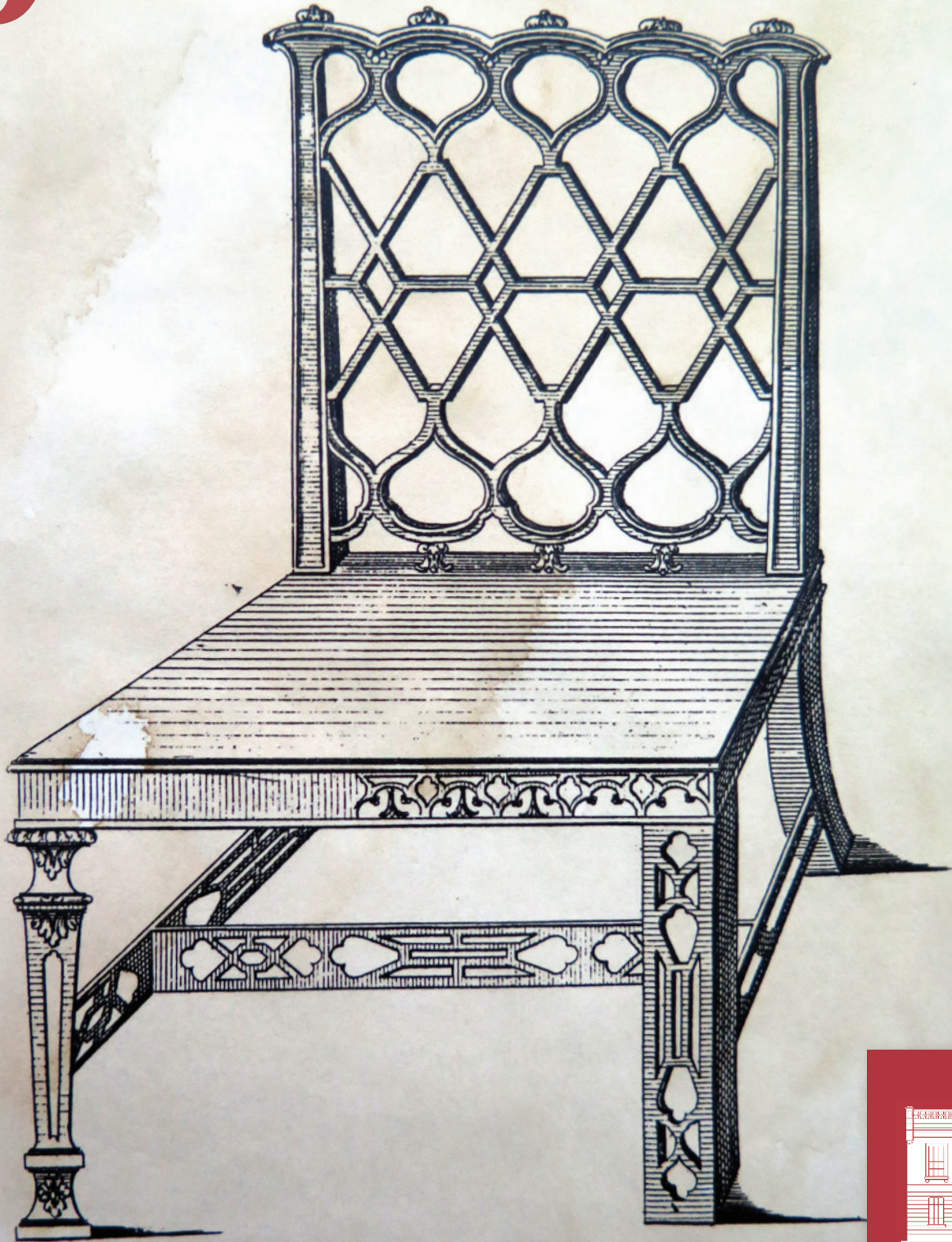


# *fairball*<sub>14</sub>



THE JOHNSTON  
COLLECTION

*M. Darby Sculp.*

# fairhall

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

Issue 14 | March 2015

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## Thanks

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

front cover | designer / illustrator, Thomas Chippendale (1718 - 1779) publisher, Matthias Darly, London (fl.1741 - 1778), Page No. XXII, 'Gothick Chair', from a design in *Thomas Chippendale: The Gentleman and Cabinet-maker's Director: being a large collection of the most elegant and useful designs of household furniture in the Gothic, Chinese and modern taste.*, London, circa 1754 (circa 1753-1762), [print on paper] | circa 150 x 100 mm, The Johnston Collection (A5197-[1989])

back cover | detail of 'The White Room' from *Martin Allen Rearranges William Johnston's Collection* | The annual 'WILLIAM JOHNSTON His Residence and Collection' house-museum tour held from Friday 13 March 2015 to Tuesday 23 June 2015



## Welcome to Autumn, the new William Johnston tour, and events for all at The Johnston Collection.

As we move into the refurbished Administration Building, I hope you will have noticed that we have begun to promote The 25<sup>th</sup> Anniversary Fundraising Appeal, *Opening Doors*. In 2015, we

celebrate a significant milestone of being open to the public for 25 years, having welcomed more than 100,000 visitors to date. To help ensure a long and invigorating future, and 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 more about this Appeal very soon.

We are delighted to work with Martin Allen from Martin Allen Antiques in South Melbourne, and we are already enjoying his re-imagination of Fairhall for our annual William Johnston tour. This house-museum tour highlights Martin's great admiration of 18<sup>th</sup> century London cabinet-maker and furniture designer, Thomas Chippendale. Martin has collaborated with surface designer Emily Holmes to create and introduce screenprints featuring Thomas Chippendale (Jnr) on fabrics, cushions and lampshades throughout *Fairhall*.

It is extremely significant to acknowledge The Friends support of the renovation project with an outstanding contribution of over \$70,000. These funds have allowed us to embellish and refine the interiors (and storage areas). Their contribution has also gone towards the purchase of some wonderful furniture to make the volunteers' space and reference library areas more comfortable and welcoming.

The Friends visits also continue to provide additional enjoyment and learning. We look forward to a special visit to St Mary, Star of the Sea with our Trustee, Mr Tom Hazell. Welcome back to The Silver Society of Australia (Melbourne branch) who have organized another informative series of meetings this year

After such an impressive *fairhall 13*, 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.

As I impart with every issue, please support the newsletter by not only reading it but also researching and writing for it, so it continues to engage and inform what we have done and what we continue to do.

Louis Le Vaillant  
Director | Curator The Johnston Collection



**One of The Johnston Collection's great strengths is the commitment of The Friends and volunteers who enthusiastically support the collection at every level.**

From guiding, fundraising, assisting behind the scenes, and even opening their homes for social activities, they are integral to

the organisation. This commitment brings The Johnston Collection community together. We are so lucky to have the collection here in Melbourne.

Martin Allen is an antiques dealer who has a special interest in Thomas Chippendale style furniture. He has recently rearranged the collection. In this edition he explains how he became interested in antiques and reveals his ideas about his rearrangement. One of his most admired items in the collection is a cushion mirror which is a rare late 17<sup>th</sup> century mirror and frame.

The Johnston Collection runs three specialist guided 'menu' tours each month - *Fairhall & Flowers*, *Staffordshire Stories* and *Unlocking the Collection*. Dorothy Morgan has written an article on the *Fairhall & Flowers* tour which will give you a glimpse into this fascinating tour.

The decorative arts encompass many subjects. We have looked at glass, lighting and clocks in this edition. Ambassador for The Johnston Collection and glass specialist, Bill Davis, has written the first of a series of articles on the topic of glass. Damien Kalmar, antique dealer, explains the restoration of a French clock. We also look at the earliest form of artificial lighting - the naked flame in the hearth.

For garden enthusiasts, make sure you read *What's on Where*. This looks at the garden at Great Dixter, which is an outstanding garden in Northiam, East Sussex, England. Also featured are details about a new exhibition at the State Library of Victoria, *Inspiration by Design*, which comes from the V&A Museum in London. This celebrates 150 years of collecting by the National Art Library.

Congratulations go to our newest volunteer guides who have completed their training and are ready to guide you through Martin Allen's informative tour.

Thank you to all the contributors to this edition. Please contact me at The Johnston Collection if you are interested in contributing.

**Anne Glynn, Fairhall editor**  
[volunteers@johnstoncollection.org](mailto:volunteers@johnstoncollection.org)



**The Johnston Collection has a close relationship with Government House and every Australia Day is invited to provide volunteers to meet the public and to share our story.**

It is fascinating meeting people from such diverse backgrounds, celebrating our heritage and listening to their interest in antiques, the decorative

and fine arts.

The Friends' Christmas Party was a wonderful success and was enjoyed by all the members who attended. Alan and Myra Scott were gracious hosts and we are grateful for their generosity in opening their beautiful home and allowing us to indulge in their unique and diverse collection, for our end of year event.

Our first exclusive event for 2015 was the *Afternoon Tea at The Australian Club*. In 1893 Ellis Rowan received a commission from the Club to paint a number of murals. They have been meticulously conserved and look as fresh as if they were painted yesterday. We were also treated to view a loan exhibition of Ellis Rowan works on display in the Gallery Dining Room. Our thanks go to Patricia Fullerton for speaking about the artist and providing us with valuable insights into her life and works.

Our newest members will be welcomed with a New Member Evening, when they can meet each other and mingle with the Committee, whilst enjoying refreshments at The Johnston Collection.

St Mary, Star of the Sea, Catholic Church in West Melbourne, will be our destination in April. This magnificent church was built in 1891- 1900 and replaced the original building of 1854. The ongoing restoration to restore the church to its original splendour, began in 2002. It is a \$10 million project headed by The W R Johnston Trust's Tom Hazel AO. Tom will tell us about the project and we will have a guided tour of this Melbourne treasure, described as the largest parish church in Australia, with a capacity of 1200 parishioners.

I am delighted that Catherine Trinca has agreed to join The Friends Committee. She has much to contribute and will be a great asset to our activities. Welcome Cathy.

We are fortunate to be members of this very special 'family' and to be able to contribute to the Collection through our support of programmes, conservation, acquisitions and equipment. The Friends have contributed nearly \$70,000 to the Administration Building revitalisation project and you will soon enjoy seeing the results of your contribution.

I look forward to seeing you at our events and enjoying your company throughout 2015.

**President, The Friends of The Johnston Collection**  
[friends@johnstoncollection.org](mailto:friends@johnstoncollection.org)



Janis Brasher



Christine Penfold, Sue O'Flynn  
and Jean Verwey



The Johnston Collection welcomed guests to the opening of *'Twas The Night Before Christmas | Christmas At The Johnston Collection 2014-2015* led by The Geelong Artisans Group, including makers from Geelong and the Surf Coast.

Barbara Abley AM, G21 Director and Chair Arts & Culture Pillar formally opened the Christmas tour on Wednesday 5 November 2014.



Caroline Winneke and  
Heather Winneke



Suzanne Hughes



Barbara Abley AM  
and Padraic Fisher



Carolyn Paulin, Ann Denmead,  
Sandra Warren-Smith and Mary Connolly



Lynn Hughes, Maureen Rose and Ann Denmead

Kate Williams



Sue Logie-Smith, Lyn Hughes  
and Liz Anderson



Hillary Clarke



Joy Beeby



Helen Richardson, Anne Hodges,  
Margaret Baulch, Mick and Gail Spong



Dianne Hendra



Mary Connolly



## OPENING FAIRHALL WITH AN ALLEN KEY

*Fairhall* house-museum and antique dealers are a great combination. The Johnston Collection bequestor William Johnston, was a giant in the field of antique trading and we have witnessed a number of antique handlers arrange the Collection with great flair. It was probably only a matter of time before Martin Allen from Martin Allen Antiques in South Melbourne was invited to guest curate *Fairhall*.



Martin brings with him an enormous depth of knowledge and passion for antiques, having worked in the antiques trade for more than three decades. He shared with us the origins of his love of antiques and where it has taken him, including his arrangement of *Fairhall*, in his characteristic charming and evocative 'maximalist' style. And he impressed on us the enduring personality of antique furniture and how its past can forge a positive future.

**Martin, your enthusiasm for antiques permeates your arrangement of *Fairhall*. Tell us how your love of antiques began.**

My love of antiques started with hunting out old padlocks, wind-up phones and other curios at the back of my father's hardware store. These pieces had travelled there from my grandfather's furniture store.

At age sixteen, I was very lucky to rent the former stables behind Parkside Antiques. The store was my entry to fine arts and the people in it were the most sharing and giving people. I feel The Johnston Collection, being given in trust for us all to see, shares that same sense of generosity and exposure to fine things.

**This antique shop sounds gorgeous and quite a formative influence on you. Tell us more about it?**

The very special family that owned Parkside Antiques also owned the stables I rented. The store had the most fantastic Bow and Chelsea porcelain and 18<sup>th</sup> century glass, silver and other exquisite things. My first night there was actually spent on the shop floor. I slept under the grandfather clock, in a room filled with fine 18<sup>th</sup> century things. The clock ticked all night and would ring on the hour. I slept and dreamed. Yes, I was in the right place. After dinner each night I liked to flick through their many books, have a chat, or work in the garden. It was like taking a history lesson that was always filled with new and exciting stories.

**From there what happened? Did you go overseas to expand your horizons and knowledge?**

After that, I started travelling overseas to buy antiques. In England I was lucky to become good friends with Peter Keil of H W Keil in Broadway, Worcestershire, one of England's greatest antique dealers. I would spend days looking at his collection and we'd go out to dinner and talk about all the things until late.

Being in his seventies and a second generation antique dealer, his knowledge was vast. We shared the same humour and thoughts on the business. I was already very brave, but through him became much braver in what I bought, as he would say to me "don't be afraid of the money. If the price is the only problem with the piece, you don't have a problem". If a brilliant piece turns up, I buy it.

**How did you come to know The Johnston Collection founder and antique dealer William Johnston?**

I didn't get to meet William Johnston in person. He sounds great. I just sold a tea caddy to one of his past clients. I can totally understand William Johnston wanting to share his collection with us all.

One of my longstanding clients says he got his passion for 18<sup>th</sup> century antiques, because he visited The Johnston Collection. My client filled both his daughters' rooms with antiques. It created a strong family bond by fostering shared interests and I see many clients filling their childrens' rooms with antiques. Doing this seems similar to the philosophy of *Fairhall* – by moving things in and around your children's rooms, they benefit from learning about history and quality in a fun way.

**Antique shops, similar to museums, often suffer the reputation of being intimidating? How do you think they can be more accessible for all to enjoy?**

One fantastic friend and client told me that she felt very shy when she first came into my shop. This especially



surprised me, since she's not shy in the business world, but maybe coming into an antique shop for the first time could be like that.

This makes me think The Johnston Collection is really important. It's the only place in Australia where you can go in a small group to look and learn about antiques up close - equipping you to head to an antique auction or the right antiques dealer, to help you build a collection.

#### **What have you enjoyed about your guest arrangement of The Johnston Collection?**

I was delighted to find that two garden urns from one of my early shipments of 18<sup>th</sup> century antiques had made their way to The Johnston Collection. They sit smartly at the front door. Forgive me for being a little smug about that, it's an antique dealer thing. Antiques dealers find it very important that their things go to a good place. After parting with a piece, I take great pleasure in seeing it once again in pride of place in its new home.

#### **Which objects in the Collection have you most admired?**

I've enjoyed a brilliant table, the Anglo-Indian circular *Centre Table*, that you have nick-named the 'Calcutta table' in particular, which has been on loan to Government House - they will have to have dinner on their laps! I really like the fact that while it is in *Fairhall*, everyone is able to see it and hear about its history.

I've also hunted out very fine engraved 18<sup>th</sup> century glass and porcelain and had some fun with pairing up portraits of couples. I've organised a small wall of pictures, making up a family, also a wall of ships, a room inspired by the Grand Tour and a dark grotto room, filled with black papier-mâché - fantastic! I'm very fond of tea caddies and I love the style of Chippendale, so I have worked in as many of these objects into my arrangement of *Fairhall* as possible.

#### **You are a big fan of 18<sup>th</sup> century London furniture designer, Thomas Chippendale and you have inserted soft furnishings with his image in your arrangement of Fairhall. Tell us how you came to produce these items?**

I am a big fan of Chippendale and his three influential furniture design books, *The Gentleman & Cabinet-Maker's Director*, which led me to collaborate with surface designer Emily Holmes. We put together screenprints of Thomas Chippendale (Junior) on fabrics, cushions and lampshades. By introducing them into *Fairhall*, my hope for this collaboration is that more people are encouraged to think about and enjoy Chippendale's work.

#### **What do you think the future holds for the antique business and its traders?**

Collecting keeps you on your toes by running around, hunting down books and searching the web. This keeps old collectors and antique dealers, even in their 80s, sharp minded and their humour is often brilliant. One year at Masterpiece Fair, London (the best antiques fair in the world), I had coffee with a notable English collector. He ate sandwiches he'd smuggled in his coat - cheeky and wise.

I'm excited to know that the Internet is bringing more people to see antiques. Buyers are finding that antiques are, at times, a cheaper option. We have gone through a time of large mainstream home-ware stores, with even larger advertising budgets, that have a bigger voice than museums and antique shops, which in my view add to a feeling of disconnection in our society.

I've had heaps of fun with this project at The Johnston Collection and I hope the stories told with the antiques in the Collection, will connect with people and inspire a new sense of discovery and joy.

# FUNDRAISING

It is generous donors who help make it possible for The Johnston Collection to continue to provide the public with access to our arts and educational programs.

However, the generous gift of William Johnston is vulnerable.

Despite the opulent room settings that our visitors enjoy, William Johnston's endowment needs supplementary funding to guarantee the continuation and development of the Collection.

In addition, important and urgent works must be made to maintain and protect this irreplaceable legacy of *Fairhall* house-museum, garden and collection.

The 25<sup>th</sup> Anniversary Fundraising Appeal to 'open doors' for The Johnston Collection begins.

As an award-winning and critically acclaimed museum, The Johnston Collection is creating 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.

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.

## INAUGURAL DONORS

Minton©

\$50000 +

Chippendale

\$10000 +

Chelsea

\$5000 +

The Sir Wilfred Brookes Charitable Trust  
Maggie Cash

Sheraton

\$1000 +

Christine Bell  
Peter Watts

Dorothy Morgan  
Bill & Robyn Ives

Coalport©

\$500 +

Dani & John Balmford

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## DONATION FORM

Please use this form or visit [www.johnstoncollection.org](http://www.johnstoncollection.org)

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Postcode: \_\_\_\_\_

Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

**I / We would like to support The Johnston Collection's  
25<sup>th</sup> 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: 033002 Account: 384846**  
**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](http://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.

## BEQUESTS

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

*NINA STANTON*  
(to acquire 18<sup>th</sup> century porcelain)

*ALWYNNE JONA OAM*

*MERELL BROWNE MDIA*

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

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

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

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

### *The Cup that started a Collection*



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

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

## THE JOHNSTON COLLECTION DONATIONS

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

# THE FRIENDS SUPPORT OF THE 2014 REVITALISATION PROJECT

The Friends have provided outstanding and very generous support towards the revitalisation of the Administration Building with a significant contribution in excess of \$70,000.

This included the public space furniture and light fittings. Our criteria for selecting the pieces was to continue the conversations that we share in *Fairhall* with examples by a few key contemporary British and European designers, craftspeople and companies who are inspired by and are maintaining traditions of design and style - based on our predominantly English Georgian period furniture and European lights. NEW examples inspired by OLD works.

To this extent we have carefully chosen key signature furniture by Tom Dixon, Matthew Hilton, Jasper Morrison, Another Country and Gebrüder Thonet. The light fittings are by some key contemporary European designers including studio Jan Plechá and Henry Wielgus and Marcel Wanders for Moooi.

To assist with the safe-keeping of collection items, their contribution included the new compactus storage furniture.

## GROUND FLOOR

### FOR ENTRANCE



*Different Trains* (credenza), London, designed by Matthew Hilton, (England, born 1957) for De La Espada, England / Portugal, est. circa 1990

*Prague Estates Theatre* (pendant chandelier), designed 2013. from *The Neverending Glory* collection (5 chandeliers, 5 scenes, 5 stories ...) designed by studio Jan Plechá and Henry Wielgus, est. 2011 for Lasvit, (est. 2007), Czech Republic hand-blown glass



### FOR KENT ROOM (LECTURE SPACE)



*SIM* (stackable chairs and trolley system) designed by Jasper Morrison, (England, born 1959) for Vitra, Weil am Rhein, Germany

*Hermann chair*, designed late 20<sup>th</sup> century designed by Gebrüder Thonet (Austria)

### FOR RETAIL AREA

*Bell Lamp* (pendant lamp), designed 2013 designed by Marcel Wanders, (The Netherlands, born 1963) for Moooi (Marcel Wanders and Casper Visser), est. 2001, The Netherlands



## FIRST FLOOR

### FOR UPPER LANDING



*Sky Garden* (pendant lamp), designed 2007 designed by Marcel Wanders, (The Netherlands, born 1963) for Flos, (Italy, est 1962)

### FOR COLLECTION STORAGE

BAC and Dexion collection storage system  
Ethafom shelf lining

### FOR VOLUNTEER COMMON ROOM



*Series One Sofa*, designed 2014, *Series One Side table*, designed 2014, designed by Another Country, London

### FOR REFERENCE LIBRARY

*Wingback armchair*, designed 2009 designed by Tom Dixon OBE, (Tunisia / England, born 1959) handmade in the George Smith factory, Newcastle, England solid birch and stuffed with layers of natural cotton and boar bristle, wool

*Peg Coat Stand*, designed 2010 designed by Tom Dixon OBE, (Tunisia / England, born 1959)



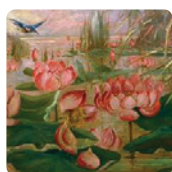
## FRIENDS EVENTS

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.

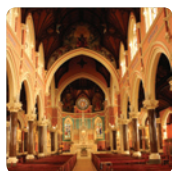
### WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:

#### AFTERNOON TEA AT THE AUSTRALIAN CLUB | 17 February 2015



Join us as Patricia Fullerton, author of *The Flower Hunter*, will speak about Ellis Rowan's life and work, surrounded by the superb murals commissioned by the club in 1893.

#### ST. MARY'S STAR OF THE SEA CHURCH, WEST MELBOURNE | 15 April 2015



The morning visit will begin with a guided tour by Tom Hazell AO, Deputy Chair of The WR Johnston Trust and coordinator of the \$10 million restoration project of St Mary's, who will talk about the history of St. Mary's

and its new life post-refurbishment.

Following morning tea in the crypt, we will also consider the exterior of presbytery which was designed by William Wardell (1823 – 1899) in 1873. It is the most beautiful church and presbytery and we are sure everyone will absolutely love this special tour.

#### FINE & DECORATIVE ARTS PRIVATE PREVIEW | June 2015



View the delights on offer prior to Mossgreen's upcoming fine and decorative arts auction. This is always a fascinating and informative evening.

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](mailto: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](mailto:friends@johnstoncollection.org)  
Web: [www.johnstoncollection.org](http://www.johnstoncollection.org)

## WELCOME TO THE FRIENDS NEW MEMBERS

Heather Campbell  
Adrian Dickens  
Cas McFarlane  
Karin Wearne

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



Rosemary Lloyd, Margaret Griffin  
and Margaret Webster



On 17 February 2015, The Friends were invited to Afternoon Tea at The Australian Club. Patricia Fullerton, author of *The Flower Hunter*, spoke about Ellis Rowan's life and work, surrounded by the superb murals commissioned by the club in 1893.



Patricia Fullerton, Barbara Summerbell and Tony Preston



Patricia Fullerton



Gilbert Ralph



Lynette Bishop and Christine George



Sue O'Flynn and Russell Oke



Patricia McKendrick  
and Wendy Babiolakis



Sue Logie-Smith and Patricia Fullerton



Robbie Brooks and Margaret Picken



# RESTORING FRENCH CLOCKS: REVEALING A FRENCH TREASURE

Have you ever wondered what goes on behind the scenes when an antique clock goes in for restoration? Damien from Kalmar Antiques in Sydney talks us through the transformation of a French clock that had definitely lost its looks ...

"This is a fantastic example of one of the best complete restorations of an antique clock that we've ever undertaken," says Damien. "In this article you will be able to see the before and after photos of what is really a magnificent antique French clock."

The clock came in to Kalmar Antiques in the condition that can be seen in the 'before' photos. It had been sitting on a window sill in Sydney's Eastern suburbs for over 30 years, overlooking the ocean and with the window often left open, exposing the clock to the elements including salt in the wind coming from the ocean - as can be clearly seen, this had taken its toll on what was once a magnificent antique time and strike clock. The case was incredibly worn down to the metal, the movement itself was completely rusted and had seized up, a wing was broken off of one of the cherubs and the front enamelled panel was cracked.

To begin with, the clock was completely stripped down and the movement removed, along with the hands and the enamelled panels. "To the complete surprise of both our clockmaker and ourselves, under one of the panels was a magnificent find of extraordinary importance," says Damien. "We discovered the original 1867 receipt from Godin in Paris, for 2 francs 90 centimes. Godin were

the makers of the enamelled panels, and finding this receipt was a real treasure as it pinpoints the exact age of the clock and adds to the clock's provenance. It's such an exciting find and one that we've never come across before - it gives the kind of provenance that so many art collectors are always after."

The gilded case was made by the French master sculptor and clockmaker Phillipe Mourey (1840 -1910), and bears the year manufacture of '67', signifying 1867, which also correlates perfectly to the receipt of the panel makers. Mourey designed clock cases for a number of makers but his closest association was with Japy Freres & Company. He stamped his clock cases with a number (1 to 12, signifying the month the clock was made), then PH MOUREY, and then two digits signifying the year (in the 1800s).

The clock case was washed, sand blasted, primed and gilded in more than five layers of 24 carat gold leaf, and the base was relined with new velvet as well as being gilded. The missing rear cherub wing was cast and welded on, and the front enamelled panel was pushed back as close as possible.

The 8-day movement was made by the firm of Japy Freres and was completely inoperative. It has now been expertly restored to its original full working condition, including fitting new mainsprings as can be seen in the image, and it runs perfectly. "It's a time and strike movement, meaning it strikes on the hour and half hour with the most delightful ping," says Damien, who adds, "Just looking at the lovely dial in superb condition will take your breath away, as will the entire sculpture of this clock. It's what a fine antique French clock is all about. We were so proud to be a part of its restoration."

**Damian Kalmar | [www.kalmarantiques.com.au](http://www.kalmarantiques.com.au)**

This article first appeared in *Antiques and Collectables for Pleasure & Profit*, Spring 2014 (Reproduced with kind permission).



# THOMAS CHIPPENDALE

Thomas Chippendale (1718–1779) was the most famous and influential London cabinet-maker and furniture designer in the mid 18<sup>th</sup> century. He was the son of a joiner and was born in Otley Yorkshire, England.



Albert Hemstock Hodge (1875–1917) *niche figure* (imaginary portrait of Thomas Chippendale), 1906, on the Exhibition Road façade of the V&A Museum, London,



Title page of the 1754 edition of *The Gentleman and Cabinet-Maker's Director*. NAL no. III. RC.N.10, V&A Museum, London

One of his greatest achievements was producing the first major pattern book devoted to furniture in 1754, titled *The Gentleman and Cabinet Maker's Director, being a Collection of the most Elegant and Useful Designs of Household Furniture in the Most Fashionable Taste*.

It was the first comprehensive English book of furniture designs providing ideas for every piece of furniture required in a smart new house. It was due to the success of this book that his name became synonymous with the period with a decorative style named after him. There were further editions published in 1755 and 1762. There was however, no single Chippendale style as the pattern book included his designs in the Gothic, Chinese and the modern taste or French Rococo styles. He later became associated with neo classicism. *The Director* was widely distributed throughout England, Europe and America and became the basis from which copies and adaptations of his designs were made.

Chippendale style furniture, particularly the chairs for which he was most known, can be identified by several distinctive characteristics - the yoke shape crest rail, pierced splat, straight sides and skillfully carved ornamentation. The pierced splats may have Gothic style pointed arches, Chinese pagoda and fretwork or trailing interlacing ribbons depending on the fashion of the time. The chair legs also changed with the style as earlier chairs had cabriole curved legs while later had straighter square legs and stretchers. The quality of the wood was the finest mahogany and later with veneer with the linings of his cabinets built in oak

Chippendale's main workshop was at 60 St Martins Lane, the new fashionable centre of the furniture making trade in London. From there he undertook many large-scale furnishing projects for grand houses throughout Britain.

Chippendale's business grew quickly. By 1755 his workforce comprised 40 – 50 artisans, including cabinet-makers, upholsterers and carvers. Chippendale was not seen as outstanding as a practical craftsman or carver but rather he was an organiser with a fine sense of business acumen. His role probably involved making designs, cultivating clients and promoting the business.

Cashflow was a constant problem as clients rarely paid promptly. Chippendale went into partnership with the wealthy Scottish merchant James Rannie and later the accountant Thomas Haig. Their business acumen complemented Chippendale's entrepreneurial flair. In 1776, Chippendale's son, also Thomas (1749–1822), continued the firm until its closure in 1796.



left | unknown artist, *A Cabinet-Maker's Office*, England, circa 1770, oil on canvas | 527 x 702 mm, © Victoria and Albert Museum, London, no. P.1-1961

This is an unusual record of a cabinet-maker's business premises. The cabinet-maker leans on the book-keeper's desk and points to a presentation design. Successful cabinet-makers like Chippendale were businessmen rather than craftsmen and employed a range of specialist staff to make the furniture and help to run the business



## CUSHION MIRROR

Today we take mirrors for granted but in the late 17<sup>th</sup> century, when this mirror was made, they were rare and extremely expensive. A mirror of 1 metre by 90 cm would cost the equivalent of \$38,000 in today's currency.

Rudimentary mirrors, made from bronze, silver, gold, tin and volcanic glass, have been retrieved from early graves and depicted in art forms from ancient civilizations. These included the Maya and Aztec, where they were used in religious ceremonies and the Egyptian, Chinese and Roman, where they monitored personal adornment.

However, the European Church clergy treated them with suspicion, regarding them as 'seeing into the soul'. It was thought that an ill person's soul, might escape into the mirror, so the tradition of covering mirrors in sick rooms emerged. Similarly, house mirrors were also covered where a person had died, but hadn't yet been buried.

Before the mid 17<sup>th</sup> century, Venice had the monopoly on the supply of glass mirrors. In 1291, Venetian glassmakers were moved to the island of Murano, where they were virtually kept prisoner and where escape and subsequent capture, could mean death. Some did escape and eventually took their skills to France, Germany, England and the Low Countries. By 1571, a Venetian craftsman had set up a glass works in London, followed in 1618 by Sir Robert Mansell, with the help of the Duke of Buckingham, who obtained a patent to establish a glassworks, employing Venetian glassmakers.

Early mirrors were small, but in 1670, a Frenchman Bernard Perrot, developed a casting method, producing larger glass sheets. Soon afterwards, in 1676, George Ravenscroft invented lead crystal, by adding lead oxide to the molten glass. With the Restoration in 1660, Charles II introduced new fashions to English society. Louis XIV,

the 'Sun King', established a glassworks at Tournai and Charles, who had been exiled in France, acquired mirrors for his now fashionable English court, leading to glass works being established at Vauxhall in England.

Large mirrors were so popular with the rich, well to do, that the English glassworks were not able to keep up supply and many were imported from France, despite the 20% tax levied by English authorities. Smuggling mirrors across the channel was rife, to avoid the tax.

The backs of mirrors were coated or 'foiled' with tin foil, 'fixed' with mercury, which was toxic for glassmakers. In 1835, a German chemist learnt to apply real silver as the reflective medium, thus protecting them from poisoning.

The mirror shown possibly dates to William and Mary's reign, (1689-1694) and is in good condition. The silvering has survived intact and the glass appears to be original, although the sharper beveled edge may have been worked later. The body of the frame would be pine, with mortis and tenon joints. It is veneered with 'oyster cut' walnut, applied in small circular sections. As the wood is very dark, it may possibly be another wood, such as olive. It is likely that a crest was present on the side. The soft square 'Cushion' shape was popular at the time. As the use of mirrors increased, houses would benefit from added reflective light from fires and candles.

**Suzanne Katz**

*cushion mirror, circa 1690, 'Oyster cut' Walnut, glass*  
The Johnston Collection (A1019-1989)

## THE CUP THAT STARTED A COLLECTION

William Johnston was given a small Minton cup 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.

Dr Duncan Langford, an English author and collector / researcher of Minton China, has recently 'discovered' our Minton cup. He had only ever seen examples of pattern # 871 in the factory pattern book and having read our information on the *cup*, offers some of his own research.



Where we have previously noted that 1810-11 is the First Period of Minton, Dr Langford suggests that circa 1800-1816 is now considered to be correct. Dr Langford has also put the cup's production date a little later than 1811, and now dates it possibly being produced around circa 1815.

So, William Johnston's beloved cup is possibly the only known example making it quite rare and a little bit more famous!

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

below | page from 'the first Minton pattern book', after 1797 collection of 'The Minton Museum', Stoke on Trent



## BELGIAN BISCUITS

These biscuits originally were known as German Lintzer biscuits or Belgian biscuits, however during the First World War they were renamed the more patriotic name of Empire biscuits, except in Northern Ireland, where they kept the original name.

They are a spicy short biscuit sandwiched with raspberry or plum jam with a pink lemony icing and glace cherry. The flavour develops after a day or two.



### INGREDIENTS (May be halved)

225 g softened butter	2 teaspoon cinnamon
2 cups/250g plain flour	1 teaspoon baking soda
225 g brown sugar	2 teaspoon mixed spice
2 teaspoon cocoa	Plum or raspberry jam
1 egg	

### METHOD

Cream softened butter and sugar till pale, beat in egg.

Add sifted dry ingredients and combine to form a smooth dough. Wrap in gladwrap.

Chill for several hours or overnight in refrigerator.

Preheat oven 350 °F / 180 °C and line two baking trays with baking paper.

Knead dough on floured bench and roll out mixture using a floured rolling pin. Aim to have it about 3 mm thick.

Cut dough into circles using s cutter and set out on trays about 25 mm apart. Bake 10-12 mins. Cool.

#### Icing

240g icing sugar sifted	2 tablespoon lemon juice
red food colouring	about 20 red glace cherries

Sandwich two biscuits together with jam.

Make icing by adding lemon juice and a drop of food colouring to sugar and mixing well. A few drops of hot water may be needed to make it smooth. Spread a teaspoon of icing on each sandwich biscuit and place a whole or half glace cherry in centre of top biscuit.

Next day the biscuits will soften a little but the spicy, jammy, lemony flavour just gets better.

from JOHNSTON, Alexa, *Ladies, a Plate: Traditional Home Baking*, Penguin New Zealand, 2008

# GARIBALDI

*From Napoleon to Hitler* was the title of a history textbook I had in year 11 many years ago. It covered a very dramatic and exciting 150 year period of European history and included the rise of the nationalistic fervour which changed the map and resulted in the creation of many countries as we know them today.



Staffordshire potteries district, Staffordshire, figure (*Giuseppe Garibaldi*), England, circa 1855-1870, press-moulded earthenware, painted enamel on-glaze decoration, 147 x 62 mm, The Johnston Collection (A0198-1989)

Staffordshire potteries district, Staffordshire, figure (*Giuseppe Garibaldi*), England, circa 1855-1870, press-moulded earthenware, painted enamel on-glaze decoration, 125 x 39 mm, The Johnston Collection (A0255-1989)

after Alessandro Ossani (Italian; fl. circa 1857 - 1888), engraver, Thomas Lewis Atkinson (1817 - 1898), published by Henry Graves & Co, (est 1845? - 1925), *General Garibaldi*, London, 1 October 1860 mezzotint on paper, 414 x 347 mm, The British Museum, London, 2010.7081.3980

Italy is an example of this and one of the key figures in its Unification was Guiseppe Garibaldi (1807-1882), patriot and soldier, who supported the 'Risorgimento', the movement to establish political unity which brought, in 1861, the many separately-governed states to single nationhood.

Garibaldi was involved with Italian politics for many years and exiled more than once as a result. In 1848 he joined the Roman Republic movement and in 1859 served Victor Emmanuel, the King of Sardinia, in the cause of Italian liberation. On 11 May 1860, Garibaldi led a group of a thousand 'Red Shirts' in a successful attack upon Sicily and Naples, which were then ruled by a member of the Spanish and French Bourbon families, rallying the populace and successfully handing these states to Victor Emmanuel, who became the first King of Italy in February 1861.

Garibaldi was revered as a national hero and when he visited England in 1864, was received enthusiastically. He and the Red Shirts were seen as the heroes of Italian independence. Popular heroes, political and military, were always suitable subjects for the Staffordshire figurine producers and there are at least fifteen figures of Garibaldi, which could be complex and expensive, as his image was well known at this time through engravings in the press. He was sometimes portrayed on horseback in a pair with Victor Emmanuel, with Colonel Peard, a British officer who fought alongside Garibaldi or with Shakespeare the tercentenary of whose birth was celebrated in 1864. Staffordshire makers included Sampson Smith, William Kent and Thomas Parr but attribution is sometimes 'probable' or 'in the manner of' or simply unknown as there were many reproductions and copies.

The figures in the Collection are not named as Garibaldi but both show a bare-headed, dark-haired, balding man with a trimmed beard and moustache, dressed in military uniform especially featuring the red shirt. One figure, (A0198-1989) is standing with his right hand on a sword hilt and his forearm on a round pedestal. His left hand is on his belt. References which show a similar figure, state that the upper part of the figure is identical to a photograph of Garibaldi in The British Museum and there are also a number of lithographs based on the photograph. This figure, circa 1855-75, is press-moulded earthenware with painted enamel on-glaze decoration and is on a rococo base with gilt line embellishment. The other, (A0255-1989) and is shorter and similarly described but not in as good a condition. Stylistically, in the 1860s, there was a general tendency to paint figures a bit more sparsely. Paint was not necessarily applied all over the figure but in Garibaldi's case however, the facial features vital to identifying him and the signature red shirt are clearly seen.

**Marguerite Bell**

# A BRIEF HISTORY OF ENGLISH TABLE GLASS AND ITS DECORATION

## PART I | EARLY HISTORY TO 1700

The earliest manmade glass items found so far are glass beads discovered in Iraq (Mesopotamia) and dated to about 3000 BCE. Over the next 3000 years, glassmaking developed principally around the Mediterranean, reaching its peak during the period of the Roman Empire.

Interestingly, the glass making techniques and tools used by the Roman glass workers are little different to those used in the making of glass items by hand today. The Romans spread glassmaking throughout their Empire and into England in the 1<sup>st</sup> century CE.

Following the departure of the Romans in 410 CE, little glass was made in England over the next 1200 years with a few small one man glass furnaces operating in the forests of Surrey. However there were two notable events. In 675 CE French glassmakers were brought in to make window glass for *Wearmouth Abbey*, (home of the Venerable Bede), in Sunderland, and in 1240 Laurence Vitrearius, a glassmaker from Normandy, settled in Surrey, and supplied window glass for Westminster Abbey.

The last quarter of the 17<sup>th</sup> century saw the rebirth of the English glass industry with the granting of a licence to Jacob Verzelini, a Venetian glassmaker, to make glasses in the Venetian style in London. Some nine glasses attributed to Verzelini are held in museums and one which is in the Victoria and Albert Museum is shown in Figure 1.

In 1615, James I banned the use of wood in firing both glass and iron making furnaces, because of a fear that the country's oak resources would be inadequate to maintain naval ship building. However this had little effect on the industry as at the beginning of the century, a new glass

furnace was invented which allowed such furnaces to be fuelled with coal rather than the traditional wood.

In 1615, Sir Robert Mansell, a favourite of the King, was granted a monopoly of glassmaking in England and the industry flourished until the Commonwealth Period. Although hundreds of thousands of tableware items were made, no intact glasses are known from this period.

With the accession of Cromwell in 1649, drinking glass production declined and requirements were met principally from Venice.

Following the restoration of Charles II, the Worshipful Company of Glass Sellers was incorporated. Its members became disenchanted with the importation of glasses from Venice primarily because of a lack of quality. The Company contracted with George Ravenscroft to develop a high quality glass using raw materials from England. Up to this time, glass was made from silica with soda ash as a flux and was referred to as 'soda glass'.

By the late 1670's, Ravenscroft in association with John Baptista da Costa, a glassmaker from Altare, was successful in developing a brilliant new glass with a high lead content. The invention of this glass containing over 30% lead placed the English table glass industry on a pedestal for the next 200 years.

**Bill Davis**

Figure 1 (left) | attributed to the Verzelini glasshouse London, made by Jacob Verzelini, (the Elder), (1522 - 1606), engraved (incised) by Anthony de Lysle Crutched Friars glasshouse (manufacturer) *wine goblet*, England, circa 1586, glass, with mould-blown stem, trailed decoration, diamond-point engraving and gilt, 168 x 127 mm maximum, inscribed "GOD SAVE QVYNE ELISABETH" 'RP' 'MP' '1586', © Victoria and Albert Museum London, Given by the Secretary of State for Education and Science, C.226-1983

Figure 2 (right) | Ravenscroft glasshouse, Henley-on-Thames, England (possibly made), glass-maker Ravenscroft, George (1632 - 1683), made by Savoy Glasshouse, *wine goblet* (drinking glass, Roemer), London, England (possibly made), circa 1677 Lead glass, mould-blown, with ribbing and applied raspberry prunts | 165 x 86 mm maximum, engraved with 'raven's head', © Victoria and Albert Museum, London, Wilfred Buckley Collection, C.530-1936





## THE HEARTH

Since prehistoric times, the most rudimentary form of domestic lighting was provided by the hearth fire and lamps using a flame. This continued to be the case for some of the poorest people in England until the 19<sup>th</sup> century.

By the Middle Ages, the centrally placed hearth had become the hub of the house and household life revolved around it. The wealthy had the means to ensure that the wood for their fire place was kept dry and seasoned, while the poor had to make do with green wood collected where they could, which produced copious amounts of smoke and little heat. Generally the fire was not allowed to extinguish, burning slowly all night and reinvigorated in the morning, making the walls and timber roofs sooty and blackened over time. Cloth covered windows or space between the roof timbers or shutters operated by a peg and cord arrangement, provided ventilation for the smoke to escape in some houses, although the danger of fire was forever present.

There was concern about the depletion of forests particularly as oak, ash and beech were needed for ship building. The populace was therefore encouraged to use coal for fires and in 1698 a foreign visitor noted "None but people of the first quality burn wood in London."

Fireplaces began to be built on a perimeter wall of the house in the 12th century evolving into an inglenook fireplace, where side walls covered with a smoke hood, were built to enclose the fire and give respite from draughts. It provided a cosy and warm place to sit, especially when benches were placed on opposite sides, so additional family members could share the warm space. Inglenooks were rediscovered during the late 19<sup>th</sup> century during the Arts & Craft period and can still be seen in some English homes today.

Chimneys rising clear of the roof were innovations introduced during the Tudor Period. As families became more affluent, cold stonewall fire surrounds were covered

with wood paneling and tapestries, then decorative columns and pilasters. These mantelpiece surrounds provided a space to display ancestral coats of arms, proclaiming the family's power and status and expensive brass candlesticks. In time the chimney piece was harmonised with the overall interior decoration of the room and designed by people such as Robert Adam.

Accessories associated with the hearth include fire-pans. If the fire went out, the fire-pan could carry embers from one fire hearth to another. Tongs and forks were necessary implements for wood burning fires, whereas shovels and pokers were essential for coal fires. These accessories could be hung on a wrought iron gentleman's fireside companion. A pair of andirons or fire-dogs were needed to support the logs.

Rollled paper spills and wax tapers would be kept on the mantel shelf for lighting your candle. Tinderboxes were used to hold easily combustible material or fitted with a flint and steel when needed to light a flame. A form of lighter was the strike-a-light that bore similarities in construction and appearance to a flintlock pistol. Although fire pistons and brimstone matches were developed, it wasn't until 1826 that the wooden friction match and later the Lucifer phosphorus match were introduced. The first commercial production of the safety match in England was in 1855 by Bryant & May and by 1886 the company was making 300 million matches per day.

**Anne Glynn**

Platt Powell Ryder (American, 1821-1896)  
*Fireside Companion*, 1889, oil on canvas, 432 x 533 mm  
 Brooklyn Museum, New York, gift of Wakefield Dort, Jr. 1993.210



## HOW TO DISPLAY YOUR TULIPS

On a recent trip to London I saw a pair of unusual ceramic objects in the V&A Museum, and read that they were tulip vases. They fascinated me because I have been part of the *Fairhall & Flowers* menu tour and I began to think about the history and use of these flower pyramids and other specialised flower containers.

The V&A examples are Delftware, the blue and white tin-glazed earthenware made in The Netherlands from the 17<sup>th</sup> century inspired by Chinese blue and white porcelain. These large flower vases in the shape of tall pyramids, or perhaps pagodas or even obelisks, were the grandest of all Delft productions combining the late 17<sup>th</sup> century craze for tulips with emphatically Baroque design. They were mostly made in pairs and consist of a number of stacked, individual compartments with spouts. Their short-lived fashion was strongly focused on the court of William and Mary, and the large size and quality of this pair, combined with elements of their decoration, suggest an important commission from within this circle. In view of their

provenance, it is likely that they were made for the 1<sup>st</sup> Earl of Portland, who was a close confidant of William III.

Whether these objects really were made for tulips is open to question. They did not begin to appear until 50 years or so after the end of the Dutch tulip craze known as tulipmania, and although for a long time it was assumed that they were used for either growing tulip bulbs or displaying tulip flowers, this seems questionable on several grounds. The English botanist and chief gardener at the Chelsea Physic Garden from 1722 for almost 50 years, Philip Miller, showed that tulips, unlike hyacinths, do not grow well with their bulbs suspended over water. Why, when tulip bulbs were still expensive, would growers risk using such a method? It was a Dutch craze for hyacinths rather than the earlier tulipmania which more closely coincided with the appearance of these flower containers. In fact, the French expert Henry Havard in his *Catalogue des Faïences de Delft* of 1877 described them as *portebouquets*, avec ... *tubes pour jacinthes*. None of the hundreds of flower paintings of the Golden Age show flowers in a Delftware holder. None of the paintings in the *Hortus Regius Honselaersdicensis*, a record of the fresh cut flowers delivered weekly to Honselaersdijk, William and Mary's summer house, around 1688, show flowers in a Delft flower holder. Embroidered chair covers at Croft Castle in Hertfordshire feature them, but they mostly show mixed bouquets of flowers coming from the spouts, only one embroidery shows a tulip.

Although The Johnston Collection does not have a tulip (hyacinth?) vase, there are two other specialised flower containers: a 19<sup>th</sup> century Chinese *meiping* vase which means literally 'prunus vase' and is designed to hold a branch of plum or cherry blossom, and a Cantonese export ware bough pot. The stories of these must await another day.

If this has whetted your appetite for more stories about flowers and their use and place in the decorative arts, make sure you book in to one of the occasional *Fairhall & Flowers* tours held monthly (dates and times on the website and in the *What's On* brochure).

**Dorothy Morgan**

'Greek A' factory (probably)  
Metalen Pot factory (probably)  
flower pyramid, Delft, The Netherlands, circa 1695  
Tin-glazed earthenware, painted  
©Victoria and Albert Museum, C.96 to J-1981  
From *North Myrms Park* and probably made for the 1<sup>st</sup> Duke of Portland at the "Greek A" factory of Adrianus Koeks at Delft



## MEET IRIANNA KANELLOPOULOU

IN CONVERSATION WITH  
ANNE HODGES

**Irianna Kanellopoulou has been a volunteer guide at The Johnston Collection since 2012. She is also an accomplished ceramicist with work that is recognised nationally and internationally.**

Irianna was born in Greece and now resides in Melbourne. Since graduating from Monash University in 1993, she has had several solo shows and has exhibited extensively in Australia and in international exhibitions, including Talente in Munich, SOFA in Chicago and Gallery Twentyfive in New Delhi.

Irianna has a long held passion for ceramics; she loves the idea that there are no tools between you and the material (no paint brushes, pens et cetera) ... "just you and the clay".

Guiding at The Johnston Collection was a natural progression after Irianna fell in love with Sir John Soane's Museum in London. After discovering The Johnston Collection and the way the objects allow you to discover them; she knew she had to be involved.

Irianna's work is quite surreal and is strongly character

driven, deliberately shifting relationships between human and animal qualities while drifting in and out of an augmented reality. We are looking at something familiar, or are we?

Different characters and personalities are captured in a fleeting moment to reveal a network of masked identities, fragmented conversations and hidden emotions. Focusing on the micro, the work draws our attention to the small details which are often overlooked. This microcosm highlights the transformation and personification of such images as a means of making sense of our surroundings and projects a narrative of a surreal and superior reality; a super reality ... and yet the figurines display a quality that is so familiar to us and also display a deep knowledge of 18<sup>th</sup> and 19<sup>th</sup> century traditional techniques from the Austrian and German porcelain manufactories.

Winning the Toyota Travel Award, enabled Irianna to travel to Europe to research the traditional techniques and methods still used in porcelain manufactories which stem back to the eighteenth and nineteenth century. Particular focus was on German and Austrian manufactories which, to this day, still make and finish things off by hand. A major highlight of this trip was a tour through the Sitzendorf porcelain manufactory, where Irianna viewed thousands of stored moulds; some dating back to 1800 ... for Irianna, "mould heaven!" Irianna is obsessed with the monochromatic, rich hue of her glazes.

Generally a ceramic piece is fired twice; the first is the biscuit firing to make the piece hard so it can be handled safely. The second is the glaze firing. Irianna developed a technique where the pieces are multi-fired in the glaze stage. This gives the pieces a much deeper and richer colour finish. Some pieces are glaze fired five and six times in order to achieve the desired effect. This can be a double edge sword. Whilst it allows a great colour to be developed, it can be very "trying" for the piece as it can push it beyond what it's capable of withstanding.

None the less, the result is a unique piece, which fuses the traditional with the modern and utilises traditional techniques that are rapidly being lost through modernisation. Irianna has received several grants and awards. Recently, her work was short listed for the Sidney Myer Fund Australian Ceramic award and The Deakin Small Sculpture Award in Melbourne





Anita Simon has been a volunteer guide at The Johnston Collection for 11 years. She has always been very professional in her guiding and in her mentoring of newer volunteer guides.

Anita was involved as a co-curator for the Gallery tours *Private Collections / Intriguing Connections* (2007) and *From Chawton To Pemberley: A journey through the decorative arts with Jane Austen* (2009), as well as being a regular contributor to *Fairhall*. She has announced her retirement from the Collection and she will be missed. We wish her success in other pursuits.

top | Anita Simon

bottom | Anita Simon with Dani Balmford and Anne Neri



## WINDING THE CLOCKS

There are currently six clocks in the Collection although not necessarily on display at the same time.

The Collection's clocks range from small carriage clocks to a long case clock. Clocks are wound weekly even though some are eight day clocks. Most of the clocks gain or lose time over the week but in an effort to keep handling to a minimum, the times are never adjusted.

Compared with the clock winding procedure at say, *Chatsworth*, this is not an onerous task. *Chatsworth* has sixteen clocks on their visitor route and more behind the scenes. Their collection ranges from small carriage clocks to elaborate gilt mantle clocks and even includes the large Stables clock which is wound every other day and keeps *Chatsworth* ticking over.

Although moving clocks is not advisable, the nature of our exhibitions and installations do require changes of position from time to time. When a move is needed, the clocks are stopped, usually by simply stopping the pendulum. The clock is carefully moved to the new position ensuring that the surface is level, otherwise it will impact on the movement. The chiming of a clock is a very pleasant sound to hear, something we don't realise is missing from our day, until we hear it on a visit to *Fairhall*.

Wendy Babiolakis



## LEARNING BEADING

The Christmas arrangement of *Fairhall, 'Twas the night before Christmas*, included some wonderful examples of intricate beadwork, by members of the Geelong Artisans Group (The Bead Society of Victoria, Geelong branch).

2014 trainee volunteer guide, Christine Symons, on hearing of beading classes offered by one of the beading group, internationally recognised artist Glenda MacNaughton, invited guides Rosemary Ramage and Suzanne Katz to join her in arranging such an experience in January.

The class was held in Glenda's studio at Drysdale near Geelong and amidst the fun, the beginnings of three bracelets emerged. All three guides then finished them over several days/weeks at home.

The complexity of even basic beading stitches has certainly heightened the guides' appreciation of the lovely pieces on show in the current Christmas arrangement.

For those interested in attending a beginner's class, or in telling participants on their tours about this fun experience, Glenda's studio is open by appointment.

**Suzanne Katz**  
[daxdesign@bigpond.com](mailto:daxdesign@bigpond.com) | [www.daxdesigns.com.au](http://www.daxdesigns.com.au)

above | Rosemary Ramage, Suzanne Kot, Christine Symons and Suzanne Katz

## THE KENT ROOM

On the recommendation of Barb and Alex Brownlow, Walter Kay, was chosen to hang Timorous Beasties' *Thistle* (superwide) wallpaper in The Kent Room.

Melbourne-based Walter Kay has worked as a master paper hanger for many years and is a specialist who is used to working with historical style and handmade wallpapers.

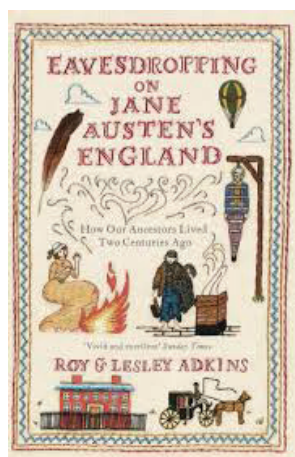
Designed by Alistair Mcauley and Paul Simmons, who are Timorous Beasties, a Glasgow-based studio established in 1990, the *Thistle* wallpaper is hand-printed to echo time honoured historical methods and styles and transform them into elegant and ingenious modern versions. Old is new!



## BOOK REVIEW

### *EAVESDROPPING ON JANE AUSTEN'S ENGLAND*

Reading Jane Austen's books, or watching the television adaptations, one tends to forget that there was another world outside the gates of the country parsonages and the homes of the rising middle class.



Life in Georgian England was hard for most people, as an increasing number of England's poor struggled to find work, food and firewood, to see them through the bitter winters as food shortages caused by poor harvests and long years of war, took their toll.

Starting with weddings, the book takes us, chapter by chapter, through the lives of ordinary people in villages

and towns – what they wore and ate, how they earned their meagre wages and how they passed what little leisure time they had. Comparisons with the lives of the wealthier classes give an acute sense of the great divide between rich and poor.

There are references to Jane Austen and extracts from her letters but much of the detail comes from the diaries of two clergymen, William Holland, who lived in Somerset in the west of England and James Woodforde, in Norfolk in the east. Both men had an acute sense of what was happening in their parishes and their diaries not only record their own daily lives, but that of their families and servants. In the north of England Nelly Weeton provides a woman's outlook on life as she works as a governess, whilst extracts from the diaries of travellers from Europe and America, provide colour as well as a foreigner's view of life, illness and death, in all ranks of Georgian society.

**ADKINS, ROY AND LESLEY,**  
***EAVESDROPPING ON JANE AUSTEN'S ENGLAND***  
**LITTLE, BROWN BOOK GROUP, 2013**

Denise Farmery

## 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](mailto: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.

### 2015 PROGRAM

#### THURSDAY 19 FEBRUARY 2015

##### **Tea, Coffee & Chocolate Pots**

Presentation by Kevin Murray

#### THURSDAY 16 APRIL 2015

**Spoons** | Presentation by Tony Lewis

#### THURSDAY 18 JUNE 2015

**Unusual Silver items** | Introduction by Sally Hearn

#### 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 | Dinner location to be confirmed



attributed to John Tweedie, London, cream jug, assayed London, 1795, silver, height 152 mm, The Johnston Collection (A1050-1989)



## GREAT DIXTER, NORTHAM, EAST SUSSEX ENGLAND

Once the family home of the gardener and garden writer Christopher Lloyd (1921–2006), *Great Dixter* is situated down a delightful winding lane and is a Mecca for gardening enthusiasts from all over the world.

The house itself is of significance, with the first recording of a dwelling on the site in 1220, although the Great Hall dating from the 1450s is the earliest surviving part of the house. *Great Dixter* is made up of three houses and has a fascinating history. Christopher Lloyd's parents, Nathaniel and Daisy bought the house in 1910. Nathaniel had a keen interest in Georgian furniture and the house was furnished with pieces dating from the 17<sup>th</sup> and 18<sup>th</sup> centuries whilst Daisy's embroidery skills decorated cushions and seat covers.

Christopher went on to leave his own mark on the interior commissioning contemporary furniture from designer Rupert Williamson and pieces of studio pottery from the Aldermaston Pottery. The Lloyd family thankfully, rarely parted with anything and so the archives contain an abundant collection of material forming a detailed catalogue of the house although many of the original

plans that were drawn up by Edwin Lutyens for the restoration and extension of the house, have sadly been lost. The family's interest in photography has also created a visual history so that it would be an absolutely monumental task to catalogue and appropriately store such a collection.

Nathaniel Lloyd spent a great deal of time with Lutyens driving around the countryside, taking note of the local architecture, materials, crafts and traditional building methods used in the area. Although the original plans Lutyens drew up are lost, his initial sketches still survive and in these can be seen the development of the restoration, differing as they do from the finished house.

Lutyens made his name by designing country houses that were suitably sympathetic to their environment and developed his skills still further by marrying the house and the gardens which would surround them. *Great Dixter* was no exception and his design for the garden has it flowing around the house, incorporating farm buildings and utilising whatever was at hand. He allowed the garden to evolve and completely surround the house. A garden tour will express this so eloquently as it provides a perfect foreground for viewing the house, as a house tour provides a perfect view from every window.

Daisy Lloyd was a formidable and energetic woman who continued to manage the house and garden after her husband's death in 1933, until her own death in 1972. She was passionate about gardening and continued what Lutyens created, though adding her own mark, specifically the wild flower meadows.

Christopher Lloyd, encouraged by his mother and no doubt by the environment in which he grew up, had a love of gardening from an early age. He went on to study horticulture and returned to *Great Dixter* to devote his life to the garden and gardening. He was a somewhat controversial gardener but inspired many with his writing, charming all who visited the garden and nursery. It is pleasing to visit the house and garden knowing that it is managed much as it was in Christopher's time.

There is a very soft approach with the result being delightful intimate spaces as well as dynamic and dramatic combinations with farm buildings. Tempting meadows appear down winding paths, wild flowers sprinkle through borders, the skeletal remains of spent flowers, are allowed to continue on their way to becoming organic matter and mulch and the odd weed dares to show itself, adding to the charm for the less fastidious visitor.

*Great Dixter* is now under the stewardship of Fergus Garrett and the Great Dixter Charitable Trust.

**Wendy Babiolakis**

## INSPIRATION BY DESIGN:

WORD AND IMAGE FROM THE  
VICTORIA AND ALBERT MUSEUM

KEITH MURDOCH GALLERY,  
STATE LIBRARY OF VICTORIA  
20 MARCH – 14 JUNE 2015

A free exhibition showcasing  
some of the world's finest book  
art, graphics and illustration.

From London's acclaimed Victoria and Albert Museum, *Inspiration by Design* celebrates 150 years of collecting by the National Art Library. Immerse yourself in the book beautiful, from historic illustrated manuscripts and rare artists' books to modern graphic design and fashion photography.

Don't miss this exciting international exhibition of graphic art and design from across the ages.

*Inspiration by Design: Word and Image  
from the Victoria and Albert Museum*  
Friday 20 March – Sunday 14 June  
State Library Victoria, Free exhibition  
Open 10am–5pm daily (until 9pm Thursdays)  
slv.vic.gov.au #WordAndImage



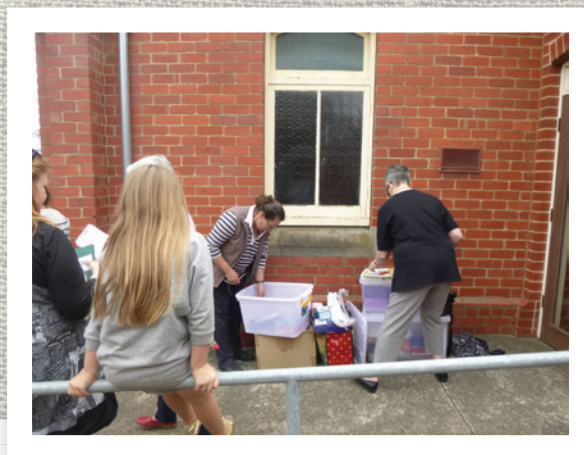
Yohji Yamamoto womenswear catalogue, 1986

© Victoria and Albert Museum, London/Nick Knight/Trunk Archive

## MANY HAPPY RETURNS

Works from 'T'WAS THE NIGHT BEFORE CHRISTMAS were returned to The Geelong Artisans Group at the end of the tour, in March 2015.

If you want to see the works up-close-and-in-detail they will be exhibited at The Geelong Club, 74 Brougham Street, Geelong on Saturday 13 June and Sunday 14 June 2015 from 10.00 am to 4.00 pm each day. Please book your ticket via [www.artisansofgeelong.com.au](http://www.artisansofgeelong.com.au)



# ADFAS LECTURES 2015

The Association of Australian Decorative and Fine Arts Societies (ADFAS) have 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

25 FEBRUARY 2015 | PROFESSOR HEATH LEES  
**WAGNER'S WOMEN IN LIFE AND MUSIC**



This intriguing presentation describes the gallery of women within Wagner's circle who provided the models for his female characters and sometimes changed his life and art.

15 APRIL 2015 | GEOFFREY EDWARDS  
**STREAMS OF FIRE AND TONGUES OF FLAME – A SHORT HISTORY OF THE ART OF GLASS**



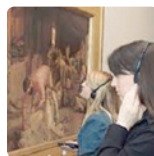
The ancient and remarkable history of glass as an art form is traced with reference to works in major public collections including the National Gallery of Victoria.

13 MAY 2015 | MRS ELIZABETH MERRY  
**HERITAGE OF STORMS: LORD BYRON, HIS ROMANTIC INHERITANCE AND HIS ARTISTIC LEGACY**



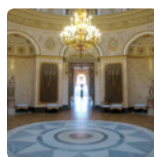
Byron's family history is a story as turbulent and passionate as that of any of his romantic and troubled heroes. Of all the Romantic poets Byron has been the most influential on subsequent art, literature and drama.

17 JUNE 2015 | JOHN GREGORY  
**THE FELTON BEQUEST**



In 1904, Alfred Felton left a will that contained the most fabulous arts bequest Australia has ever seen. The National Gallery of Victoria has purchased over 15,000 works of art through the bequest.

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 | PETER TROWLES  
**ART NOUVEAU: EUROPE AND BEYOND**



*Art nouveau* may no longer be new but its contribution to art, design and architecture of the late 19<sup>th</sup> century is now being looked at in a new light.

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 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**



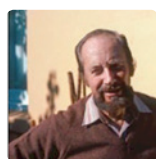
THURSDAY 19 FEBRUARY 2015  
ANTONY PENROSE  
**HAND GRENADES LIKE  
CARTIER CLIPS**



THURSDAY 26 MARCH 2015  
DR MATTHEW MARTIN  
**BEAUTY AND SIMPLICITY: AUSTRALIAN  
ARTS AND CRAFTS SILVER**



THURSDAY 7 MAY 2015  
CHARLES HARRIS  
**THE GREAT AGE OF THE POSTER –  
POSTERS OF THE BELLE EPOQUE**



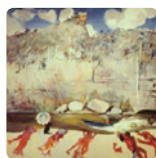
THURSDAY 4 JUNE 2015  
DR JANINE BURKE  
**DRAWING THE HEIDE CIRCLE:  
REFLECTIONS ON THE HEIDE HISTORY**



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**

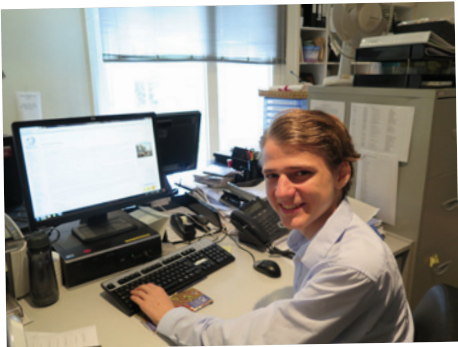
Morning Lecture only



Volunteer guide Suzanne Katz welcomed Peter Becher, Board member of The Art Gallery of Ontario and The London Museum in Ontario, Canada, and friends to the Collection and Martin Allen's tour in March.



Fresh from the UK, Samantha Wilson joined The Johnston Collection as a volunteer in September 2014. We were sorry to see her leave in January this year when she returned home but were thrilled to hear that she has now taken up an intern position at the Bloomsbury house-museum, Charleston, in East Sussex.



Arthur Duckworth is an inner-city secondary student who came to The Johnston Collection in January 2015 to undertake work experience. The Collection provided Arthur with an insight into the inner workings of a busy house-museum and hopefully provided him with an experience that will inform his future career choices.



## GOVERNMENT HOUSE OPEN DAY 2015

**Volunteers assisted with our annual contribution to the Government House Open Day on Australia Day – Monday 26 January 2015.**

The house and grounds of Government House are open to everyone and it is a unique opportunity to visit the private residence of the Governor. Visitors viewed the State Apartments and Governor's Apartments - this includes the Governor's Entrance Vestibule, Hall, Study, Dining Room Drawing Room and Billiard Room where we have items from the Collection on display.

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

Thanks to Marguerite Bell, Robbie Brooks, Karina James, Paul Mitchell, Murray Piper, Helen Raftis, Anita Simon; Rob Logie-Smith, Sue Logie-Smith and Julie Thompson for their help on the day.

Also on the Open Day, we held a lucky draw to win double passes to visit The Johnston Collection. The recipients from the day are:

Barbara Corrigan, Penny Lang, Heather Loomes, Sharyn O'Hare, Luise Raeder, Hamilton Saunders, Ruth Weisbauer, Margaret Woolbridge.

### STAFFORDSHIRE STORIES | GARIBALDI

**page 18**

FIRTH, Catherine B., *From Napoleon to Hitler*, Ginn and Company, London, (1946)

HARDING, Adrian & Nicholas HARDING, *Victorian Staffordshire Figures 1835-1875* (A Schiffer Book for Collectors), Schiffer Pub Ltd., England, 1998

PUGH, P D Gordon, *Staffordshire Portrait Figures of the Victorian Era* Antique Collectors Club Dist; 2<sup>nd</sup> Revised Edition edition, England, 2007

[en.wikipedia.org/wiki/Garibaldi](http://en.wikipedia.org/wiki/Garibaldi)

### THE ART OF LIGHTING | ARTIFICIAL SUNSHINE PART 2 | THE HEARTH

**p 20**

DILLON, Maureen, *Artificial Sunshine: A Social History of Domestic Lighting*, London, National Trust Enterprises Ltd, 2002

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Our Vale remembering Alan Warne Eustace OAM (*fairball* 13, pp 30) incorrectly listed him in this image. We apologise for this error.



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.

## PATRON

Mr Rodney Davidson AO OBE

The WR Johnston Trust

Patron | The Copland Foundation

Patron | Australian Council of National Trusts

Emeritus Chairman | National Trust of Australia (Victoria)

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## THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE

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## DONATIONS

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.

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Anne Glynn

FAIRHALL COPY EDITORS

Holly Barbaro

Diana English

Brian Gerrard

DESIGN

The Letter Q | theletterq.co.nz



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Denise Farmery

Sandy Gumley

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Ellen Dickison

Sue Flanagan

Jan Heale

Yvonne Hildebrand

Robyn Ives

Suzanne Katz

Irianna Kanellopoulou

Linda McFadgen

Christine

Trish Nilsson

Helen Raftis (until Feb 2015)

Anita Simon

Denise Way

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Donna Jones

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Barbara Summerbell

Researcher & Retail Assistant

## GET INVOLVED

At The Johnston Collection we strive to provide a warm welcome, and share our knowledge and enthusiasm with all our visitors.

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.



## THE JOHNSTON COLLECTION

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Fairhall House-museum  
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THE JOHNSTON  
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