

fairball ¹⁵



THE JOHNSTON
COLLECTION

fairhall

NEWSLETTER OF THE FRIENDS,
GUIDES AND VOLUNTEERS OF
THE JOHNSTON COLLECTION

Issue 15 | July 2015

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Welcome to Winter and the new house-museum tours, lectures, workshops and events for all.



Our annual 'house of ideas' series tour *FEATHERING THE NEST: Richard Nylon Meets William Johnston* has opened.

Melbourne-based Richard

Nylon brings a deep knowledge of French history and the English Regency periods, that are represented in William Johnston's collection, to his guest curation of *Fairhall*. It is a period in which he has immersed himself over the years and has often referenced in his millinery designs. With this collaborative work Nylon's considerable skill conveys new meanings to the Collection.

We have developed a diverse and engaging range of lectures in the *À La Mode* study series to accompany, expand ideas and create conversations based on *FEATHERING THE NEST*, introducing some new special-interest speakers. At the same time, we look forward to welcoming back our regular speakers, along with some new ones. We hope that all the talks offer wonderful insights through their individual knowledge.

We welcome back The Silver Society of Australia (Melbourne branch) who hold their informative series of meetings at the Collection.

The Friends Committee has developed a superb calendar of events this season. As always, we follow and enjoy their activities with great enthusiasm and will be looking forward to the visit to an historic house-in-the-city.

Our *OPENING DOORS | The 25th Anniversary Fundraising Appeal* was launched with great success by Akira Isogawa in May. With the generous support of our friends, enthusiasts and project partners, we hope that this Appeal will enable us to continue to provide even more enriching experiences for everyone who walks through our doors and visits us. We'll let you know even more about this very soon.

After such an impressive previous issue of *fairhall*, as always a very heartfelt thanks to Anne Glynn and all those involved with *fairhall*, in continuing to create and share information and ideas about what we do at the Collection.

We look forward to the end of this year by acknowledging a wonderful milestone, in celebrating our 25th Anniversary of *Fairhall* being open to the public, since 19 November 1990. Watch us as we continue to build on our success in the future.

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 *Fairball*.

front cover | artist unknown, *The Jolly Young Waterman*, England, circa 1780, The Johnston Collection (A1210-1994)

back cover | detail from 'The White Room' *Veil* as part of *FEATHERING THE NEST | Richard Nylon meets William Johnston* as part of the continuing 'house of ideas' series held from 7 July 2015 - 20 October 2015
image by adam luttick | luts photography | melbourne, vic



The general theme in this edition of *fairhall* is birds, as the new tour, *Feathering the Nest* is curated by Richard Nylon, one of Australia's most talented milliners.

Nylon produces distinct, extravagant and wearable art, much of which is inspired by

nature. In keeping with Richard Nylon's feathered works we have a recipe, 'Staffordshire Story' and 'Item from the Collection' all featuring birds. We will discover a little about this distinctive man in an interview with him by Holly Barbaro.

We continue with our series on the history of glass and of artificial lighting. There is, however, another series beginning in this edition, on porcelain factories, written by Ken Barnes, who has written for us before, on pottery. This is complemented by 'My Collection' which also deals with beautiful ceramics.

'Behind the Scenes' helps us to appreciate just what happens in the background at The Johnston Collection. It is always a busy place, assisted by experts and experienced people. Have you ever wondered how the paintings are moved three times a year, to accompany the different tours? Joseph Dawson tells us about his love of paintings.

The decorative style written for this edition is English Regency, with a related designer profile of Thomas Hope, one of the most famous designers of the period. There is the popular Recommended Books and 'What's on Where' looks at a little-known English Kent garden, where the actress Ellen Terry spent many happy years.

I would like to thank all the contributors to this issue and I hope you all enjoy reading it.

Anne Glynn, *Fairhall* editor
volunteers@johnstoncollection.org

EDITORS NOTE | In *fairhall 14* we included an interview 'MEET IRIANNA KANELLOPOULOU In conversation with Anne Hodges' of one of our volunteer guides, Irianna Kanellopoulou. Further to that we would love to let you know that Irianna received the 'Valley of the Arts Award' by the Manningham City Council for the Manningham Victoria Ceramic Award 2015. Her work has also been recently acquired by the Bendigo Art Gallery.

Irianna is also one the 116 finalists shortlisted in the inaugural Craft Victoria | Victorian Craft Award exhibition
 Our heartfelt congratulations go to Irianna.



I enjoyed seeing many of you at the launch of The Johnston Collection's 25th Anniversary Fundraising campaign, *OPENING DOORS*. Thank you to those of you who have donated to help make our wonderful house-museum sustainable for future visitors to enjoy.

Our visit to *St. Mary's Star of the Sea* in West Melbourne was a great success with members and guests fascinated by Tom Hazell's story of the history and renovation of the magnificently decorated church. It was amazing to hear that Tom's great grandfather attended the first service in the Parish.

Mossgreen again invited us to preview their Decorative Arts for their Autumn Auction series on 11 June, at their beautiful premises in High Street, Armadale. This year we joined with members from the Silver Society, the Ceramic and Glass Circle and the Asian Arts Society.

A special evening was held at the Alexandra Club on 21 July. We were entertained by young Musicians from The Australian National Academy of Music and enjoyed delicious canapés and wine at this cocktail event.

The AGM in August will provide an opportunity to visit *Fairhall* to view Richard Nylon's 'House of Ideas' arrangement of William Johnston's collection. Our Director, Louis Le Vaillant will speak about the significant items purchased for the renovated administration facilities provided with funds raised by The Friends.

Our ever popular Christmas party will be held at the stunning Toorak residence of one of The Johnston Collection's volunteer guides. We are always grateful for the generosity of those who invite us to their homes.

Two long-standing members of The Friends have joined the Committee. I am pleased to welcome Barbara Summerbell and Bernadette Dennis who bring their enthusiasm and consummate skills to contribute to our stimulating program.

Thank you to all members of the Committee for their wonderful work, friendship and fun. After my second three-year term at the helm I am retiring as President of The Friends. Hence this is my last report for *fairhall*.

Many thanks to Louis and his team for their enthusiastic support of The Friends and particularly to me during my wonderful time as President.

Sue Logie-Smith
 President, The Friends of The Johnston Collection
friends@johnstoncollection.org



Martin Allen, Edwin Brown



David Baillieu, Phillip Kent



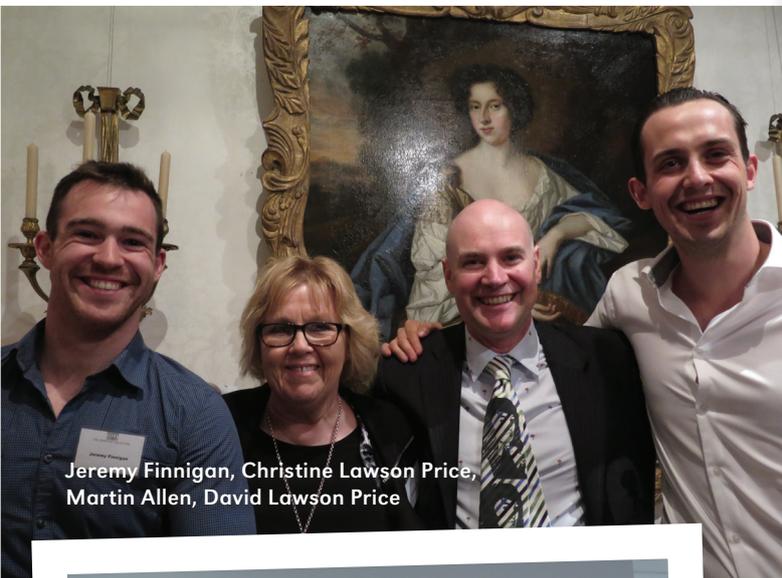
Anne Steward

On Thursday, 12 March 2015, The Johnston Collection welcomed guests to the opening of *Martin Allen Rearranges William Johnston's Collection*, the annual *William Johnston: His Residence and Collection* house-museum tour.

The tour was opened by the Hon Justice Michelle Gordon.



Jodi O'Donnell, Anita Cooksey, Martin Allen, Nat Bijayendrayodhin



Jeremy Finnigan, Christine Lawson Price, Martin Allen, David Lawson Price



Peter Horacek, Kate Rohde



Roslyn and David Stokes



Martin Allen, Coral Gordon, Eugenia Mitrakas



Louis Le Vaillant,
Hon Justice Michelle Gordon



Nicholas Langford, Celia Langford



Victoria Warne, Darian Warne



Charles Parkinson,
Margaret Johnson



Jane Morley



Martin Allen, Ray Williams,
Cary Mansell



Kristine Walker, Richard Nylon



Mark Grenville, Gregory Ladner



Fiona Scanlon, Jennifer Corney, Hannah Pierce

RICHARD NYLON STIRS THE JOHNSTON COLLECTION NEST

Richard Nylon is a man of infinite variety. His hairpieces make him a favourite of the fashion crowd, his unconventional personal style sees him appear regularly in the social pages, yet he will tell you that he remains a simple country boy who is still surprised when a customer wants to buy one of his coveted hairpieces. Nylon's talent is highly regarded with his pieces being commissioned by The Australian Ballet, collected by the National Gallery of Victoria and he teaches millinery at RMIT University.



Nylon's latest venture is guest-curating The Johnston Collection following other notable guest-curators in the field of fashion including Akira Isogawa and *Romance Was Born*. His exhibition titled *Feathering the Nest* reflects the multifarious character of Nylon and fuses Nylon's personality and interests with that of the museum founder William Johnston and his collection. Nylon spoke to us regarding how his interests and passions find expression in the exhibition, where his and William Johnston's life intersect, and how each room adds an extra layer to the exhibition's 'nest'.

Nylon's beginnings in fashion owe much to his rural connection. His fashion career began in the 1980s when he moved from Hamilton in rural Victoria to Melbourne to study fashion at RMIT. Nylon said he was 'agog' with his fellow fashion students who were wearing interesting clothes, and he began to socialise with them at Melbourne nightclubs such as Inflation, the Mudd Club in Camberwell and the Satellite Club.

Finding himself without anything to wear and foreshadowing his gift for resourceful creativity, Nylon approached Mr Maloney, his former employer and friend of the family, who owned Maloney's Menswear in Hamilton. The store specialised in men's suits which found business among the number of Masonic lodges and formal events around Hamilton at the time. Nylon asked if he could have the garments long kept in the loft storeroom such as button-on collars, old trousers, jackets and dozens of ties. From these clothes Nylon made what he terms his 'dilapidated dandy' style outfits for both himself and others including hats. Fittingly, Nylon has arranged the entry passage of The Johnston Collection to reflect his and museum founder William Johnston's shared beginnings of growing up in rural Victoria, evoked by hanging paintings of bucolic scenes and placing animal figurines from the collection on a section of living turf.

The Blue Room is given over to the concept of time and scientific-related objects. The room is enlivened by

the staccato clicking noise of a series of metronomes, all topped with feathers, operating in the room. The noise replicates the ticking of the clock, a number of which are also found in the Blue Room. Several of the collection's barometers are placed in the room which have a particular connection to Nylon. Nylon recalls how common it was to hang a barometer on the kitchen wall, and particularly how important barometers were to his grandfathers, both farmers, who he remembers regularly inspecting them given the importance of the weather in farming the land.

The concept of time creeps into the green drawing room, signified by the relocation of the four-poster bed (circa 1800) from upstairs to the ground-floor, a move often made for convenience in our latter years. The bed also references Nylon's interest in Louis XIV, particularly the ceremony *lever*, the king's elaborate arising and dressing ceremony where the attendees are those most favoured by the King. To accentuate this reference, Nylon has baroque music playing in the room, activating a fuller sensory experience plus extending a sense of the privileged intimacy of the ceremony to the contemporary visitors of his exhibition. The sense of the elite is subverted with humour. Nylon has covered the bed with Staffordshire greyhound figurines (circa 1870) from the museum's collection. Apart from dogs being popular in royal families, it adds a sense of fun by referencing dogs' partiality to launching themselves onto their masters' bed.

The ritual of Louis XIV's court is followed by the ritual of tea in the kitchen. Nylon says tea is central to his creative process as he 'exists on endless cups of tea' while working at his studio, resenting having to stop for lunch while he is working. Nylon makes use of the many cups, saucers and tea caddies in the collection, and adds in arrangements of camellias, referencing the origins of tea. The smell of tea is infused in the room, and in a nod to the making process, camellia leaves are gathered in a colander in the sink.



Nylon's creative practice comes to the fore in the upstairs rooms. The Bedroom is devoted to Nylon's long-time collaborator Gwendolynne Burkin who he met over twenty years ago. The pair's collaboration typically takes the form of Burkin making couture wedding gowns and Nylon providing veils and hairpieces for their clients in their adjoining studios in Fitzroy, Victoria. Nylon states that his millinery label owes much to Burkin.

In the early 1990s, fresh from Burkin's experience working in fashion overseas including for Katharine Hamnett in the United Kingdom (Hamnett is probably best known for her slogan t-shirts, famously worn by George Michael in the video clip *Wake me up before you go-go*), Burkin announced she wanted to start her own label and asked Nylon to make hats for her catwalk show. Nylon describes that he has been riding shotgun on her career ever since; making his business from her business. The room features several gowns selected by Burkin herself from the Gwendolynne archives among objects from the collection selected by Nylon which he 'knew Gwendolynne would like' as a tribute to his collaborator, muse and friend.

The remaining upstairs rooms feature various materials, giving an insight into the fashion designer's need to master his or her materials. The Yellow Room highlights feathers and glass. Nylon stated that feathers are his favourite millinery material and 'see through' is his favourite colour. The Study is filled with silver installed in a pyramid structure, drawing the viewer's eye upward, with the silverware bound in black stocking. The black stocking adds a gothic, theatrical feel to the arrangement and, apart from acting as a counter-point to the white cloud room downstairs, the ever resourceful Nylon explains that the black stocking is proficient in cleaning silver. Nylon describes the silver display as a profusion of wonderful volumes, ranging from the elaborate Victorian to the chaste Georgian styles.

Specially made hairpieces and accessories for the exhibition are displayed in the Dressing Room, playfully

sitting on various marble sculptures from the collection. Nylon stated that the pieces relate specifically to each sculpture, for example Mercury (circa 1840) wears a small helmet with feathers. The bust of Seneca, who Nylon thought looked miserable, was given 'a very sparkly headpiece to cheer him up'.

Shifting from the light to dark, Nylon themed the downstairs white room as the 'cloud room'. Nylon has used his veils to cover objects in the room so that they take on an ethereal form and glass tears have been threaded from the chandelier to rain down below it. Nylon advised that one of his upcoming projects is designing a range of light features, which perhaps visitors of the exhibition will here have a sneak preview. His sister Deirdre's bride doll, which can be wound to play Beethoven's *Für Elise*, is placed at the centre of the room and stands amidst the glass tears. Deirdre passed away at age four before Nylon was born. Nylon's willingness to plumb such depths of his own private stories for the exhibition, couched in the softness and delicacy of the bride's veil, make this room a highlight of the exhibition experience.

Visitors to the exhibition will be granted an insight into Nylon's creativity, not to mention humour, in an immersive full-house experience. The exhibition illuminates the personality and ideas of Nylon together with the layers of the museum and the personality of its founder William Johnston. *Feathering the Nest* offers the legacy of revealing the depth of creativity existing in the nest of Melbourne.

Holly Barbaro

above left | 'The professional dandy and celebrated milliner Richard Nylon' from theloupe.org posted by Monty Coles, 26 February 2010

above centre | detail from 'The Green Drawing Room' | SUN

above right | detail from 'The Yellow Room' | FLOWERS & FAREWELL

images by adam luttick | luts photography | melbourne, vic



Akira Isogawa, Pascale Gomes-McNabb,
Louis Le Vaillant, Rosslind Piggott



On Wednesday 6 May 2015, The Johnston Collection welcomed guests to the 25th Anniversary Fundraising Appeal, *Opening Doors*. The event celebrated 25 years of The Johnston Collection being open to the public and took place in the newly revitalised Administration Building. *Opening Doors* was launched by Akira Isogawa, fashion designer and guest curator of *House-of-Ideas* series (2010).



Allan Hamilton, Pamela Hartmann



Anne Glynn, Danielle Wood,
Sue Logie-Smith



Holly Barbaro,
Joseph Barbaro



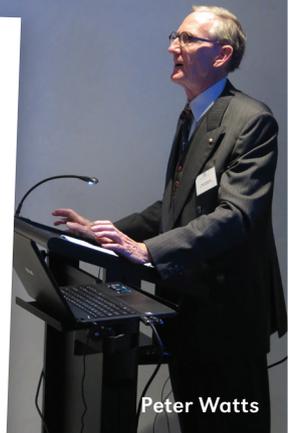
Lisa Arrowsmith,
Eugene Barilo Von Reisberg



Georgia Hutchison, Kate Sutton



Louise Box,
Halina Dymek



Peter Watts



Karina James, Wilmo Oxley



Russell Oke, Peter McKeon



Helen Hunwick, Maggi Ryan



Akira Isogawa



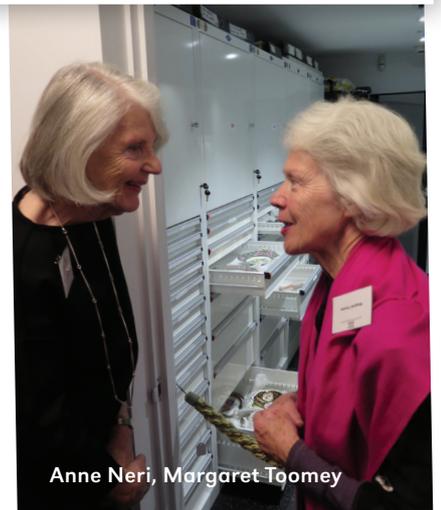
Judith Davis, Bill Davis, Sally Cooper, Jean Verwey



Peter Watts, Diana Morgan



Peter Watts, Kate Rohde, Alexi Freeman



Anne Neri, Margaret Toomey

OPENING DOORS: DONATE TO THE JOHNSTON COLLECTION 25TH ANNIVERSARY 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* house-museum, 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 will celebrate 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 house-museum 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 25th 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 +
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 support of our campaign.

Your generous donation will be carefully allocated to ensure we achieve the maximum impact possible for the development and sustainability of the museum.

Supporters of The Johnston Collection will receive a range of benefits commensurate with their giving.

Donors will be gratefully recognised in promotions and publications.

Chelsea ©

5000 +

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

Sheraton

1000 +

- Sirius Foundation Ltd.
- Holly and Joseph Barbaro
- Christine Bell
- Carol des Cognets
- Andrew Dixon
- Diana English
- Anne and Peter Glynn
- Stephen and Sandy Gumley
- Robyn and Bill Ives
- 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
- Jan and Walter Heale
- Irene Irvine
- Irene Kearsey
- Vivien Knowles
- Zara Kimpton OAM
- Heather Mallison
- Patricia Nilsson
- Rosemary (Posey) O'Collins
- Rosemary Stipanov
- Sue Logie-Smith

Other

- Anonymous (1)
- Pamela Bailie Palmer
- James Baxter
- Barbara Beard
- Sheila Butler
- Diana Dolan
- Adrian Dickens
- Keira Gee
- Pamela Hartman
- Allan Hamilton
- Darren Head
- Sally Holdsworth
- Marilou Hudson
- Helen Hunwick
- Victoria Jennings
- Gillian Lambert
- Robyn Lateef
- John and Andrea Maynard
- Leonie Moran
- John Nairn
- Anne Neri
- Sue O'Flynn
- Susan Perry
- Jesse Raaen
- Elspeth Riggall
- Anne Riseborough
- Jennifer Ross
- Pamela Spradbery
- Richard Stuart-Smith
- Marjorie Todd
- Margaret Toomey
- Jane Walters
- Judy Watts
- Sue Williams
- Kerry Viksne
- Margaret Ygoa

as of 30 June 2015

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BEQUESTS

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

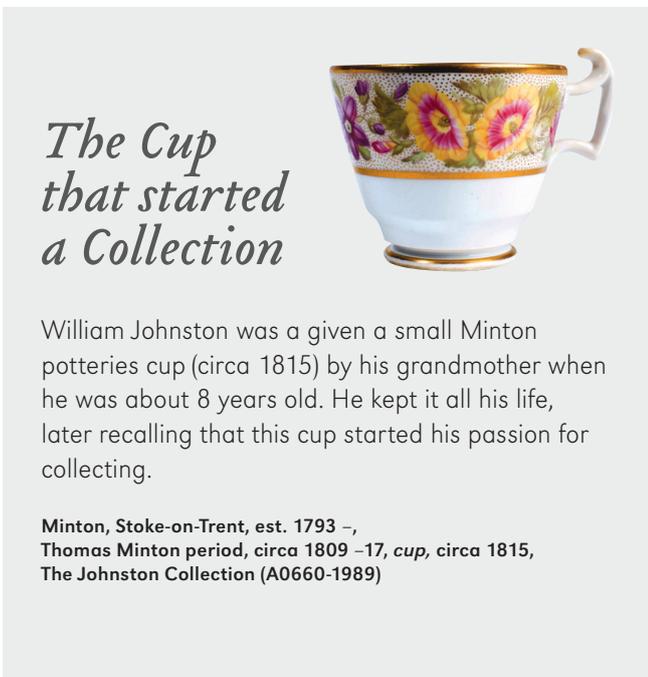


These bequests will be invaluable in the achievement of the Collection’s objectives as when you leave a bequest to The Johnston Collection, you will be preserving the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The W R Johnston Trust to ensure that his dream of leaving a 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)

ANNUAL GIVING FROM MEMBERS OF THE FRIENDS OF THE JOHNSTON COLLECTION

The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives through annual giving. 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 (23) | Greg & Leonie Moran * |
| Bill & Terri Allen * | Diana Morgan † |
| Elizabeth Anderson-Ovenden * | Julie Nicholson & Bernard Crosbie * † * |
| Roger & Carmela Arturi Phillips * | Posie O’Collins * † * |
| Stella Axarlis * | Lady Potter AC * † * |
| Eugene Barilo von Reisberg * | Anne Preston-Flint * † * |
| Peter Bennett * † | Geoff Richards * † * |
| Paulette Bisley * | Prue Roberts * † * |
| Clive H (Roger) Brookes | Jennifer Ross * † * |
| David & Mary Bourne * † * | Anita Simons † |
| Louise Box * † * | Maxine Sindler * † * |
| Heather Campbell * | Marilyn & Charles Smith * † * |
| Margaret Cash † | Emily Sreco * † * |
| Bronwen Cavallo * † * | Rosie Stipanov * † * |
| John & Loreen Chambers * † * | Robert Thomson & Hugh Ratten * † * |
| Andrew Churchyard * † * | Julie Walsh † * |
| Bernadette Dennis * † * | Jane Walters * † * |
| Adrian Dickens * | Michelle Williams * |
| Carol des Cognets * | Gabrielle Walters * |
| Marg Goodall * | Heather Campbell * |
| Helen Hunwick * † * | Adrian Dickens * |
| Irene Irvine * † * | Peter Bennett* |
| Irene Kearsey * | Paulette Bisley * |
| Zara Kimpton * † * | Margaret Joseph * |
| Richard Knight & James Baxter * | Margaret Leonard * |
| Vivien Knowles * † * | |
| Sue & Rob Logie-Smith * † * | * made donation to the Collection in 2014-2015 |
| Patricia McCallum * | † made donation to the Collection in 2013-2014 |
| Patricia McKenzie * | * made donation to the Collection in 2012-2013 |
| Heather Mallinson * | |

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:



A HOUSE IN THE CITY

20 October 2015

Enjoy a visit to a very significant house and fascinating garden in the City.



CHRISTMAS PARTY

3 December 2015

The Friends Committee is, once again, absolutely thrilled that a particularly prestigious residence will be the setting for The Friends Annual Christmas Party.

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

TIME TO GET INVOLVED WITH THE FRIENDS OF TJC

Are you computer savvy (Word/Excel/Outlook) and can volunteer one day per week on a Tuesday? The Friends need you to be their volunteer office administrator.

Email your CV to friends@johnstoncollection.org now.

This a highly rewarding volunteer role for the right person.

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 428 | East Melbourne VIC 8002

Phone: (03) 9416 2515

Email: friends@johnstoncollection.org

Web: www.johnstoncollection.org

WELCOME TO THE FRIENDS NEW MEMBERS

Michael Barrett

Eugenia Mitrakas

Karina Barrymore

Alan Pearsall

Adam Kempton

Gary Plover

Carole McCormick

Janise Sibly

James McCormick

Sheila Wilkins

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



Sheila Butler, Sue Flanagan,
Paul Flanagan, Ron Brooks



Cas McFarlane, Rosemary Ramage



Sheila Butler,
Mary Bourne,
Sue Logie-Smith



Richard Knight, Rob Craig,
James Baxter



David Bourne,
Peter Seaman

On Thursday 11 June 2015, The Friends were invited to a viewing of the Autumn Auction Series of Decorative and Fine Arts at Mossgreen. Categories of Mossgreen's *Autumn Auction Series* included Chinese and Asian arts, the Lady Humphreys Collection, fine jewels, ceramics, Martin Brothers Pottery, works of art and furniture. This event allowed The Friends to view these exquisite pieces before the series was open to the public.



Gary Plover, Robyn Ives



THE HAT: FRIVOLOUS ACCESSORY, OR NECESSITY?

Whether it be merely a device to ward off cold or a delectable concoction of feathers and flowers, it is the skill and inventiveness of the Milliner that can turn a simple hat into a wearable work of art.

The term 'milliner' was first used in about 1530, when the fine fabric and straw hats made in Milan became known as 'Millayne' bonnets. In the 17th century milliners were predominantly male, but from the beginning of the 18th century millinery became a largely female occupation.

The mantua maker, the haberdasher and the draper, worked alongside each other, while the milliner crossed the boundaries between them. The milliner not only made the hats and bonnets to go with costumes, but also chose the lace, buttons, trims and accessories, to go with the entire ensemble. The millinery shop also sold stays, fans, gloves, parasols and other desirable items of female attire. One alternative (but incorrect) explanation offered for the use of the term 'milliner', is that it was because the shop stocked a thousand (or million) things. In 1747 *The London Tradesman* described a milliner "as a retailer who would furnish everything to the ladies than can contribute to set off their beauty, increase their vanity or render them ridiculous".

For those wishing to be dressed *a la mode*, shopping was a serious undertaking, whether done in person or by proxy. Wealthy upper class clients were favoured with visits at home, whilst provincial customers were able to take advantage of a mail order service. One advertisement promised that the customer's "wishes and tastes" would be attended to "precisely as if they were present in London ..."

Hats have forever been subject to the vagaries of climate,

fashion and society. Jane Austen's letter to her sister Cassandra in 1799, described her preparations for a January ball, where she is to wear a borrowed "mamalone (*Mamolouc*) cap", that is "all the fashion now; worn at the opera and by Lady Mildmays ..." She also undertook to buy some trims for her sister whilst in Bath, noting that "Flowers are very much worn, and Fruit is still more the thing". However, she thinks "it seems more natural to have flowers growing out of the head than fruit". In 1811 she acquired a new bonnet, but "now nothing can satisfy me but I must have a straw hat, of the riding-hat shape like Mrs Tilson's; and a young woman in this neighbourhood is making me one". Bonnets were popular in the first half of the 19th century which also saw the introduction of the *Bavolette* – a ribbon frill at the back of the bonnet to cover the neck, which in the Victorian era was considered to be an erogenous zone.

Popular novels and much of the literature, cast the millinery shop as a stage on which a male customer might hope to seduce a young female worker. One 18th century observer claimed that "The Resort of Young Beaux and Rakes to milliners' shops exposes young Creatures to Many Temptations". Further, that "a Young Coxcomb ... Master of an Estate and small Store of Brains effects to deal with the most noted Milliner" where the "Mistress tho' honest, is obliged to bear with the Wretch's Ribaldry out of regard for his Custom".

Rather than millinery being suitable only for girls from the poorer classes who needed to work for a living, historical records show that many daughters from the gentry and professional class, had fees paid by a parent to be formally apprenticed as a milliner. Once qualified and setting up as Mistress in business for themselves, they could make a good living providing fashionable items to upper-class clients.

One such young lady was Eleanor Mosley, the daughter of a well-to-do York apothecary, who was apprenticed to George Tyler and his wife Lucy in 1718. George Tyler was a freeman registered under the auspices of The Worshipful Company of Clockmakers. Lucy Tyler was never identified as a milliner by the Clockmakers, ten percent of whose members followed other trades, but the benefits of Company membership were passed on from husbands to wives. In 1727 Elinor Mosely earned the freedom of the Clockmakers Company in her own right. Two year later she established herself as Mistress of a millinery business in Gracechurch Street, London, where she now employed apprentices of her own.

Jan Heale

above | *The Milliner's Shop*, London, published 1787
Hand-coloured etching on paper
© Yale Center for British Art, Paul Mellon Collection,
B1978.43.9231810, February 1804



EXOTIC BIRDS

Over the centuries, the interest in and popularity of keeping birds has waxed and waned.

Fashions from the 17th century onwards, reflected the growing interest in all things scientific, following the discovery of previously unknown species in many parts of the world, where exploration, to say nothing of exploitation, was taking place. Botany, zoology, biology, ornithology and of course Darwin's *On the Origin of Species by Means of Natural Selection (aka Theory of Evolution)*, coupled with people's improving literacy and education led to the popularity of zoos, menageries, circuses and museums.

Birds kept in domestic settings, were cherished and loved and the exotic ones, those rare and difficult to obtain, often demonstrated how fashionable and wealthy the household was. Of course, many birds, especially parrots, also appealed as congenial and amusing household pets.

But what if you could not afford or did not have the space for a caged bird? Depictions of Nature have always appealed to artists and perhaps this is where the Staffordshire potters came in, because a ceramic ornament might have been the next best thing. Staffordshire produced a wide variety of figurines, the area having a happy combination of resources and labour. The heyday was in the Victorian era and many animals were modelled including parrots, hens, roosters, horses, cows, sheep, elephants, cats, deer, lions, zebras and, of course,

dogs. Some of these were domestic, but others very exotic and in some cases the potters had never seen the particular animal and guessed at its features.

The Johnston Collection's 'Aviary' comprises a number of different pieces which demonstrate this.

The [Meissen] group of three parrots on a rocky outcrop, shows a realism of detail of plumage, dramatic movement and expression which is less evident in the Staffordshire pieces.

However the [Staffordshire] figurine *White Bird taking Flight* does reveal realistic muscle movement and moulding of plumage and may be a species, even a domestic bird, known to the modeller.

The '*Eagle atop a Waterfall*', circa 1860, is a fantastic bird or eagle clutching a swaddled baby atop a rocky outcrop, with a mountain stream flowing down the centre. The bird is coloured green, black, pink and has a crest. Staffordshire specialists, A & N Harding, describe a similar figurine sold at Christie's recently as a Roc having a theatrical or literary theme, possibly inspired by the *Arabian Nights* story of Sinbad and as a bird that could carry away large animals.

The pink-crested orange parrot (circa 1860) with green and pink wings and a blue tail, perched on a branch and facing to the left is an example of several different patterns and combinations of the standard colours: blue, pink, green, red, orange and yellow all executed in the same wavy brushwork to simulate plumage. This suggests that the bird is not a representation of a particular species but rather a generalised parrot, which you could order in your chosen colours, something Mother Nature had spent eons doing! Exotic indeed!

The same variety is to be found with the 'Lamb and Parrot' inkwell. Decorative inkwells were an item popular with users of quill pens and images of similar pieces show the same style of parrot but with the colours in different combinations, sometimes with the position of the lamb is reversed.

Meissen and other great companies, might portray creatures in accurate detail, but they were very expensive in comparison with the Staffordshire pieces. The simplicity of Staffordshire pieces still convey a pleasing charm of their own.

Marguerite Bell

Staffordshire potteries district, Staffordshire
figure (*game-bird with child atop waterfall*),
England, circa 1860
The Johnston Collection (A0264-1989)



HISTORY UNDER GLASS

Preserved birds under glass conjures up an image of the Victorian parlour. A room bursting at the seams with overstuffed furniture, knick-knacks and a kaleidoscope of patterns, all jostling for attention.

Victoriana is easily dismissed, but by taking time to uncover the history behind the popular decorative glass dome, a fascinating story emerges of Victorian social values, taxidermy and the study of natural history.

The mid 17th to late 18th century was described as the Age of Enlightenment, when free scientific enquiry was encouraged. Britain was building her colonial empire and increasing trade with exotic lands. Traders were bringing birds, animals and plants back for British collectors and the study of natural history flourished. The quest for successfully preserving specimens for study became essential.

By the second half of the 19th century, new techniques in the art of taxidermy were exhibited to great acclaim at The Great Exhibition, held at the Crystal Palace in London

in 1851. Natural history societies sprang up throughout Britain and the late 19th century ushered in a golden age of scientific and decorative taxidermy.

Hunting trophies and scientific specimens mostly remained a man's interest. However, it was the Victorian woman who elevated taxidermy to an art form. A woman's role was to create a beautiful home. An interest in nature was deemed a moral pursuit. Ambling in the countryside looking for shells, plants and feathers for craftwork allowed women a degree of freedom from the confines of the house. Inspired by the milliner's trade, a popular use of feathers was to wire them together to create flowers and elaborate bouquets. By the 1860's as well as plumes of feathers, milliners were adding entire stuffed birds to their creations.

A display of birds under glass would have appealed to the Victorian woman's love of nature and decorative ornamentation. Displayed in the parlour, it would have been instructive to her children, and an interesting talking point for guests. The 19th century glass dome in The Johnston Collection shows an artful display of brilliantly coloured tropical birds, arranged in a natural setting amongst grasses and foliage. The birds are posed in full flight, showcasing their plumage to great advantage.

The taxidermy of birds was particularly difficult. Good examples are rare before the 19th century, as most specimens succumbed to mould and insect infestation. Preserving the skin was not successful until arsenic soap was introduced to England from France in the 19th century. The soap was applied to the inside of the skin which was then stretched over a modelled straw body. The feet and wings were wired into place and glass eyes attached. Most feathered specimens were placed under glass to prevent any infestation. The dome was a much more elegant option than the traditional box and allowed in more light. The repeal of the glass tax in 1845, meant glass domes of all shapes and sizes were readily available and affordable to the middle classes.

Rosemary Ramage



above left | maker unknown, [England/Australia], dome, display [diorama], [England/Australia], circa 1860 glass | [400 x 240 x (base) 20 mm The Johnston Collection (A1142-1993)

Specimens may include green parrot - (Musk Lorikeet) Australia; yellow and black bird - Campo Troupial (Eastern Brazil aka Campo Oriole); red bird - Brazilian Tanager (Coastal Brazil from Rio to Easternmost point); pink and black bird - Bearded Barbet (Tropical West Africa); blue bird - [Blue Mockingbird] (Western Mexico); bird at the bottom - Yellow-shafted (Northern) [Flicker] (USA & Canada).

above right | Worcester porcelain factory (est. 1751-2009), decorated by John Pennington (circa 1765-1842) came

to Flight in 1789, plate (from the 'Hope' service crafted for the Duke of Clarence (later King William IV)), Worcester, England, circa 1792 (Flight period), porcelain, painted en grisaille, mercury gilding | 26 x 249 mm The Johnston Collection (A0416-1989)

PORCELAIN FACTORIES:

WORCESTER AND THE HOPE SERVICE

Of all the ceramics factories which were established and flourished in England during the Industrial Revolution, only one or two rival Worcester for innovation and quality, nor match its illustrious clientele.

The enterprise was established in 1751 by Dr John Wall (1708 - 1776) and his business partner William Davis (dates unknown), and survived for over two and a half centuries. Dr Wall was a remarkable man: a physician prominent in medical research, a talented designer and painter, the founder of a charitable hospital, as well as an innovative and successful entrepreneur. He was married to Catherine, the cousin of Samuel Sandys, (1695 -1770) 1st Baron Sandys of Ombersley. He was also well connected in the commercial world which meant that he was able to engage several investors to set up the Worcester factory.

The 'Dr Wall period' saw the introduction of unique methods of producing porcelain to imitate imports from China and compete with the Meissen porcelain manufactory and other factories in Europe. Successful so-called *soft paste* recipes included mixtures of kaolin (china clay), quartz, feldspar and frit or glass fired at between 1100 and 1250 °C. The resulting ceramic body was semi-translucent and of exceptional quality. Utility wares in underglaze blue and white produced from 1755 onward are among the finest; they were later accompanied by an increasing range of transfer-printed items and decorative 'cabinet pieces' in overglaze enamels.

In 1783 the factory was bought by Thomas Flight (b? - died 1800) who installed his sons John and Joseph as managers. This period saw the introduction of new styles inspired by competition from France. In 1788 the factory was visited by George III and granted a royal warrant; henceforth it would be known as Royal Worcester.

Following John Flight's death in 1791, one Martin Barr joined the firm as a partner. The development of the ceramic art continued during the 'Flight Barr and Barr period (1783-1840) with a continuation of the trend toward polychrome ornamentation and more flamboyant style.

The 1780s and 90s also saw further expansion of Worcester's popularity with the British nobility and the growing middle classes. The Prince and Princess of Wales were among the customers at a time when it became fashionable to represent one's wealth in country properties and to imprint coats of arms on dinner services, tea wares and vases. The list of Worcester painters employed in



the 18th and early 19th century reads like a who's who in ceramic design including John Pennington (c. 1765-1842).

Among the Pennington designs is a 260 piece dinner service commissioned in 1790 by HRH Prince William (1765-1837), Duke of Clarence (1790-1830) who later became King William IV (reigned 1830-1837). This is known as the Hope service and a piece is represented in the Collection. The Duke paid 800 guineas for the service delivered to him just over a year later. The design features *Hope* - a figure from Greek mythology - painted in monochrome using the French-inspired *grisaille* (in shades of grey) style. The figure of *Hope* is depicted in a variety of poses with an anchor and often a ship in the distance. The plates have an indented border and are decorated with a formal blue band and gilding around the edge.

The early 19th century was an expansionary period with the introduction of many elegant designs and a trend toward patriotic items, however Martin Barr died in 1813 leaving his two sons to continue in partnership with Joseph Flight. By the time Worcester merged with Chamberlain in 1840, the firm was too heavily reliant on traditional decorative style. This led to a decline in the company's fortunes over the following decades, so much so that Worcester was not prominent at The Great Exhibition in 1851.

In 1852 two Irishmen, Richard William Binns (1819-1900) and William Henry Kerr (1823-1879) sparked a revival in Worcester's popularity with the introduction of new products and glazes including majolica, Parian and bone china, together with more modern and innovative design and marketing techniques. The acquisition of the rival Grainger factory (est. 1804) in 1889, also brought with it several different and more contemporary designs.

The 20th century presented new challenges as Worcester attempted to keep pace with changing tastes and the effects of two world wars. Finally the ravages of competition from Asian manufacturers, and despite a merger with Spode in 2006, forced the great company with its proud tradition into liquidation. Although the rights were bought by Portmerion, the last trading date for Royal Worcester was June 2009.

Ken Barnes

A BRIEF HISTORY OF ENGLISH TABLE GLASS AND ITS DECORATION

PART II | 1700 TO 1820

By the end of the 17th century, Ravenscroft's 'glass of lead' as it was known, was widely accepted by the English glasshouses for the manufacture of table glass.



The new English 'glass of lead' although admired by the glass industry on the Continent, was not adopted until the middle of the 18th century, when limited manufacture commenced in the Low Countries.

Compared to soda glass in use on the Continent, the English glass had double the brilliance and weight which gave a feeling of substance to drinking glasses. The glass was also much clearer and softer which was attractive to engravers and easier to work.

Table glass was a luxury item, particularly during the first half of the 18th century and bought by the aristocracy and the developing middle class. The location of glasshouses was governed by the balance between the source of fuel and raw materials on the one hand, and markets and transport on the other. London is regarded as the centre of manufacture.

The 18th century is considered to be a period of outstanding development of design and style of the decorative arts and particularly of drinking glasses, which represented the principal type of tableware produced during this period. And why not, drinking and toasting were the English national sport throughout the century!

Drinking glass styles were primarily associated with stem shapes up to around 1740, when decoration became contained within the stem.

Up to 1710, glasses were heavy and well balanced and characterised by large swellings called knops on the stem and a significant amount of glass in the bottom of the bowl. As the early knops were shaped like an inverted architectural baluster, they became known as 'Heavy Balusters' (centre).



Early stem styles tended to be adapted from the Baroque styles of silver of the period.

As the century progressed, glasses became lighter in form and from around 1730 cheaper plain stem glasses were made.

In the 1740's glassmakers moved away from knopped stems and started to include air threads in plain stems. This style which was unique to the English glasshouses, was produced for the next 20 years.

Around 1750, glassmakers incorporated fine opaque white glass canes in the stems of their glasses, copying an earlier Venetian decorative technique. Over a hundred different stem patterns have been recorded. This style lasted until the 1770's when a glass excise duty on coloured glass was introduced.

The last style of the 18th century was introduced in the 1760's but gained momentum towards the end of the century. The stems of plain stem glasses were cut with a variety of facets which made full use of the brilliance of lead glass in candlelight.

The later glass styles are shown above.

Three opaque twist wine glasses are on the left, knopped air twist and faceted stem wine glasses on the right. The faceting of stems served as an appropriate introduction to the cut glass of the Regency Period.

©The Victoria and Albert Museum, London

Bill Davis, Ambassador

above | Three opaque twist wine glasses left, knopped air twist and faceted stem wine glasses right.

Centre | A 'Heavy Baluster' wine glass, England, circa 1700.

DERBY: 18TH CENTURY PORCELAIN FIGURES

With much trepidation recently, I waited for the latest addition to my collection of 18th century English porcelain figures, which cover the Bow, Chelsea and Derby factories.

This pair, known as the *Ranelagh Dancers*, circa 1765, depict a young man holding a flower in his left hand, presenting it to his lady – as they walk, dance and promenade around Ranelagh Gardens in Vauxhall, London, a socially polite pass-time for the genteel Georgian elite of the day.

He is wearing his plumed tricorne hat with shoulder cap, smokey pink dancing bloomers and pale straw yellow breeches. Her dress is painted in the oriental manner, dominated by an iron red palette - graciously accepting his advances. Around her right shoulder a sash supporting a cameo (after the Duchess of Ancaster (died 1793) which was the entry ticket to the masked ball in Ranelagh Gardens – he lives in hope of her affections. Whatever happened to romance? They are 12½ inches tall.

The history of the Derby factory points to Andre Planche (1727 - 1800), as one of the early founders, the son of [French-born] Huguenot parents. He was born in London. Planche arrived in Derby around 1747, and worked in a local porcelain factory close to St Mary's Bridge. He was the modeller. Precise details of the original Derby factory remain unclear with various alternatives advanced. The 18th century factory that most have come to know, essentially started around 1755, when William Duesbury (1725 - 1786) became part owner and manager.

These dancers, produced during the Duesbury era are made of soft paste and decorated in the typical soft wash enamels which around that period were known as the 'pale family' group of colours, because of their pastel shades. Derby generally produced enamelled figures that did not have the density or lavish exuberance of colour that (say) Chelsea had in their equivalent 'Gold Anchor period'.

In 1770 the Chelsea factory, having been led by the master Nicholas Sprimont (about 1716-71) for many years, was taken into the Derby stable and so began the Derby-Chelsea period, until the Chelsea factory was finally closed in 1784. This acquisition allowed Derby access to considerable research and development in which Chelsea had excelled. After 1770 there is a noted improvement in modelling, enamelling and mould techniques in the Derby figures produced.

These dancers stand on late rococo scroll bases, with applied flowers, highlighted in turquoise and puce with



small feet, in slight imitation of contemporary Bow figures of the time, which stood on pronounced elevated legs with a swag front. Tall feet and the swag front became the recognised symbol for Bow figures after roughly 1758.

Until 1770 most Derby figures also display a flat bottom underneath, which these do also. These dancers also display the typical Derby 'patch marks' evident in pieces after 1756. Modelling features help date pieces at a time when the influences of Meissen, Sevres and the general copying of designs among English factories, make proper attribution quite difficult.

Toward the end of the 18th century, Derby finally adopted the recipe for hard paste, 'Bone China' had made its entry into the market, and new factories arrived in droves. The neoclassical period in decorative and fine arts had held sway for thirty years, but sadly the beginning of the end for the gilded, enamelled figures that adorned library cabinets, depicting the social graces of polite living, had come to pass.

And then there was the Staffordshire dog! ... but that's another story.

Paul Mitchell

above |

**Derby porcelain factory (est. circa 1748-1848), Derby
Ranelagh Dancers, England, circa 1765
porcelain, polychrome enamel decoration
private collection, Melbourne**

RUSHLIGHTS

From the time of the Roman Conquest in Britain till the 19th century, rushlights have been used as additional illumination to the hearth fire, particularly for the poor.



Rushlights used in this form of lighting were easy to make and the rushes cheap to buy, with the added bonus that this lighting was not taxable. Two types of rushes were suitable, the common rush, *Juncus conglomeratus* and the soft rush, *Juncus effusus*, which grew almost everywhere. A pound and a half of rushes would supply a family all winter. There were approximately 1600 rushes to the pound and a good rush measured 2 feet 4½ inches long and would burn for nearly one hour.

Rushes were gathered while still green at the end of summer and usually picked by women and children. The rush had a soft white fibrous and absorbent pith, inside a tough green peel. Most of the peel was removed, except for a narrow strip, which kept the rush straight for ease in storage. The freshly gathered rushes were soaked in water to prevent them drying and shrinking, then left outside to bleach. They were then drawn through melted animal fat (tallow) or bacon fat, before finally being left outside again to dry on pieces of bark. Mutton fat dried hardest and was less messy, but bacon was a staple part of the diet for rural families, who may well have kept a pig, so was more readily available. The fat would have been collected over time in iron grease pans, which were then warmed at the fireside to re-liquify the grease. Rushes could be stored in bunches and hung from a wall holder by leather straps.

This type of lighting was used not necessarily for reading, as many poor people were illiterate, but rather for illuminating craftwork that would be sold to supplement the family income. If additional light was required the rush could be lit at both ends, and it is from this practice that the saying “burning the candle at both ends” originated.

Rushlight holders stood either on the table, on the floor or suspended from beams. Iron rushlight holders had a spring to hold the rush firmly and would have been made by the local blacksmith. The very poor would hold the rush in a spiked block of wood. Floor length holders used more iron, could be height adjusted and decorated, so were more expensive.

There were several drawbacks associated with using rushlights, which minimised their use by the wealthy. Tallow had a terrible smell, like burning kitchen fat. The light produced was minimal and rags were needed under the rushlight holder, to catch any drips of grease.

Despite this, rushlights were cheap and reliable especially for the lower classes.

above | Metal Rushlights Holders in wooden blocks

YORKSHIRE PIE

A Yorkshire Pie is one of those exotic dishes of old English cuisine that would have your dinner guests in awe and where you would be proud of the skills of your kitchen staff.

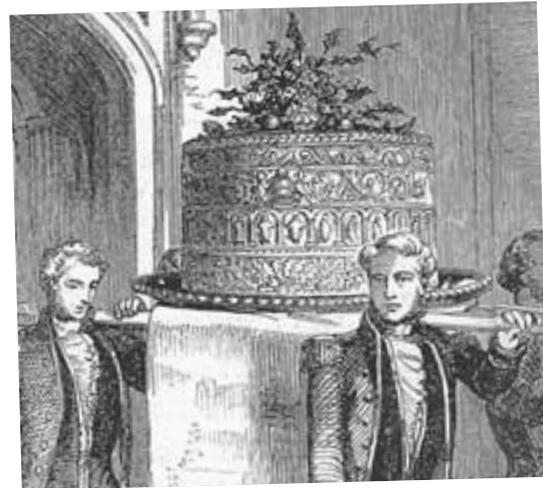
Make a large standing crust using one bushel of flour, which will act as a baking dish as well as a serving dish.

Bone a turkey, a goose, a hen, a partridge, and a pigeon. Mix together half an ounce of mace, the same quantity of nutmeg, a quarter of an ounce of cloves, half an ounce of black pepper and two large spoonfuls of salt and season the inside cavity of the birds.

Roll up the fowls, one within the other, for example, place the pigeon within the partridge and the partridge inside the hen and the hen inside the goose, with the turkey outermost. It will look like a whole turkey and place it in the middle of the crust.

Cut up a boned hare, season, and lay it on one side of the turkey; put woodcocks and any other wild fowl you can get, on the opposite side, season well and pack close together. Put four pounds of butter into the pie; then lay on the pastry lid.

The crust must be very thick with the top sheet decorated, for example with a swan's head and wings. Place into a hot oven for at least four hours.



Other recipes include forcemeat and aspic in place of butter, while others have the addition of bacon fat.

The quantity of game recommended to be used in the preparation of the Yorkshire pie may appear extravagant, but it is to be remembered that these very large pies are mostly requested for Christmas time. They would be placed on the side-table of those wealthy epicures who desired to keep up the good old English style at this season of hospitality and good cheer.

The eccentric French gourmand, Grimod de La Reynière, in his 1807 recipe book, *Almanach des Gourmands* used no less than 16 different birds.

The nursery rhyme *Sing a Song of Sixpence* is such a well-known rhyme that it is not necessary to recall the words here. Many interpretations have been made about this rhyme. It is known that a 16th century amusement was to place live birds in a pie, and to cook these pies for such a short time that the birds may fly out when the pie is cut. A more sympathetic event occurred for the wedding of Marie de' Medici and Henry IV of France in 1600 - when the guests sat down, unfolded their napkins and saw songbirds fly out.

Another interpretation is the Queen symbolising the moon, the King the sun, and the blackbirds the number of hours in a day; or, the blackbirds have been seen as an allusion to monks during the period of Dissolution of the Monasteries by Henry VIII, with Catherine of Aragon representing the queen, and Anne Boleyn the maid.



above | Table Setting of Yorkshire pie at Fairfax house

above | A very grand Yorkshire Christmas Pie was served at Windsor Castle in 1858

left | Yorkshire pie cross section

JOSEPH DAWSON, TITLE/UNTITLED AND ART INSTALLER



Joseph grew up in northern Queensland and whilst in kindergarten and primary school, the teachers accepted that Joseph would be an artist. Neither of his parents are artists, but the art world was where Joseph was going. He remembers as a small child, being taken to a John Coburn exhibition

and realised the art by this man was something special, also seeing a print by Geoffrey Smart, he was able to appreciate the importance of these two Australian artists

Joseph completed a degree in Fine Arts in Queensland, studying a variety of art topics, but realised it was going to be tough to earn a living. So, back to University he went, to study Art Administration, Art History and Curatorship. He worked behind the scenes in galleries in Queensland, then decided to move to London, where he worked at the National Gallery until 2000. Arriving back in Australia, Joseph moved to Melbourne, as it was considered that it was the city of culture and working there would open up a variety of doors into the local art world. He worked in various galleries before starting his own business, *Title/Untitled*.

Since coming to Melbourne, Joseph has worked for many and various art collections, The Ian Potter Gallery, RACV collection, Art Bank, commercial galleries and auction

Installation Artist, Gallery Technician and Art Consultant, these are the professional names that our art installer Joseph Dawson answers to.

houses. The job of the art installer is to work with the curator and gallery as a middle man, helping to decide on the best outcome for the particular arrangement.

How did Joseph come to work at The Johnston Collection? He worked with Friends committee member Tony Preston at Deutscher Hackett, which then led to a conversation about William Johnston and his collection. He has now worked for us for over three years. Joseph employs young artists to work with him, as he realises it is difficult for them to find employment. With him they can learn the importance of behind the scenes work in the various areas of art installation.

Joseph's wife, Eliza Roberts, is also involved in the art world as an art curator and works at Asia Link, coordinating a residency program for Asian students to study in Melbourne. In his job, Joseph needs common sense which is very important in the industry, as one is required to understand process, coordinate people and take on other people's ideas. There is also a need to be critical and be able to see how art works in various arrangements. The Art Installer does not have to like the art he is installing, but he can still appreciate it.

When you next visit The Johnston Collection, take a closer look at how the paintings and photographs have been hung, and know that we, at The Johnston Collection, have benefitted from Joseph's vast knowledge and experience, and his passion for displaying our works to their best possible advantage.

Robbie Brooks

VOLUNTEERS ANNUAL DAY OUT

This year, the Volunteers Annual Day Out to celebrate the birthday of William Johnston, was held on Wednesday 3 June and marked with a visit to Coriyule Homestead in Drysdale on the Bellarine Peninsula.

Coriyule was built in 1849 for pioneer squatting partners Anne Drysdale and Caroline Newcomb and is historically and architecturally significant as an important early work of the celebrated colonial architect Charles Laing.

We were introduced to the house, its history and current restoration project by current owner and caretaker, Isobel Williams. This was followed by lunch nearby at the Jack Rabbit Winery.

This event was made possible with the generous support of The Marjorie Kingston Charitable Trust.

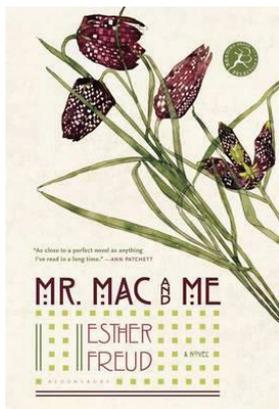


BOOK REVIEW

MR MAC AND ME

FREUD, Esther, *Mr Mac and Me*

Bloomsbury Publishing, London, 2014



A hauntingly beautiful story evoking a bygone time, it is narrated by a twelve year old boy, Thomas Maggs, who lives on the Suffolk coast of England. Every year visitors, many of them artists, come and stay for the whole summer, until August 1914, when all but one elderly couple leave, fearing invasion. The small community struggles with the impact of the war on their lives, whilst the old man

who has remained, comes under increasing suspicion as he wanders the beach and foreshore with his binoculars.

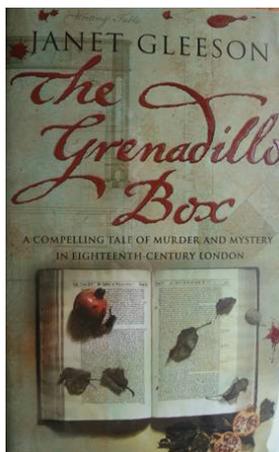
Thomas is fascinated by the couple, befriends them and in doing so, the lives of Charles Rennie Mackintosh (1868-1928) and his wife Margaret (1864-1933) are gradually revealed. Not only is Rennie Mackintosh a watched man he is also an angry man, as he dwells on the lack of recognition for his work. Living with poor health and in poverty, he continues to paint his beloved flower paintings.

An added joy to buying and reading this book, in hard back, is the dust jacket with its watercolour illustration derived from *Fritillaria* by Charles Rennie Mackintosh, 1915.

THE GRENADILLO BOX

GLEESON, Janet, *The Grenadillo Box*

Bantam Books, 2002



A fictional murder mystery set in the mid 18th century. Nathaniel Hopson, an apprentice of Thomas Chippendale, the famous cabinet-maker, seeks to find the murderer of his friend and fellow cabinet-maker, who is found dead in the grounds of an aristocrat's country estate.

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. Please confirm your attendance for bus pick-up and catering purposes to Andrew Dixon, at silversocietyofaustralia@gmail.com

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 20 AUGUST 2015

French Silver

Presentation by Patrick Street

THURSDAY 15 OCTOBER 2015

Scandinavian Silver (especially Georg Jensen)

Presentation by Paul Coghlan

THURSDAY 3 DECEMBER 2015

Silver Christmas Party & Drinking Vessels

Presentation by Tony Lewis

Venue to be advised

below |

maker: IR (not identified)

wine label / bottle ticket, England, circa 1755

Sterling silver, inscribed "PORT"

The Johnston Collection (A0484-1989)



ENGLISH REGENCY STYLE

The English Regency Style describes the style and taste in architecture, costume, decoration, furniture and design and refers to the period when George, Prince of Wales, was Regent of England from 1811 until 1820, as well as his reign as King George IV until 1830.

It is generally regarded as the concluding phase of Georgian style and evolved from neoclassicism. The major source of inspiration for early Regency taste was found in Greek and Roman archeological discoveries, but was influenced later by the taste for ancient Egyptian motifs and ornamentation, following Napoleon's expedition to Egypt in 1798, and the volumes of *Description de L'Egypte*.

Amongst prominent architects of Regency classical buildings were Sir John Soane (1753-1837) and Henry Holland (1745-1806). One of the most fanciful and whimsical buildings was the *Brighton Pavilion*, created by John Nash (1752-1835) between 1815 and 1822, with its combination of Moorish, Indian and Chinese designs.

There was a richness and opulence associated with this style, compared to the neoclassical style. It may have been due to a decline in taste amongst the new class of industrialists and merchants, who were now the chief patrons of the arts and partly due to the expression of exuberance felt after the triumph of the Napoleonic wars.

Innovative features associated with the Regency style include a type of central heating, open planning with arches as doorways and full room patterned carpets. Windows were large, to admit the maximum amount of light and air, which showed the garden to advantage. The use of indoor plants was popular too. Large windows meant a possibility of draughts, so voluminous silk window

draperies could be held back with golden cord and heavy tassels during the day.

Thomas Hope (1769-1831), the designer, in his publication of *Household Furniture and Interior Decoration*, 1807, encouraged an interest in classical interiors with some Asian influence. Walls were painted in vivid tones such as green, saffron, cherry, turquoise or salmon pink. An alternative was using French or English patterned wallpaper containing Chinoiserie or Pompeiian motifs.

Regency furniture was symmetrical, combining straight lines with modulated curves. Furniture was easily able to be moved around the room if needed, rather than remaining against a wall. Decoration generally began simply, however Hope's designs were unrestrained using animal heads and paws, caryatids or sphinx-like supports. A distinctive Regency invention was the sofa table, with falling end flaps and used for writing, needlework, games and dining. By 1812 these tables had a single central turned pedestal support, with small claws as its feet. The Grecian form sofa chair with head and footrest similar to the French chaise longue, became popular for day time reclining.

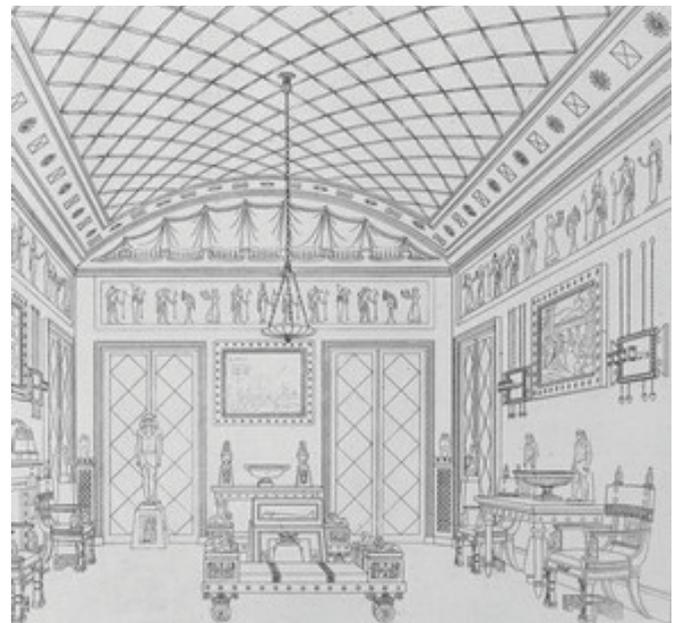
The English naval victories influenced the style, by introducing brass as inlay on exotic woods, amongst which included rosewood, zebrawood or satinwood. Trafalgar chairs had sabre like legs or twisted cable mouldings which reminded one of rope from military ships.

The Regency style was paralleled in France with the Directoire and Empire styles and in America with American Empire.

Editor's note: The State of Victoria is very fortunate to hold a copy of this treasure at The State Library of Victoria

below right | 'The Aurora Room', Plate 7, 'Household Furniture & Interior Decoration', by Thomas Hope, London, UK, 1807. (NAL Pressmark 57.Q.1_files)

below left | 'The Egyptian Room', Plate 8, 'Household Furniture & Interior Decoration', by Thomas Hope, London, UK, 1807. (NAL Pressmark 57.Q.1)



THOMAS HOPE (1769-1831)

Thomas Hope (1769-1831), author, furniture designer, architect and major exponent of the Regency style in English decorative arts, came from a privileged background. His father, John (Jan) Hope (1737-1784), was a director of the East India Company and during the 18th century his business, Hope and Company, had become Europe's leading merchant bank. The family, closely aligned with the Princes of Orange and their support of the Dutch alliance with Britain, fled Amsterdam for London in 1794.

Thomas studied architecture before embarking on travels to Italy (calling on John Flaxman in Rome in 1791), Spain, Portugal and North Africa. After spending twelve months in Constantinople, he travelled through the Greek Islands to Athens. Inspired by these visits he published five leather bound volumes labelled 'Drawings by Hope', containing drawings of scenes and monuments in the Ottoman Empire. His novel *Anastasius*, a commemoration of his Ottoman grand tour, was published anonymously to great acclaim in London, some even attributing it to Lord Byron (1788-1824).

In 1799 Thomas purchased an imposing Robert Adam (1728-92) designed house in Duchess Street, Cavendish Square, London. Fresh from his grand European tour experience, he set about extending and remodelling the house. The Egyptian, Greek and Indian styled rooms were filled with a range of works, ancient and modern, of unsurpassed quality. With incense burning in the Indian room, organ music playing and baskets of perfumed flowers throughout, the house must have provided an overwhelming sensory experience for visitors, when Thomas opened it to the public. With the house tours, the publication of *Household Furniture and Interior Decoration* devoted to the house, and his later purchase of the Deepdene in Surrey in 1806, he sought to reform the public taste in design.

He was the first to use, in English, the term 'interior decoration' borrowing the phrase from *Recueil de decorations interieures*, a book published in 1801 by his

design heroes, the French architects Charles Percier and Pierre François Léonard Fontaine.

Apart from Duchess Street, Thomas's most important contribution to English design was his furniture, which differed from the contemporary by its inventiveness and structural mass, as well as the quality of materials and manufacture.

Not surprisingly this extraordinary man with wealth, artistic skill and vision, capable of creating the Duchess Street house, had many admirers but also detractors. After 1806 Thomas' reputation was enhanced with his marriage to the 'beautiful and popular' Louisa de la Poer Beresford. Their union, blessed with four sons, was one of birth and wealth, she being the daughter of the Archbishop of Tuam and the niece of the Marquess of Waterford. Their houses in Duchess Street and the Deepdene became the most hospitable in the country.

Thomas Hope died in 1831, his desire for a peerage, eluding him. Subsequently Louisa married her cousin and both houses were eventually demolished, Duchess Street by his eldest son in 1851, and the Deepdene by its owner, British Railways, in 1969. His last descendant in the male line died in 1917.

An Australian connection to Thomas Hope is at the Museum of Applied Arts and Sciences (formerly the Powerhouse Museum), Sydney where there is a settee and two armchairs in the Egyptian revival style by Thomas Hope. The settee, one of a pair, was illustrated in *Household Furniture and Interior Decoration*, published in 1807. These were bought by a London antique dealer at the dispersal sale of a large part of Thomas Hope's collection, in 1907. They were then brought to Tasmania in 1924 by Sir Alfred Ashbolt and sold by his family in the 1940's. The armchairs were acquired by the Powerhouse in 1984 and the settee in 1987.

Deirdre Basham



right | *Armchairs (pair) and Couch Regency Egyptian Revival style, ebonised and gilt beech and oak, bronze and gilt brass mounts/ reproduction silk damask and trimmings, designed by Thomas Hope (1769-1831), unknown maker, England, circa 1802, collection of MAAS, Sydney, 87/592 Read more: <http://www.powerhousemuseum.com/collection/database/?irn=169871#ixzz3o7h76dCq>*

SMALLHYTHE PLACE, KENT

On a narrow winding road through the marshlands between Rye in Sussex and Tenterden in Kent, you will pass and almost miss a two-storey, timber-framed house, partly hidden behind hedges and garden.

This charming 16th century farmhouse with its large barn, is well worth a visit and on doing so you will discover that most recently it was the home of the actress, Ellen Terry (1847-1928).

Now managed by the National Trust *Smallhythe Place* was built in the first half of the 16th century and served as the Port House to the busy local shipyard. Over time the waters receded and agriculture became the focus, with the house becoming a farm. Its design is a 'continuous jetty house', that is, the upper storey overhangs the lower. Most of the original features remain, though extended and modified over the centuries.

Ellen Terry came across *Smallhythe Place* in the late 1890s and immediately fell in love with it. Soon after it came up for sale, and in 1899 Ellen bought the property and returned there whenever she had any spare time. She died there in 1928.

The house, whilst being a wonderful example of 16th century design, with many unusual and interesting features, is also a repository of Ellen Terry's life. Ellen was born in 1847 to parents who were circuit players, travelling from town to town and village to village. The family scraped a living and were constantly on the edge of poverty, at a time when the theatre was in a poor state and polite society rarely attended. With Ellen's upbringing being shaped by the stage, there was no opportunity for her to aspire to any other life. Fortunately the law restricting most theatres from staging serious plays, ended in 1843 so she was able to take her acting seriously and went on to have a rewarding and highly acclaimed life in the theatre.

Ellen worked incredibly hard, constantly touring at home and abroad but the house became a place where she could relax and rest and live the quiet country life she had never experienced while growing up. What Ellen was most proud of was that she had bought the house with her own money. On her death Ellen's daughter Edy, began turning *Smallhythe Place* into a memorial museum for all Ellen's theatrical paraphernalia, including costumes, props, even her makeup box, as well as all her personal collections and various gifts from friends. It now represents years of dedicated work, giving visitors a glimpse into her mother's world and theatre life of the period.



One of the most charming rooms is Ellen's bedroom, which has been kept deeply personal and has the feeling that she will walk in at any moment. With fresh flowers on her desk and geranium pots on the window sills, along with her intimate possessions, all creating a serene and warm room.

In 1931 Edy established the Barn Theatre Society, putting on five or six plays each summer in the wonderful old barn. Vita Sackville-West lived close by at Sissinghurst and the Theatre drew actors like John Gielgud, Sybil Thorndike and Peggy Ashcroft, to perform in the quirky, often unknown plays Edy chose to present. Today the Barn Theatre continues with this tradition and is very popular.

Smallhythe Place is not only a thoughtful and charming tribute to an extraordinary actress who lived through challenging times, but is also an unexpected delight to happen upon, surrounded by rambling gardens and orchards, as well as serving the best scones!

Wendy Babiolakis



above | *Smallhythe Place*, an example of continuous long jetty design

left | View from the apple orchard

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 ADFAD 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

15 JULY 2015 | DR ALEXEY MAKHROV, PHD
SUMMER PALACES OF THE TSARS



This fascinating exploration of the palaces and gardens in the environs of St Petersburg, highlights their amazing past and painstaking restoration.



12 AUGUST 2015 | SOPHIE OOSTERWIJK
MINIATURE ADULTS: IMAGES OF CHILDHOOD IN WESTERN ART

16 SEPTEMBER 2015 | ANTHEA STREETER
THOMAS HEATHERWICK: "THE LEONARDO DA VINCI OF OUR TIMES" (SIR TERENCE CONRAN)



Heatherwick's multi-disciplinary and innovative approach to design is in demand all over the world. His broad range of achievements, including the spectacular cauldron at the London Olympics, is examined.

14 OCTOBER 2015 | DR CAROLINE BROOK, PHD
ART AND POLITICS IN RENAISSANCE FLORENCE: THE PATRONAGE OF COSIMO IL VECCHIO DE' MEDICI



Consideration of Cosimo's art patronage in relation to his position as Florence's leading citizen, in order to highlight the importance of architecture, sculpture and painting, as a means towards fulfilling the patron's civic, devotional and dynastic needs.

11 NOVEMBER 2015 | ADRIAN DICKENS
THE QUEEN'S PRIVATE DIAMOND COLLECTION



A rare glimpse of the Queen's private diamond collection is provided in this presentation together with an insight into the magic, history and power of the royal jewels.

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



THURSDAY 9 JULY 2015
| BARRY VENNING
'THE SINCEREST FORM OF FLATTERY' – GREAT IMAGES AND THOSE WHO 'BORROW' THEM



THURSDAY 6 AUGUST 2015 | TOBY FABER
THE IMPERIAL EASTER EGGS OF CARL FABERGÉ – BEFORE THE REVOLUTION



THURSDAY 3 SEPTEMBER 2015
| ALEXANDRA DRYSDALE
JOURNEY OF THE RIVER FROM THE SOURCE TO THE SEA



THURSDAY 8 OCTOBER 2015 | OLIVER EVERETT
TREASURES FROM THE ROYAL COLLECTION



THURSDAY 5 NOVEMBER 2015 | LESLEY KEHOE
THE GREAT NETSUKE MYTH



The photograph shows a servant holding a tray with a carafe and two conical shaped beakers. I am interested to know what is being served in the carafe alongside the hot chocolate. I don't think water, as has been suggested in the book, because water by itself does not go with chocolate as a separate drink. Maybe a type of liquor, fruit cocktail, brandy or champagne is being served.

Would any of your readers know the answer to this?

Roger Brookes, Ambassador

REPLY

Bill Davis, an Ambassador to The Johnston Collection, who has a special interest in the history of glass and is a frequent contributor to this magazine *fairball*, has given us this suggestion.

The three items on the tray would appear to be glass, and the spherical body of the serving bottle is typical of Dutch serving bottles of the 17th century. English serving bottles were also made in this period in lead glass, but their shape was slightly different from the Dutch ones and usually had

handles. Assuming that the bottle was Dutch, the conical glasses were probably also Dutch, rather than Bohemian. Bohemia was starting to dominate the European market at this time.

What were they drinking? A favourite French drink up until the early 1700s, was a still, sweet champagne. Bubbles were removed from champagne for French consumption until the early 18th century.

Champagne was introduced to London society by the Marquis de Saint Evremont, in the mid-17th century. The English preference however, was for effervescent champagne.

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LETTER TO THE EDITOR

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If you have an interest and would like to help us enable more people to access and enjoy this very special place, why not apply to volunteer?

If you would like further information please contact us on +61 3 9416 2515 or info@johnstoncollection.org for an application form.



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