



fairball

13



THE JOHNSTON
COLLECTION

fairhall

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

Issue 13 | November 2014

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Thanks

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

cover image | *Two Turtle Doves (plaque)* by members of The Geelong Artisans Group, Alice Harrington and Gordon Griffiths. Exhibited as part of *'Twas The Night Before Christmas: Christmas at The Johnston Collection 2014-15*.

back cover image, left-right | Lyn Hughes, GAG team leader for *'Twas The Night Before Christmas: Christmas at The Johnston Collection 2014-2015* with Sue Patterson.



Welcome to summer, the new Christmas tour and events for all at The Johnston Collection.

'Twas The Night Before Christmas, the annual Christmas tour with works by makers from The Geelong Artisans Group has opened. It is tremendous that this is the second time that creatives from Geelong have presented works at *Fairhall*,

their first Christmas tour being held here from November 2009 – February 2010.

The Friends have supported The Johnston Collection with a remarkable contribution exceeding \$13,500 over the last financial membership year, 2013-2014. These funds allow us to take risks with our programmes and you can see how these funds were applied in their report pages.

The Friends visit to *Coombe | The Melba Estate* was a sublime day in the country and we are looking forward to the highly anticipated annual Christmas Party. Following on from the wonderful success of this year, Sue Logie-Smith and committee have already scheduled a superb calendar of events for next year.

Thank you to The Silver Society of Australia (Melbourne branch) who have ended their first year of meetings at the Collection. Supported by The Ambassadors, their informative meetings have been welcomed by all. We look forward to welcoming them back again next year.

We must thank Barbara Summerbell and Sue Chapman, amongst others, for finding such an array of inspired items for the annual Christmas *Emporium*. The sale of these products raise significant funds that greatly benefit our activities.

We're delighted that The Johnston Collection was presented with the Museums Australia (Victoria) Award for Small Museums at the Victorian Museum Awards 2014. It was a tangible and meaningful acknowledgement of a lot of dedicated hard work and immense contribution by very many people including staff, volunteers, guest curators and lecturers, supporters, contributors and visitors over the years. It was with sadness that we have marked the recent deaths of dear friends of William Johnston and wonderful supporters of The Johnston Collection, Laurie Carew and Alan Eustace. In this issue we recall the life of Alan Eustace and Meg Simpson, a Foundation Volunteer Guide and also an active advocate and supporter of all that we do. We will truly miss them.

After such an impressive *fairhall 12*, a very heartfelt thanks to Anne Glynn and all those involved with *fairhall* in continuing to engage and inform what we have done and what we continue to do.

Louis Le Vaillant
Director | Curator The Johnston Collection



Welcome to *fairball* 13.

Congratulations to all at The Johnston Collection for being the recipient of the Museums Australia (Victoria) Award for Small Museums at the Victorian Museum Awards 2014 for the David McAllister tour. This is a great achievement.

Congratulations must also go

to Louis Le Vaillant for his involvement in the Attingham Scholarship whereby he was able to visit many significant buildings of all periods in London. In this edition he gives us an overview.

Christmas at The Johnston Collection means a beautifully decorated festive Fairhall. *'Twas the Night before Christmas* is the result of over two years work by artistic groups from Geelong, Bellarine and the Surf Coast. This is always a very popular tour, so reserve your tickets online now.

We have included several Christmas stories such as the meaning behind a favourite Christmas carol, the annual Christmas recipe and a story celebrating the centenary of Princess Mary's Christmas gift tins that were sent to the soldiers in World War I.

One of the outings organised by The Friends this year was a behind the scenes tour of the portrait miniatures at the NGV. Here we saw the magnificent portraits by the Australian artist Ada Whiting. Roger and Carmela Arturi Phillips have given us an insight into Whiting's life and achievements. She was known to paint her friend, Dame Nellie Melba, whose house in Coldstream we visited in October.

We include a new series commencing in this edition on the history of artificial lighting. There are book reviews for your summer reading and much more.

Merry Christmas to all and thank you for your support of The Johnston Collection and *fairball*.

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

The Cup that started a Collection



William Johnston was given a small Minton potteries teacup (circa 1811) 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 & Co. est. 1793—, cup, circa 1812-15
 The Johnston Collection (A0660-1989)



How wonderful it is to be part of The Johnston Collection family!

"The Best Small Museum in Victoria Award" was well deserved and David McAllister's wonderful ballet themes arrangement was simply stunning.

The AGM this year was held at The Johnston Collection

combined with a New Members Evening. Louis Le Vaillant, Director | Curator of The Johnston Collection, gave a most enlightening talk about his recent visit to London when he was a participant in an Attingham Trust London House Course visiting some of the oldest and newest houses in London. A Copland Foundation Fellowship supported his attendance.

Thank you all for your continuing interest and support of our many events and activities. We have listed and illustrated what our funds this year have contributed to on page 14.

The Trustees have expressed their gratitude to The Friends for their vital role in the life and success of The Johnston Collection. The funds raised by The Friends are used to support The Johnston Collection's many operations and programmes.

We had two very special events to finish the year. Our *Day in the Country* was held on 25 October in the Yarra Valley at *Coombe - The Melba Estate*, a home of Dame Nellie Melba. We toured the gardens and viewed the new gallery which opened in late September. The delicious lunch was greatly enjoyed - it was spring at its best.

Christmas celebrations will get off to a great start with our party in a magnificent private Toorak residence. We are most appreciative of the generosity of our gracious hosts.

It is a privilege to be involved in the life of the award winning Johnston Collection, which means so much to so many and plays a vital role in the Melbourne community.

Thank you to the wonderful members of The Friends Committee. Wendy Babiolakis has decided to retire from the Committee of The Friends after many years of wonderful support and making a significant contribution to the smooth running of our organisation. Thank you Wendy, you will be missed but we will really enjoy seeing you at events.

We welcome two new members who will be a great addition to the team, Jean Verwey and Sue O'Flynn, who have been keen members of The Friends for some time.

Thank you to Mary, Robbie, Sheila, Jenny and Tony who work with creativity and enthusiasm to bring you the fascinating events we will enjoy together.

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



Rosslynd Piggott and Eugene Barilo von Reisberg



Peter Lovell



Gwendoline Errington-Bray
and Terence Lane

The Johnston Collection welcomed guests to the opening of *An Englishman Abroad: At Home In British India*, an installation by guest-curator, James Broadbent, as part of the annual 'house of ideas' house-museum tour.

Peter Lovell, Director, LOVELL CHEN | Architects & Heritage Consultants formally opened the tour on Tuesday 11 March 2014.



Hugh Ratten and
Robert Thomson



Lise Rodgers, Elizabeth Richards
and Bruce Thompson



Dr James Broadbent



Prof Colin Sullivan and
Jeanette Sullivan





Jan Heale, Wendy Ritchie
and Elizabeth Foster



Anne Hewitt and
Roger Brookes



Andrew Dixon



Tony Preston, Jessie Searle
and Lady Potter AC



Sheila Butler



Nick Hill



Duncan Andrews and Jan Andrews



Peter Lovell



Joanne Bullock and Sue Sweetland



Ian Baillieu and John Brookes





'Twas the Night Before Christmas: Christmas at the Johnston Collection 2014-2015

GEELONG ARTISANS GROUP | GEELONG, BELLARINE AND SURF COAST REGION

In 2009, various artisan and craft groups from the Geelong area were invited to participate in the exhibition *We Three Kings of Orient Are* at Fairhall. During the process of creating pieces for the exhibition, the groups learnt much from, and about each other.

THURSDAY 6 NOVEMBER 2014 UNTIL 24 FEBRUARY 2015

Following the 2009 *Fairhall* exhibition, the creations were exhibited at the National Wool Museum, Geelong, over a period of three months. This was a very successful exhibition and visitor numbers to the Museum were very high. Feedback to the various groups was excellent.

During the preparation for, and the exhibition at *Fairhall*, members of the groups had met and discussed the possibility of joining together to promote our various talents and to learn from one another. As a result of these meetings, early in 2010 the Geelong Artisans Group was formed. Currently membership includes: The Geelong & District Porcelain Painters, Geelong Handweavers & Spinners Guild Inc., Geelong Patchwork & Quilters Guild, Leopold Lacemakers, The Bead Society of Victoria (Geelong branch), The Embroiderers Guild, Victoria (Geelong branch), Trolley Dolly Cloth Doll Club Inc. and individual artisans.

We work together to share information, and strengthen and promote awareness of arts and crafts from the Geelong – Bellarine and Surf Coast region. New members are very welcome to join our group.

Our members' techniques include: embroidery, textile art, porcelain art, lacemaking, tatting, beading, patchwork, weaving and spinning, art dolls, art, weaving with plant fibre, woodcraft, and more.

As we became known, we were also invited to exhibit our works at *Barwon Grange* and *The Heights*, both National Trust of Australia (Victoria) properties in Geelong.

An invitation to the Geelong Artisans Group to return to decorate *Fairhall* for Christmas 2014 was enthusiastically accepted. In discussions as to how we would approach the challenge, it was decided that each room would be decorated with pieces created by a number of artisans from different groups. This style of decoration has not been used in previous exhibitions.

The theme, *'Twas the Night Before Christmas* was chosen and ideas blossomed. Over 55 of our members worked together to create the pieces shown through the house-museum.

During the process of creating the pieces for the tour, we have seen many different techniques through the various stages of development. Interaction and an understanding of techniques has been important. It has been a learning experience for us all. To add to the interest, some pieces have been created combining the skills of various artisans.

Some 180 pieces created for the tour are interpretations of treasures from the Collection, others celebrate Christmas and some are just fun! The techniques used by various artisans, and the enthusiasm of our members are of a very high standard and wonderful to see.

Our members appreciate the opportunity to create pieces and have them exhibited, as part of an outstanding exhibition. It is very much appreciated.

Lyn Hughes
Team Leader | Geelong Artisans Group



A FAVOURITE CHRISTMAS CAROL: THE TWELVE DAYS OF CHRISTMAS

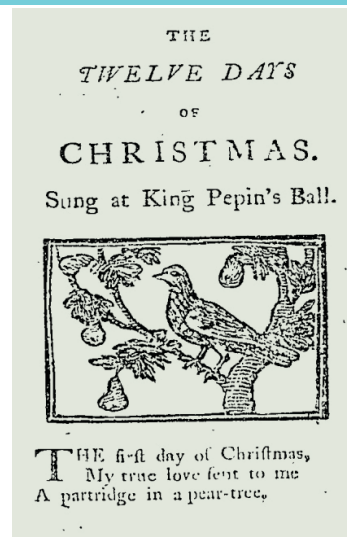
The study of genealogy, and in particular the formation of one's family tree has created tremendous interest literally around the world. In no small measure, this has likely been fuelled by the interesting long-running SBS programme *Who Do You Think You Are* which for many families who are engaged in this search, has them glued to their television sets not only to learn the background (or secrets, perhaps even scandals) of the early lives of the selected celebrity chosen, but also to pick up some tips for their own study.

I have long been interested in delving into the background of my English family and, following the urging of a cousin in England, I joined the local Genealogical Society. Unfortunately, I have hit a 'brick wall' where leads that I was following have gone cold. What a pity that I am not a celebrity to have had the assistance of 'ancestry.com' to help in my search. But I shall persevere. While perusing one of the Society's quarterly magazines, I came across a fascinating article which I'm sure all readers will find interesting, particularly with Christmas on the horizon.

We all know what King Henry VIII did in 1534 when, in a fit of pique, after the Church of Rome refused to annul his marriage to Catherine of Aragon so that he could marry Anne Boelyn, he cut off all ties with Rome and declared himself Head of the Church of England. A title all English monarchs have held for the past 450 years.

From this time, Roman Catholics living in England were living in fear and were obliged to worship 'undercover'. We have all heard of 'priest's holes' which were created in country houses in the event that Sunday Service might be disrupted should the King's men come galloping up the driveway to disperse the congregation and arrest the priest. Priests could quickly be hidden away as the 'congregation' resumed what appeared to be just a friendly social gathering of local villagers invited to 'the big house'.

During the period 1558 to 1829, Roman Catholics in England were not permitted to practise their faith openly and were obliged to stoop to subterfuge and secrecy for their faith. During this period some very thoughtful person wrote a song as a catechism for young Catholics which they could easily understand, and so *The Twelve Days of Christmas* was created. Set to music, this song is a firm favourite each Christmas and is played and sung throughout the world.



left | title page from the first known publication of 'The 12 days of Christmas' as seen in anonymous, *Mirth without Mischief*. London, 1780, printed by J Davenport, George's Court, for C Sheppard, 8 Aylesbury Street, Clerkenwell, pp 5-16

So, *The Partridge in a Pear Tree* represented Jesus Christ – well disguised

Two Turtle Doves were the Old and New Testaments – reminding children to read them

Three French Hens stood for faith, hope and love/charity – things that we all need in our lives every day

Four Calling Birds were the gospels of Matthew, Mark, Luke and John – all 'called' to serve the Lord

Five Gold Rings for the laws of the first five books of the Old Testament – to be observed

Six Geese a-laying for the six days of creation – after which God rested on the seventh day

Seven Swans a-swimming for the sevenfold gifts of the Holy Spirit – prophecy, serving, teaching, exhortation, contribution, leadership and mercy – attitudes for children to live by

Eight Maids a-milking for the eight beatitudes – eight steps to canonisation

Nine Ladies Dancing for the nine fruits of the Holy Spirit – Love, Joy, Peace, Patience, Kindness, Goodness, Faithfulness, Gentleness and Self-Control – attitudes which children should display

Ten Lords a-leaping for the Ten Commandments – which Moses brought down from Mt Sinai

Eleven Pipers piping for the eleven faithful apostles – who attended 'The Last Supper'

Twelve Drummers Drumming for the twelve points of belief in the Apostles' Creed – to spread the word.

Religion must be one of the hardest subjects for teachers and ministers of the church to instill into their pupils, but the double meaning in this carol, known only to members of the Roman Catholic faith, would add a little excitement for the children and assist in their learning.

Diana English



Anna Paule, Liz Anderson
and Lisa Arrowsmith



Louis Le Vaillant, Peter
Watts and Anne Glynn



Andrew Dixon



John Brookes



Peter Watts with
Karina James

The Johnston Collection celebrated *15 Glorious Years of Volunteering* at The Terrace, Royal Botanic Gardens on 24 November 2014.

Three Foundation volunteer guides, Karina James, Anne Glynn and Helen Raftis* were presented with *15 Year Volunteer* certificates by the Chairman, Peter Watts AM.

Ten Year Volunteer certificates were presented to Maggie Cash*, Sue Flanagan, Anne Neri, Wilma Oxley and Anita Simon, whilst the Ambassadors of The Johnston Collection, Carmela Arturi Phillips*, Roger Arturi Phillips*, John Brookes, Roger Brookes*, Bill Davis* and Andrew Dixon were honoured for their 5 years of volunteer service to The Johnston Collection.

We were also delighted to recognise and acknowledge our 15 years of friendship with ADFAS Melbourne and ADFAS Yarra.

*Unable to attend



Anita Simon



Sue Flanagan



Ron Brooks, Mano Babioulakis,
Robbie Brooks, Wendy Babioulakis



Peter Watts with Marilyn Seen
and Christine Penfold



Anne Neri



Peter Watts with Wilma Oxley

THE JOHNSTON COLLECTION RECEIVES PRESTIGIOUS AWARD



We were delighted to announce that The Johnston Collection was presented with the Museums Australia (Victoria) Award for Small Museums at the Victorian Museum Awards 2014 ceremony on 7 August 2014 held at the Melbourne Museum.

The Johnston Collection's award-winning entry was for the *Fairhall* house-museum tour *David McAllister Rearranges Mr Johnston's Collection* held from 14 March 2014 to 25 June 2014. McAllister, Artistic Director of The Australian Ballet, transformed the rooms of *Fairhall* into a series of spaces evoking ten classical ballets.

The Johnston Collection was the recipient in the Museums Australia (Victoria) Award for Small Museums (2-7 Paid Staff), one of the seven categories at the awards ceremony.

Presenting the award, Dr Robin Hirst, Director, Collections, Research and Exhibitions at the Melbourne Museum, said that the judges "Were impressed by how the (Collection's) curators always challenge themselves to reinvigorate and reinvent the Collection and how the results are always captivating and very creative". He also said that The Johnston Collection's collaborations were both innovative and professional.

This is the first time that The Johnston Collection has received a Victorian Museums Award.

The aim of the Victorian Museums Awards is to highlight outstanding achievements and service in the museum, gallery and collecting sector. This special event celebrates organisations and individuals whose passion and work build a strong museum industry.

A heartfelt thanks to David McAllister AM, Artistic Director of The Australian Ballet for his wonderful arrangement which was so well received, and all the lecturers who were part of the *Art of Dance* study series, who also added much to what we offer our audiences.

Thanks to Museums Australia (Victoria) for its important role in building a strong museum sector and congratulations to all the other museums and volunteers who were recognised for their achievements at the Victorian Museum Awards.

Thank you to The Friends of The Johnston Collection for their generous sponsorship of the David McAllister tour.

Very special thanks go to our dedicated staff and team of volunteers who shared McAllister's stories and inspired visitors to the Collection with the magic of ballet.



left | Sue Chapman,
Fil Natarelli,
Louis Le Vaillant
and Felicity Cook
at the Award Night
photographer:
Simon Fox,
Deakin University

BUILDING ON A LEGACY



Trustees of The W R Johnston Trust, Mr Peter Watts AM (Chair), Dr Graeme Blackman OAM and Mr Peter Walsh, were taken on a walk-through of the redeveloped 152 Hotham Street building by Richard Wood of Trethowan Architecture. The building is expected to be handed over in January 2015.

BEQUESTS

The Johnston Collection acknowledges with great appreciation bequests from the following benefactors. These bequests will be invaluable in the achievement of the Collection's objectives:

NINA STANTON
(to acquire 18th century porcelain)

ALWYNNE JONA OAM

MERELL BROWNE MDIA

HOW CAN WE CONTRIBUTE?

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

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 call (03) 9416 2515.

THE JOHNSTON COLLECTION DONATIONS

The Johnston Collection is proud to acknowledge the generous support and encouragement that it receives through annual giving. Continued support from individuals is essential to develop our creative excellence and the 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 Arturi Phillips *	Diana Morgan +
Stella Axarlis	Julie Nicholson & 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 **
Margaret Cash +	Anita Simons +
Bronwen Cavallo **	Maxine Sindler **
John & Loreen Chambers *	Marilyn & Charles Smith **
Andrew Churchyard **	Judy & Roy Sloggett **
Bernadette Dennis **	Emily Sreco **
Carol des Cognets *	Rosie Stipanov **
Marg Goodall	The Majorie Kingston Charitable Trust +
Helen Hunwick **	Robert Thomson & Hugh Ratten **
Irene Irvine **	Julie Walsh +
Irene Kearsey*	Jane Walters **
Zara Kimpton **	Michelle Williams
Richard Knight & James Baxter	Gabrielle Walters
Vivien Knowles **	
Sue & Rob Logie-Smith **	
Patricia McCallum	

* made donation to the Collection in 2012-2013

+ made donation to the Collection in 2013-14

FRIENDS EVENTS

We always look forward to your involvement in 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 lectures and events:



A DAY IN THE COUNTRY 25 October 2014

Friends enjoyed a unique and privileged visit to *Coombe /The Melba Estate* in the Yarra Valley.



CHRISTMAS PARTY December 2014

The Friends committee was absolutely thrilled that a particularly prestigious Toorak residence was the setting for The Friends' Annual Christmas Party.

FORTHCOMING EVENTS FOR 2015

- An exclusive visit to *The Australian Club* for Morning Tea in 'the Ellis Rowan Room'.
- Visit to *The Star of The Sea*, a special visit to one of Melbourne's historic churches
- Welcome drinks for the newest members of The Friends

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

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.

WE WANT YOU! ...



to write an article for *fairhall*. 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

Belinda Batrouney	Beryl Black
Prue Holstein	Heather Mallinson
Christina Neale	Sue Paynter
Ronald Richards	Beris Tytherleigh
Curtis Waibel	Mark Watson
Elizabeth Wright	Dilys Yap

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



This year The Friends combined two special events; The Annual General Meeting & New Members Evening on 19 August 2014



Nanette Ralph, Dani Balmford, Rosemary Lloyd and Gilbert Ralph



Beryl Black and Margaret Picken



Judy Watts and Christine Neale



Margaret Webster and Sally Cooper



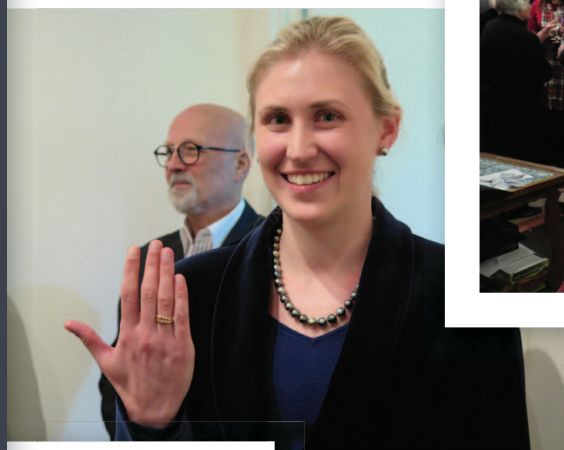
Peter and Maureen McKeon



Pamela and Kevin Gates



On 29 July 2014, The Friends were invited to A Private Evening at Kozminsky's to see objects of rare beauty and desire and to hear an illustrated talk by Kirsten Albrecht at this prestigious Melbourne venue.



THE FRIENDS SUPPORT OF THE JOHNSTON COLLECTION

The Friends have supported The Johnston Collection with a significant contribution exceeding \$13,500 over the last financial membership year, 2013-2014.

Since their inception, The Friends have had a long and substantial history of practical contribution to the Collection.

They provide significant support for programmes, conservation, acquisitions and equipment with funds raised through their social activities and events.

It is our generous Friends who allow the Collection to continue to operate and provide the highest quality of tours, lectures and learning, care of the Collection and assist with the promotion of the Collection.

From the over \$13,500 of funds raised in 2013-2014, support was directed to:

PROGRAMMES

towards the development of *Fairhall* house-museum tours



"MURMUR" (MÛR'MØR)

1 July 2013 – 23 October 2013

An installation by guest curator, Melbourne-based artist Rosslynd Piggott as part of the annual 'house of ideas' series



DAVID MCALLISTER REARRANGES MR JOHNSTON'S COLLECTION

14 March 2014 – 25 June 2014

The annual William Johnston and his collection house-museum tour

LECTURES

towards support for our interstate lecturers:



EATING EMPIRE | SPICING AND THE TASTE FOR THE EXOTIC IN THE REGENCY

Jacqui Newling | 7 August 2013



INSPIRED DESIGN | DECORATIVE ARTS FROM EUROPE AND NORTH AMERICA

Robert Reason | 12 September 2013



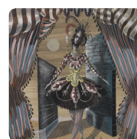
CAFÉ SOCIETY AT HOME | GRAND LUXE AND THE INTER-WAR YEARS

Peter McNeil | 24 September 2013



HIGH-HEEL HEAVEN

Peter McNeil | 25 March 2014



BALLET FANTASIAS | LOUDON SAINTHILL'S DECORATIVE ART

Andrew Montana | 7 May 2014



FASHION & ART

Peter McNeil | 18 June 2014



FROM BEDROOM TO KITCHEN & BEYOND | WOMEN OF THE BALLET V

Michelle Potter | 25 June 2014

PUBLICATIONS



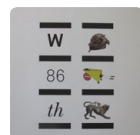
towards the production and distribution of three editions of the *fairhall* newsletters 9, 10, 11

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WEST 86TH (formerly known as *Studies in the Decorative Arts Journal of Decorative Arts, Design History, and Material Culture*)



APOLLO MAGAZINE
The International Art Magazine



V&A MAGAZINE The official magazine of the Victoria & Albert Museum, London

COLLECTION SUPPORT

towards the installation of a new picture-hanging system in *Fairhall* (Blue Room, Yellow Room, Bedroom and Dressing Room)

CONSERVATION

Conservation treatments of ceramics



NEOCLASSICISM

Neoclassicism became the popular decorative style in Britain after the more grandiose Baroque and Rococo styles that preceded it. It dates roughly from 1760 to 1790.

Neoclassicism or new classic is a revival and reinterpretation of the traditional styles of mostly ancient Rome and Greece and sometimes including Etruscan and Egyptian symbolism from approximately 500 BCE to 500 CE. When archaeological sites such as Pompeii, Herculaneum and others were first discovered and excavated in the 18th century, a new and unique decorative style was born in Western Europe. The fashion to take the Grand Tour to the continent (a sort of gap year for well to do young men) helped spread its influence.

The following factors further influenced its spread. The commercial success of British trade with regions of the world such as India and China led to the importation of new materials and ideas and new export markets. The Industrial Revolution at this time, with its invention of new technologies meant that faster and more economical methods of production were possible. For example, the invention of the spinning mule made it possible to produce better yarns in fabrics in a fraction of the time it did by hand. Marketing publications from the designers and craftsmen themselves spread knowledge of what was now possible, available and fashionable in design.

The immigration of skilled tradespeople from parts of war-torn Europe, such as the Huguenots who fled the religious prejudices of France, were a great boost to British craftsmanship and artistry. France had always been a leader in art and design and there had long been an ongoing rivalry with the French nation partly for this reason. Rococo design itself was a French export.

In many ways Neoclassicism was a more British style though it also flourished in continental Europe. Britain was now a nation largely at peace compared to central Europe which meant its upper and middle classes had more wealth and leisure time to consume, build and decorate.

So both supply (of materials and skill), and demand (by expanding, sophisticated and moneyed markets) were met in a perfect harmony that equalled the harmony in the actual style itself.

The new, elegant and refined Neoclassic design incorporated straight lines, geometrics, low relief and simplicity in contrast to the busy and curvaceous Rococo style that predominated in the first half of the 18th century. The key characteristics used in decoration included vases and urns, mythological figures and animals, festoons, swags and beading. In design, symmetry and proportion were now all important. Rococo was now seen as frivolous, old school and well and truly out as the new trend took hold.

Helen Rawling

above |

Well-to-do British men needed to examine the art in the Uffizi Gallery at Florence while on their Grand Tour. *The Tribuna of the Uffizi* (1772–1778) by Johann Zoffany (1733 – 1810) was commissioned by Queen Charlotte in 1772.

over, left-right |

Robert Adam 18th century Scottish architect at London with the folio publication of his drawings of *The Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*, 1764.

attributed to George Willison (1741–1797)

Portrait of Robert Adam, circa 1770 – 1774

oil on canvas | 1270 × 1016 mm

collection of National Portrait Gallery, London

Detail from a ceiling design by Robert Adam for 5 Adelphi Terrace, London, about 1771. Collection of the V&A, London (W.43-1936).

Frontispiece from Robert Adam's *The Ruins of the Palace of the Emperor Diocletian at Spalatro in Dalmatia*, 1764.



ROBERT ADAM

If any one person was synonymous with Neoclassical style it was Robert Adam (1728–1792). This architect and designer was also effectively the first interior decorator, and he adapted the Neoclassic trend in his own unique way. Adam's distinctive decorative system used a limited range of ornament distilled from ancient and Renaissance sources.

After taking the compulsory Grand Tour of Europe, Adam published *Works in Architecture* and other publications with his brother James; thereby marketing the Adam brand. He had originally trained under his architect father, after which he established his own practice. Through his Scottish connections he acquired the position of architect of the Kings works in 1762. This helped him to become influential in the right social circles. He was known as a relentless marketer and self-promoter but no matter how clever in political nous, without his particular talent as an architect and designer, he could not have taken Georgian society by storm.

Robert Adam was able to translate the heavy classical forms of the earlier part of the 18th century (Palladian architectural style) into something graceful. His was an adaptation of classic design rather than a slavish copy. Palladian style (from the Northern Italian architect Andrea Palladio) and the French Rococo style, were now replaced by simpler forms. Adam adapted the lighter Greek architectural mouldings and also added Renaissance details from the master architects from the 16th and 17th centuries.

Adam integrated the whole interior, matching and coordinating ceiling, floor, wall and fireplace design. He repeated small-scale ornamentation including classical motifs such as palmettes, anthemion, husks, ox skulls, sphinxes and groups of figures in classical dress, throughout his interior architecture. His interior colours were linked to ancient Roman paintings to ancient Pompeii

but he gradually moved to more pastel-shaded colour palettes, which contributed to the delicacy of the total effect. He commissioned furniture and fittings by many of the big names of the day, such as Thomas Chippendale and Josiah Wedgwood. Angelica Kauffman, the famed Neoclassical artist, worked on many of his projects.

Due to the Industrial Revolution, prefabricated parts based on machine processes expanded the repertoire of interior decoration and included artificial stone and marble stucco, scagliola and papier-mâché among other materials. All these were utilised in Robert Adam's commissions.

Robert Adam was involved with exterior as well as interior architecture and was prolific in his output. In his hands the fanlight which had been introduced by early Neoclassical architects over doorways was transformed into a large, elaborate concoction of iron and lead which became the most striking feature of the whole façade. His fanlights could be seen in the most fashionable areas from London to Dublin to America.

It is understandable that the terms Neoclassic, Georgian and Robert Adam style are often used interchangeably and are often referred to as the Georgian style. The three King Georges virtually dominated the 18th century give or take a few years, a period which coincided with the Neoclassical decorative style. Robert Adam is owed a large part of the credit for that most elegant and opulent architecture which we call Georgian Britain.

Helen Rawling

THE ARMOIRE

An armoire is a two door cupboard resembling a wardrobe. Initially, as the name suggests, it was for the storage of tools or arms but later adapted for many diverse storage uses including clothes, silver, porcelain and books. In the 18th century, Parisian furniture was often very lavish and veneered and from the late 17th century, the most lavish of all were made by the skilled craftsman and designer Andre Charles Boulle.



Boulle, a versatile artist, is best known for furniture decorated with an elaborate marquetry of brass and tortoiseshell. The majority was manufactured in the country by a *menuisier* (joiner) and was made of solid native woods such as oak, walnut, beech, wild cherry, olive and ash. The doors may have been solid wood, glazed or brass tressilaged backed with silk, to minimise dust. Some were heavily carved, revealing the interest of the owner. Some were plain oak or pine and furnished the homes of the bourgeoisie and the less important rooms in a palace.

Although an armoire is often classified as movable, because of its size, it was often semi-permanent. The exceptions would be those pieces with mortise and tenon joints which could be disassembled and transported on a horse and cart – an early ‘flat pack’. Then there were those that were carved to match the *boiserie* (carved wall paneling). Today of course an armoire is usually divorced from its original setting.

A 2001 Christies report describes the TJC armoire thus: “A Louis XV Provincial Oak Armoire. The molded arch cornice centred by an agricultural trophy, carved foliate frieze, below two large panelled doors, richly carved with musical trophies and foliage, undulating apron with foliate decoration on short scrolled cabriole legs.” The flowers include tulips, roses with foliage, oak leaves, at least one sunflower, daisies and other stylised flowers and foliage.

The construction is mortise and tenon, a technique used before glue was widely available. The mortise and tenon joint is one of the oldest methods of joining two pieces of material such as wood, stone (Stonehenge) or metal. It is still used today in the manufacture of fine furniture. The mortise is a slot or hole cut through one piece of material and a tenon is an extension or peg milled on to a corresponding piece of material that is fitted into the mortise to make a joint. A well-made, deep, snug-fitting joint was very strong and defined as a fine *menuisier*.

The first glue widely used was animal collagen with large specialised glue factories established in Europe at the end of the 17th century. Usually made from bones it was widely used until the manufacture of synthetic glues, at the beginning of the 20th century, began to change the market.

The TJC armoire is known to have been located in William Johnston’s property *Chandpara* at the time of the inventory following his death.

Deidre Basham

above |

armoire, France, 18th century, Oak, 2450 x 1474 x 600 mm (closed)
The Johnston Collection (A0106-1989)



ADA WHITING (1859-1953): THE FORGOTTEN AUSTRALIAN ARTIST

Ada Whiting was born in Hobart, Australia. Her father George Cherry, an Englishman, emigrated to Tasmania and made his living as a photographer. His talent was recognised when he was appointed as one of a small battery of official photographers following the Australasian tour of the then Duke of Edinburgh, Prince Alfred in 1868.

By the time she was 18, Ada and her five younger siblings were orphaned. Ada moved her family to Melbourne where she found work in Johnstone & O'Shaunessy's photographic studio, colouring black and white photographs. Later she met and married a photographer Saville Whiting. The Australian artist, Arthur Streeton saw Ada at work and encouraged her to become an artist in her own right.

She painted her first miniature when she was 40 and two years later exhibited two portraits at the Royal Academy in London. However, she was not very interested in exhibiting, preferring to get on with earning a wage. In 1905, the National Art Gallery of New South Wales (as it was then known) bought one of her miniatures for ten guineas. By this time she was painting for clients around the world including many celebrities such as Dame Nellie Melba (born Helen Porter Mitchell in Richmond in 1861). She and Melba became friends and Ada would stop at Melba's house in Coldstream, a picturesque house called Coombe Cottage. Melba urged Ada to accompany her to London but the artist never left Australian shores.

Although Ada's work had huge recognition, Ada's marriage was not a success. By 1924 she was living alone,

firstly in St Kilda and later with her son and daughter-in-law in Brighton. She was a friend of the great patron of the arts, Alfred Felton, whose bequest so greatly enriched the National Gallery of Victoria. Her superb miniature portrait of him may well be considered her masterpiece and was purchased by the NGV for 25 guineas in 1934, a huge price at that time. Modest and stoical, Ada's career as an artist spanned over 70 years. In 1935, an Australian newspaper, in praising her work called her "the Who's Who of Melbourne miniature painters". She was a quick worker, completing a portrait in two or three days and always from sittings, unless doing a posthumous portrait.

Due to deteriorating eyesight and the difficulty of painting miniatures she transferred to painting flowers. Overcoming crippling arthritis, Whiting continued to paint until the age of 91.

Roger and Carmela Arturi Phillips
Ambassadors of The Johnston Collection

Roger and Carmela Arturi Phillips are authors of *A Thing Apart: portrait miniatures from The W R Johnston Collection*, available from the The Johnston Collection

JENNY LIND

Staffordshire figurines from the late 1840s to the early 1850s included, among many notable people, theatrical figures in their roles. In addition to numerous Shakespearean characters, a popular figurine character was Jenny Lind, the ‘Swedish Nightingale’ of whom there are at least eighteen different versions in Staffordshire.

Jenny Lind was born in Stockholm in 1820 and became a leading figure in opera houses in Sweden, Germany and France before appearing as Alice in Meyerbeer’s opera *Robert le Diable* at Her Majesty’s Theatre on 4 May 1847, in the presence of Queen Victoria. *The Times* reported it as a “never [before] witnessed scene of enthusiasm” and Lind was an immediate star. During her two years on the London stage, she performed in most of the standard repertoire including Marie in the Donizetti operetta *The Daughter of the Regiment*.

The Johnston Collection has a female figurine thought to be Jenny Lind as Marie in *The Daughter of the Regiment*. Marie is the central character of *The Daughter of the Regiment*, a work first performed in 1840 and still very popular. There are many depictions of Marie, sometimes in military dress with or without a drum and sometimes in evening dress which she wore in Act 2.

The Collection piece is an earthenware figurine with enamel, glaze and gold, brightly-dressed and wearing a wide-brimmed hat. The figure also wears a green, red and black checked or tartan skirt with a pink bodice and a brilliant, rich, underglaze cobalt blue sash with matching parasol and hat plume, the colour is a popular feature in figurine production from the accession of Victoria until the 1860s. The fabric pattern, a stylised tartan, appeared on many Staffordshire figures including that of Queen Victoria

herself, and members of the royal family. Tartan was becoming popular at this time although the Staffordshire painters may not have actually seen an example.

Theatrical figures were for the most part untitled. One theory for this is that their costume indicated their role and identified them. A depiction of Jenny Lind in character may have been for publicity, like photographs today, and certainly there are many images and figures of her in character. Other figures, possibly of her, came as one of a pair and were possibly more decorative in purpose and, as in this case, the male figure is in a complementary costume. Her companion wears a pink frock coat, white waistcoat and black and white trousers. He also has a broad-brimmed white hat with a large blue plume and both figures lean on architectural pedestals; one posed left-handed, the other right-handed. He does not resemble any character from the opera.

Engravings were used which were thought attractive and which happened to be portraits of actors of the day and the accompanying figure did not necessarily portray a real person or even a character. A search of images in various references has not produced an identical set to these but there are many similar, in colour, costume and pose. Together these figures make a pretty pair with the story adding interest.

Marguerite Bell



left – right |
Staffordshire potteries group,
Staffordshire, figure (Jenny
Lind), England, circa 1850,
earthenware, enamel, glaze,
gold, height 197 mm, The
Johnston Collection (A1182-
1997), photograph by Ben Cordia
| Ben Cordia photography

*The Songs of Jenny Lind, The
Daughter of the Regiment* (1850),
lithography by John Bufford

Staffordshire potteries group,
Staffordshire, Figure (from
a pair), England, circa 1850,
earthenware, enamel, glaze,
gold, height 206 mm, The
Johnston Collection (A1182-1997)

TINS, TROOPS AND CHRISTMAS TREATS

During the reign of the French Directory, a decree went out offering a reward of 12,000 francs for a new method of preserving food to enable military campaigning to continue during the winter season.

Nicolas Appert (1749-1841), a Parisian chef and confectioner, proposed a method of sealing food in glass jars then heating them at high temperatures to eliminate botulism-inducing microorganisms. Cylindrical tin or wrought-iron canisters (cans), initially handmade, replaced glass and the food was trialled on the French navy. An early problem was that it took thirty years before the can-opener was invented so Napoleonic soldiers were reduced to battering cans of food with stones or bayoneting them to open them.

Canneries spread to the English-speaking world, with a cannery opening in 1811 at Bermondsey in London and in New York City the year after, where canned delicacies included fruit and appetising oysters. The main market for the Bermondsey cannery of Donkin, Hall and Gamble was the British Army and the Royal Navy and by 1817 the company had sold them £3,000 of canned meat in six months. Indeed Rhett Butler points out in *Gone with the Wind* that there are “no canneries in the South” which as he foresaw was greatly to its detriment during the American Civil War.

Intrepid explorers set off on expedition loaded with tins of food, such as canned beef and warming pea soup for voyages to the Arctic. Dementia induced by lead poisoning from badly soldered tins of food contributed to the deaths of all 128 crew on Captain Sir John Franklin’s ill-fated voyage of 1845 to chart the North West Passage to the Pacific. Slicing cuts to the bones of several bodies indicate cannibalism had occurred even though tins of food

remained unopened. Perhaps unwisely, one of these tins was opened and eaten in 1939.

Queen Victoria instigated the sending of a gift in a tin to armed forces serving overseas during the Boer War. 123,000 small tins of chocolates were sent to South Africa for New Year 1900. Her 17 year old grand-daughter continued the tradition, and with generous private funding, the Princess Mary ‘Christmas Tin’ was distributed during World War 1 to British and Commonwealth forces - “every Sailor afloat and every Soldier at the front” in 1914. The embossed brass tin had a glamorous image of the young Princess on the lid and the contents varied: cigarettes and tobacco for smokers (pipe to follow separately), chocolates for nurses, paper and pencils for non-smokers and spices for the Indian Army. Keen smoker Private WM Floyd declared it a “spanking Christmas”.

Today tins have been replaced in the parcels sent to all Australian Defence Force and Federal Police Personnel deployed overseas at Christmas by muesli bars, glucose confectionary, salted peanuts and of course Anzac biscuits. The equivalent British Forces Christmas present is known colloquially as the “square stocking” and contains a red Santa hat “although there are restrictions on where that can be worn”! A Merry Christmas to all serving overseas and to all of you at home.

Helen Annett

below, left-right | A soldier opening his Princess Mary Gift Tin, Christmas 1914, collection of the National Army Museum, England



ARTIFICIAL SUNSHINE

In times past, lighting was regarded “as an expression of wealth and as significant as that indicated by furniture, paintings, silver, textiles and other precious objects ... Even in the homes of the rich, a spectacular display of illumination was reserved for those visitors who needed to be impressed, otherwise light was used sparingly.”

The earliest artificial lighting was made using a shell, a hollowed out rock or other naturally-found objects and later, pottery or terracotta dish or urn, filled with a combustible material such as dried grass and wood sprinkled with animal fat and ignited. To control the rate of burning a wick was added.

The main early form of domestic illumination was provided from the fire in the hearth and supplemented by rushlights, candles and oil lamps. In the 17th century, English hearth tax records show that 80% of houses had one fireplace, 14% had two and 6% had three or more. For those poor families living on subsistence wages, fats and oils needed for homemade candles or rushlights were expensive and too precious to spare often from their diet. The cheapest fats were thus used but were vile smelling. The cost of street lighting was reluctantly borne by the town citizens, so cheap fats and oils were also used there. Street lighting was thus extremely limited with the social consequence of increased night crime activity.

There was a demand for improved and efficient lighting so manufacturers and cottage workers could work throughout the night. This improvement was provided in the 1790s when Cornishman William Murdoch was able to exploit the flammability of coal gas and turn it into

lighting. This revolutionised lighting in 1812 by firstly being used to provide efficient street lighting in larger towns and then in houses. By 1840 gas lighting grew in popularity and was eagerly adopted by the middle classes. The upper classes had reservations about the side effects of gas lighting - damage to light fittings and furniture, explosions and fires, but in the later decades of the 18th century, they adopted electric lighting enthusiastically. It was expensive, clean, relatively safe, healthier and convenient. A house lit by electricity was a luxury and indicated prosperity and progressiveness.

By 1920, good quality domestic lighting, whether gas or electricity, had become the norm in all houses for all classes of people and in the process, artificial lighting lost its significance as an indicator of wealth.

Anne Glynn

below, left-right |

Richard Morton Paye 1750-1821), *The Artist in his Studio*, 1783, Upton House, The Bearsted Collection (The National Trust)

The artist Paye uses light from a single tallow candle, reflected by an ornate gilt-framed mirror, to help him with his night-time work

George Rowlandson, *A Peep at the Gas-lights in Pall Mall: A contemporary caricature of Winsor's lighting of Pall Mall*, (1809)



SHORTBREAD

The history of shortbread goes back to at least the 12th century. The literal meaning of the word 'biscuit' or 'biscuit bread' is 'twice cooked'. This practice took place over the whole of the British Isles, not just Scotland.

Any leftover dough from bread-making was sometimes sweetened and allowed to dry out in an oven until it hardened into a type of rusk. Eventually, the yeast in the bread was replaced by butter, making it an expensive fancy treat reserved for special occasions such as weddings, Christmas and New Year.

In Shetland, it was traditional to break a decorated shortbread cake over the head of a new bride on the threshold of her new home.

Mary, Queen of Scots was very fond of petticoat tails, a thin, crisp buttery shortbread flavoured with caraway seeds.

Today shortbread is made from flour, butter and sugar. Sometimes other flavours are added such as lavender and lemon zest. It is the large amount of butter that makes shortbread short. The term 'short' in pastry and biscuit making means crumbly.

Shortbread can be presented in three different forms - one large circle divided into triangular segments like a pizza, (petticoat tails) small individual round biscuits, or a thick rectangular slab cut into 'fingers'. The term 'petticoat tails' does not come from the French 'petite gâtelles' (little cakes) as many think, although Scottish cuisine did have more in common with French food than English food during the reign of Mary, Queen of Scots. She had a French Court when she was married to the French Dauphin. The term was the name of the triangular gored pattern used to make bell hoop petticoats that Queen Elizabeth may have worn.

SHORTBREAD RECIPE

185 gm softened butter
60 gm caster sugar
220 gm plain flour
30 gm cornflour
Pinch salt

Oven 180°C

Line baking tray with non stick paper. Place all ingredients into a food processor and mix, or work with fingers kneading lightly to combine. Divide into two rolls and refrigerate until firm. Slice into one centimetre slices and bake for 15-20 minutes until the shortbread is a pale golden colour. Allow to cool.

Sue Flanagan



STILL LIFE WITH CHEESE

The Johnston Collection is once again delighted to be part of the Melbourne Food and Wine Festival 2015 with our event *Still Life with Cheese*.

Join respected Affineur Anthony Femia of the Spring Street Grocer's famous Cheese Cellar, as he presents a tasting of four wonderful cheeses with superlative wine matches chosen by the wine experts at Cellarhand.

Experience a guided tour through the exquisite setting of The Johnston Collection's *Fairhall* house-museum culminating with the stunning spectacle of 18th century still-life paintings inspired tablescape, created by contemporary artist Kate Rohde.

Enjoy all this in the opulent surrounds of the grand Drawing Room.

Still Life with Cheese takes place on Tuesday 10 March 2015 and Wednesday 11 March 2015 with two sessions nightly at 6.00 pm to 7.30 pm and 7.30 pm to 9.00 pm.

The cost is \$95 per person. Bookings are now open via the Melbourne Food and Wine Festival at www.melbournefoodandwine.com.au





OUR COURTESY BUS NEEDS A DRIVER

Rob, our front of house staffer is leaving us soon to travel further afield.

We are now on the lookout for a new person to take on the part-time role in Visitor Services starting mid February 2015.

Could you, or someone you know, take the place of Rob?

Visitor Services are the public face of The Johnston Collection. The successful person will have a natural passion for people, be a brilliant organiser, have strong problem-solving skills and love being a team player in a small and truly dynamic museum. A manual driver's licence, along with computer skills, are a must.

Do you know that person, or are you the one? If you would like more information about joining our small friendly team please email info@johnstoncollection.org for a position description.

SILVER SOCIETY OF AUSTRALIA INC.

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

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 Hilton on the Park Hotel, 192 Wellington Parade, East Melbourne, at 6.15 pm. Please wait in front of the Park Lounge.

2015 PROGRAM

Thursday 19 February 2015 | Unusual Silver Items
Introduction by Sally Hearn

Thursday 16 April 2015 | Spoons
Presentation by Tony Lewis

Thursday 18 June 2015 | Tea/Coffee/Chocolate Pots
Speaker to be confirmed

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 Party Drinking vessels
Location to be confirmed

below | Andrew Fogelberg, (Sweden / England, 1727 - 1815)
hot water jug, assayed London, England, 1771
Sterling silver, ivory
The Johnston Collection (A0036-2008)



THE COPLAND ATTINGHAM SCHOLARSHIP: ATTINGHAM LONDON HOUSE COURSE 2014

It was a great privilege to be selected and have the opportunity to attend the 2nd Attingham *London House Course 2014* held in London from 22 to 28 April 2014.

The *London House Course 2014* gave me an opportunity to build on and reinforce an earlier learning experience, The Attingham Trust *Summer School*, which I had the opportunity to attend in 2004.

The Course studies the development of the London house from the Renaissance to the present day. It did so by combining numerous visits to mostly private houses, with a near chronological succession of properties that enabled us to explore and discover most of London.

We visited buildings ranging from the grand aristocratic *Spencer House* and *Lancaster House* alongside smaller domestic houses such as those in Spitalfields. We looked through artists' studios in Tite Street, Chelsea and architects' houses by Sir John Soane and Arno Goldfinger's *2 Willow Road*, Hampstead. There was a trip to Hampstead Garden Suburb, an example of early 20th century domestic architecture and town planning.

The Course provided an opportunity for me to refine my understanding of interiors, conservation, renovation, and use and the historic and cultural context of built heritage to the present day, through the buildings and lectures we attended.

It also offered insights into the development and context of the house at whatever social level, together with their collections and contents, landscape and social setting, alongside their development relating to pragmatic town planning issues.

There were many on-site seminars and explanatory tours in public and private palaces, houses and homes. The lectures and discussions with colleagues added greatly to the depth of the London house in a broader artistic and social context. The visits and discussions about 20th century properties and the current changing conditions of life and living in present-day London, as it reinvents itself, were particularly worthwhile.

The unfettered access to the properties, as with all Attingham courses, was wonderful. We felt very privileged to be welcomed into the homes of these most generous and engaging hosts.

The more inclusive approach to the development of the house and its ongoing revitalisation was of key importance. This came into play when visiting and then thinking about returning commercial properties to private homes, such as the examples found in Queen Anne's Gate, the rejuvenated Spitalfields, and even the new gallery spaces created at *Raven Row* – a site created for contemporary art within a former Regency shop and, more recently, a boarding house.

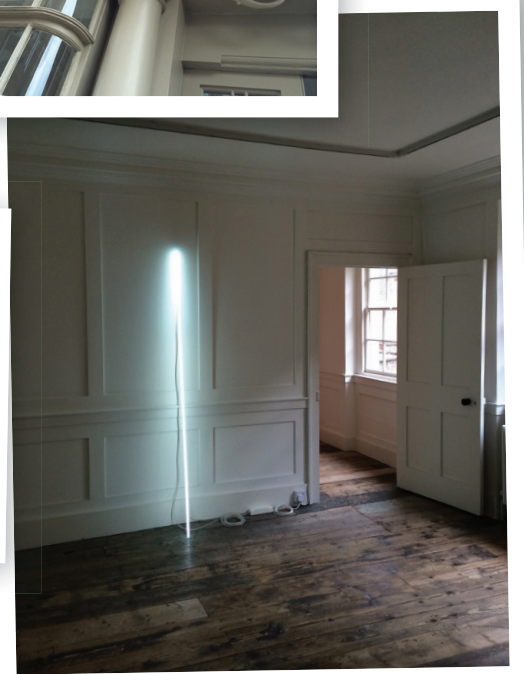
I do hope that the course will allow me to better interpret the historic context in which *Fairhall's* collection has evolved and especially strengthen my ability to contextualise how William Johnston's collection was formed, developed and exported from London to Australia. Indeed, this will add some meaning to my understanding of the types of housing and interior decoration informed by Johnston's life and recreated by him in mid to late 20th century Melbourne.

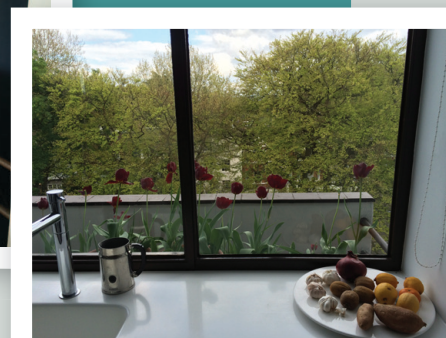
Any Attingham course continues to provide a special opportunity to engage in and learn about the role of the English house, their collections, use and continued adaptation that allows them to play an ongoing vital role in understanding English heritage and culture.

I would like to acknowledge and thank The Copland Foundation for the grant to attend and participate in the *London House Course 2014* and The WR Johnston Trustees who supported my travel costs to London, as well as staff and volunteers who covered for me in my absence and ensured that there were a few less emails and phone calls to come back to.

Louis Le Vaillant
Director | Curator The Johnston Collection







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Attendees of the Attingham London House Course 2014

previous page 25 |

Sir John Soane's house, containing his collection of architectural and decorative elements and archive, is now a museum with recently opened temporary gallery spaces.

Views of a Queen Anne's Gate house interior, once a commercial business, now completely restored to a private period home in the Georgian style.

Details from *Raven Row* - in a site created for contemporary art - within a former Regency shop and, more recently, a boarding house in Spitalfields.

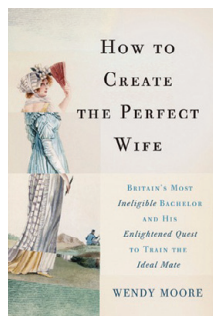
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Details from revitalised streets in Spitalfields, as well as restored interiors that combine historical accuracy with modern conditions living in present day London

Highpoint I and *Highpoint II*, erected in the 1930s at Highgate, are two of the best examples of early International style architecture in London.

BOOK REVIEW

What does a man do when his fiancée decides not to marry him and other women are not impressed by his ideas on how a wife should behave?



If you are the wealthy Thomas Day, born in 1748, you decide to select two young orphan girls and embark on a social experiment hoping that one of them can be moulded into the perfect wife - educated but able to work hard manually and totally subservient to his every demand!

Wendy Moore's *How to Create the Perfect Wife* traces Day beginning

his experiment in France, educating the girls though they are not allowed to speak French or to have any social contact. After a while Day returns to England where one girl is paid off with an apprenticeship whilst the other, now named Sabrina, accompanies him to *Lichfield* where her trials will continue, though she is taken into the local society by Day.

Lichfield was the home of Erasmus Darwin who had founded the Lunar Society to which many free thinkers and industrialists including Matthew Boulton, Josiah Wedgwood and James Keir belonged. Thomas Day was accepted into the society, and though not all the members approved of his experiment, he soon became a leading member of their anti-slavery campaign. His love life did not run smoothly. Despite having a wife in training at home, Day became enamoured with a succession of young ladies who seemed to enjoy his company if not his ideas!

One of Day's closest friends was Richard Lovell Edgeworth and it was his daughter, Maria, who having written a fictionalised version of Day's experiment, wrote and published Sabrina's story in 1820 using her father's letters, though they were heavily edited as at the time Sabrina was still alive.

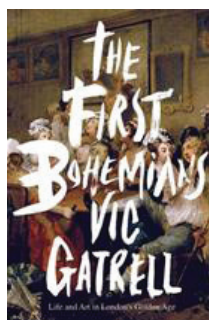
Sabrina's was a fascinating life and her story was possibly known to George Bernard Shaw when he wrote *Pygmalion*.

Denise Farmery

MOORE, Wendy, *How to Create the Perfect Wife*, Orion Books, 2014 (paperback)

LIFE AND ART IN LONDON'S GOLDEN AGE

Have you ever wondered where the phrase 'a Grub Street hack' comes from? Or the fact that the artists Hogarth and Reynolds did not speak to each other even though they lived on opposite sides of the same street?



This is explained in Vic Gatrell's *The First Bohemians*. It is a detailed but immensely readable book - a who's who of writers, actors, musicians and in particular artists set against the background of the streets of London where they lived and worked during the 18th century. It celebrates a bawdy, sardonic

and satirical era, an artistic world the likes of which would not be seen again. The book revolves around Covent Garden, an area also lost, focusing on the piazza, the market and the streets surrounding it. It explores the fine dividing line between the fashionable homes of the wealthy and the taverns, brothels and bagnios which so influenced life and art in this small area.

We read of the setting up of art schools, the founding of the Royal Academy and the hold that Reynolds had over the way artists should paint if they wished to be exhibited. We also see the reaction against this, particularly by Hogarth who was an established painter as well as a commentator on life as he saw it. The book looks at Hogarth in detail, his life and how the area in which he lived and society in general influenced his work (such as *The Rake's Progress*). We discover the everyday lives of such artists as Reynolds, Rowlandson and Turner and how they viewed, and influenced, each other's work.

So many names in the book - such as Joseph Highmore and Richard Cosway - brought to mind pieces in the Collection and provided a background to the times in which they were produced. I was also delighted by the number of coloured plates and illustrations in the book which really brought the characters and their streets to life.

Denise Farmery

GATRELL, Vic, *The First Bohemians: Life and Art in London's Golden Age*, Allen Lane, 2013

GEFFRYE MUSEUM

The Geffrye Museum in Shoreditch, London comprises a series of period rooms housed in the Grade 1 listed almshouses built in 1714.



It is named after Sir Robert Geffrye who was a Lord Mayor of London and Master of The Ironmongers' Company. The buildings were converted into a museum in 1914 by the local council in order to avoid demolition and were extended in 1998 by adding a new wing designed in sympathetic style.

There are eleven displayed period rooms, curated to reflect periods from 1600 to the present day. Each room is decorated in authentic period style, including both furniture and decorative objects and presents as a lived-in space. The final room, a 20th century arrangement, presents as a converted loft. A replica chair is provided at each display in order for visitors to get "more comfortable with each century".

Unlike The Johnston Collection, the Geffrye is very much a "ropes and barriers" museum. Part of the museum is displayed as the original almshouses which provided housing and shelter for the poor. There is an extensive educational programme and activities focusing on the participation of children.

At the rear is a very pretty flower and herb garden following designs from the 17th to the 20th century, and in

front of the museum, facing Kingsland Rd, is a large lawn surrounded by mature trees. Perfect for a picnic.

Rather like The Johnston Collection, an annual event is the *Christmas Past* exhibition which sees rooms of each period adorned as they would have been at Christmas.

A new extension is planned for opening in 2015 after the museum secured a grant of £13,000,000 from the Heritage Lottery Fund.

There is an on-site café, but a more interesting option is a small café beneath the Hoxton station. Next door is a gastro-pub (The Beagle) a good choice for lunch, dinner or just a drink.

Linda McFadgen

THE GEFFRYE MUSEUM

136 Kingsland Rd | Shoreditch, London

BY BUS | the stop in Kingsland marked Hoxton Station/
Geffrye Museum

BY TRAIN | London Overground Line – Hoxton Station

Nearest Underground station – Old Street

ADFAS LECTURES 2015

ADFAS have been associated with The Johnston Collection since 1999 when our first Volunteer Guides were drawn from the membership of ADFAS Melbourne and ADFAS Yarra.

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

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

ADFAS MELBOURNE

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

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

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 19th 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

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 3162.

Morning Lectures: 10.00am

Afternoon Lectures: 1.30pm

THURSDAY 19 FEBRUARY

Antony Penrose

Hand Grenades like Cartier Clips

THURSDAY 26 MARCH

Dr Matthew Martin

Beauty and Simplicity: Australian Arts and Crafts Silver

THURSDAY 7 MAY

Charles Harris

The Great Age of the Poster – Posters of the Belle Epoque

THURSDAY 4 JUNE

Dr Janine Burke

Drawing the Heide Circle: Reflections on the Heide History

THURSDAY 9 JULY

Barry Venning

'The Sincerest Form of Flattery' – Great Images and Those Who 'Borrow' Them

THURSDAY 6 AUGUST

Toby Faber

The Imperial Easter Eggs of Carl Fabergé – Before the Revolution

THURSDAY 3 SEPTEMBER

Alexandra Drysdale

Journey of the River from the Source to the Sea

THURSDAY 8 OCTOBER

Oliver Everett

Treasures from the Royal Collection

THURSDAY 5 NOVEMBER

Morning Lecture only

Lesley Kehoe | The Great Netsuke Myth



ALAN WARNE EUSTACE OAM

Alan Eustace was a friend and tenant of William Johnston both at Fairhall and neighbouring Cyprus Terrace from 1961-1971 when he was Officer in Charge of Youth Employment at the Department of Labour and National Service.

During his time in East Melbourne he shared his passion and his collection of blue and white porcelain with Johnston. In 1993 he made a gift to the Collection of a Mansfield pattern mug, circa 1765-1970, from the Worcester porcelain factory, England.

After Alan left East Melbourne he joined the staff of Melbourne Grammar School as the inaugural Careers Guidance Master from 1972-1989 where his wise counsel guided many students to bright futures. He also established a counselling service for students.

He was awarded an OAM in 2011 for Service to Youth.

Alan Eustace died in Melbourne on 15 June 2014.

above | William Johnston, Ahmed Moussa Abo el Maaty and Alan Eustace travelling in India, 1986

MEG SIMPSON

18 April 1925 – 17 July 2014



Meg Simpson was one of sixteen foundation voluntary guides of The Johnston Collection. This occurred through the association with ADFAS (Australian Decorative and Fine Arts Society) and The Johnston Collection in August 1999.

Meg became a loyal friend and mentor to so many with her great insight into life through her love of books.

She absorbed a deep knowledge of the decorative arts. She will be missed.

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DESIGN PROFILE | ROBERT ADAM

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BLAKEMORE, Robbie G, *History of Interior Design and Furniture: From Ancient Egypt to Nineteenth-Century Europe*, J Wiley & Sons, 2nd edition, 1996

CLIFF, Stafford, *English Style & Decoration: A Sourcebook of Original Designs*, Thames & Hudson, first published 2008

SNODIN, Michael and J Styles, *Design & The Decorative Arts – Georgian Britain 1714-1837*, V&A Publications, 2004

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FROM THE COLLECTION | THE ARMOIRE

SAVAGE, George, *French Decorative Art, 1638-1793*, Allen Lane The Penguin Press, 1969

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STAFFORDSHIRE STORY | JENNY LIND

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THE ART OF LIGHTING | ARTIFICIAL SUNSHINE

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RECIPE | SHORTBREAD

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LIFE AND ART IN LONDON'S GOLDEN AGE

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ALAN WARNE EUSTACE OAM

'AFTERNOON TEA WITH. Alan Eustace & Recollections of William Johnston', *fairhall 4* | November 2011, pp 12

Conversation with Alan Eustace and Nina Stanton, September 2009

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

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