Bernadette Dennis *#^ | Maxine Sindler *#^+ |
| Adrian Dickens ^ | Judy Sloggett + |
| Carol des Cognets *+ | Marilyn & Charles Smith *#^ |
| Diana Dougall + | Emily Sinfield *#^ |
| Annette Fothergill + | Rosie Stipanov *#^ |
| Marg Goodall ^ | Sue Sweetland + |
| Melissa Hebbard + | Robert Thomson & Hugh Ratten *#^+ |
| Helen Hunwick *#^+ | Julie Walsh #^+ |
| Irene Irvine #*^+ | Jane Walters #*^+ |
| Margaret Joseph ^ | Bernice Weller + |
| Irene Kearsey * | Michelle Williams ^+ |
| Zara Kimpton *#^+ | Gabrielle Walters ^ |
| Richard Knight & James Baxter ^ | |
| Vivien Knowles *#^ | |
| Mary & Doug Leggett + | * made donation to the Collection in 2012-2013 |
| Margaret Leonard ^ | # made donation to the Collection in 2013-2014 |
| Sue & Rob Logie-Smith *#^ | ^ made donations to the Collection in 2014-2015 |
| Patricia McCallum ^ | + made donations to the Collection in 2015-2016 |
| James & Carole McCormick + | |
| Patricia McKenzie ^ | |
| Heather Mallinson ^ | |
| Rosemary Maxwell + | |

BEQUESTS

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



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

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

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

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

THE 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)

ADFAS LECTURES

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

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

BOOKING IS ESSENTIAL.

For ADFAS Melbourne contact
Rosa Carter (03) 9817 4647

For ADFAS Yarra contact
Helen Hunwick (03) 9836 3290

ADFAS MELBOURNE

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

DURER, ITALIAN AND NORTHERN RENAISSANCE
17 August 2016 | Leslie Primo

MARC CHAGALL: WANDERING JEW,
OR CITIZEN OF THE WORLD?
14 September 2016 | Dr Monica Bohm-Duchen

RIVIERA PARADISE
12 October 2016 | Mary Alexander

ELLIS 'ROCKY' STONES
9 November 2016 | Anne Latreille

ADFAS YARRA 2016

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

LINKING CHINA WITH EUROPE |
BLUE- AND- WHITE IN THE MIDDLE EAST
4 August 2016 | Professor James Allan

'A VOLUPTUARY UNDER THE HORRORS OF
DIGESTION?' PRINNY AND THE EXCESSES OF
REGENCY PERIOD STYLE
1 September 2016 | Stephen Richardson

CONSTABLE'S OIL SKETCHING TECHNIQUES 1809-1829
6 October 2016 | Sarah Cove

BEETHOVEN'S DEAFNESS: 'HOW'S THAT AGAIN?'
18 November 2016 | Professor Heath Lees



YVONNE HILDEBRAND

1 August 1948 – 13 April 2016

We were saddened to learn of the passing of dearest Yvonne. She will be truly missed by all. She made an incredible contribution as a Volunteer Guide from 2006 to 2016. We will miss her passion for the Collection, her friendship and for just being Yvonne.

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WHAT DO PINEAPPLES SYMBOLIZE?

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

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