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fairhall

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

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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 | Sydenham Teast Edwards, (English, circa 1768-1819) untitled (study of Panther, Leopard and Royal Tiger), England, circa 1790 watercolour on paper, 230 x 175 mm, inscribed (lower centre) '1
Panther 2 Leopard 3 Royal Tiger', signed (lower right) 'Syd Edwards', The Johnston Collection (A0963a-1989), from Rees's Cyclopædia, (The Cyclopædia; or, Universal Dictionary of Arts, Sciences, and Literature, Longman, Hurst, Rees, Orme and Brown, England, circa 1802-1819 back cover | Fairhall: waiting for the paint to dry



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

David McAllister's rearrangement of *Fairhall* for our annual 'William Johnston and his Collection' house-museum tour has concluded. McAllister's tour deftly combined William Johnston's

collection with eight wonderful ballets that McAllister imaginatively brought to life. It was a tour thoroughly enjoyed by all.

James Broadbent's curation of Fairhall for our annual 'house of ideas' series has opened. AN ENGLISHMAN ABROAD: At home in British India explores the fascinating world of the British Raj, and provides visitors with an evocative insight into what it was like to live as an Englishman in India at the time of British colonial rule.

James Broadbent is a well-known historian, heritage consultant and author, with a special interest in colonial houses, their furnishings, gardens and the people that built and lived in them.

Through AN ENGLISHMAN ABROAD, Broadbent focuses on the early 19th century British-Indian items in the Collection, along with other objects and elements of British-Indian culture and society during this period. Using Fairhall as a space to convey stories of life in colonial British-India, Broadbent has created themes for each of the rooms and then reinforced and elaborated on these with the careful selection and rearrangement of the pieces from William Johnston's advantageous collecting trips in India.

Christine Reid and James Broadbent have developed a diverse and engaging range of lectures in the *Out of India* study series to coincide and expand ideas and create conversations. Following on from the wonderful successes, The Friends Committee have developed a superb calendar of events for this season. As always, we follow and enjoy their activities with great enthusiasm and will be looking forward to the special event of the visit to The Melba Estate and the highly anticipated annual Christmas Party.

After such an impressive fairhall 11, 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 relay 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 do.

Louis Le Vaillant
Director | Curator The Johnston Collection

EDITOR'S REPORT | PRESIDENT'S REPORT



Welcome to the latest edition of Fairball.

In this edition we have concentrated on the Indian objects and themes of William Johnston's life, as this is the focus of the next rearrangement of the house-museum by Dr James Broadbent. *Fairhall* will be curated as an early 19th century

British-Indian interior in An Englishman Abroad: At Home in British India.

The contributors to this newsletter have researched and discovered some new details in our knowledge of Indian objects in the Collection. I thank them most sincerely.

We now know a little more about the life of John R Johnstone who spent many years in India before buying *Alva House* in Scotland. He subsequently had a painting made of his purchase, which resides in our Collection and is discussed in this edition of *Fairhall*. Did William Johnston covet *Alva House* and its associated rights or just the painting and its tenuous links?

Another work is the engraving of the *Relief of Lucknow*, an important event in British-Indian colonial history, discussed further in *Item From the Collection*.

We learn more about why William Johnston travelled to India and some of the people he met there. Even the *Staffordshire Story* and the Design Profile have an oriental feel. We thank Jacqui Newling for her contribution to *The Art of Dining* and I'm sure you will all love the recipes she has included.

Robert Nash, Secretary of The Huguenot Society of Australia, continues his fascinating articles on the Huguenots, this time on their contribution to Australian life.

Are you travelling to Spain in the next few years? What's On Where tells you of two interesting museums to visit.

We were very sad to learn of the death of Laurie Carew, a good friend of William Johnston and supporter of the Collection. I have included an interview with him.

Silver is the focus for the article on *My Collection*. If you have a collection you would like to tell us about, please contact me

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



It is said that the best time to visit Melbourne is Autumn.

How wonderful our beautiful city is with marvellous autumnal colours in our parks and gardens, chilly mornings and evenings and clear blue skies through the day. There is so much to see and do in the cultural capital of Australia that it is impossible to fit everything in.

The Friends calendar has been very busy. Michael Moorcroft, in association with Bonham's Australia, spoke of the 7th Duke of Wellington as a 'man of exceptional taste and knowledge of the Arts'.

Our visit to the Primrose Potter Australian Ballet Centre was a highlight in our dance-themed calendar. All those who attended greatly enjoyed the 'behind-the-scenes' experience. It was a privilege watching the cast and soloists from *Manon* in class with Stephen Heathcote, including Adam Bull and Madeleine Eastoe. In May we were treated to a private viewing of the NGV's collection of portrait miniatures. Exquisite and rarely on display, we were able to see them at close quarters and admire their beauty.

We are always excited to be invited to an exclusive preview at one of Melbourne's auction houses. Mossgreen has generously invited The Friends to view their Decorative Arts auction at their new premises in High Street, Armadale on 13 June.

Melbourne's iconic jewellery store Kozminsky has once again invited us to an evening visit to be held on 29 July. Kirsten Albrecht will entrance us with stories of the significance of rings. Members of the *Tin Alley String Quartet* will play for our enjoyment.

This year's AGM will be held at The Johnston Collection on 19 August and will be combined with a New Members Evening. We are thrilled that the Director, Louis Le Vaillant will speak about his recent Attingham Trust London Town House Course as part of his Copland Foundation Fellowship.

A very special *Day in the Country* is planned for you on Saturday 25 October. We are privileged to be some of the first invited to view the home and garden of Dame Nellie Melba in Lilydale. Coombe Cottage is undergoing significant changes with its coach house and stables being developed as public spaces, including a museum and restaurant.

The Committee and I look forward to sharing these and many more amazing events with you and your guests.

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





The Johnston Collection welcomed guests to the opening of *David McAllister Rearranges Mr Johnston's Collection*, the annual William Johnston, His Residence and Collection house-museum tour held on Tuesday 11 March 2014.

Lady Potter AC formally opened the new house-museum tour and the Hon Heidi Victoria MP, Minister for the Arts, also added some very generous words of support.

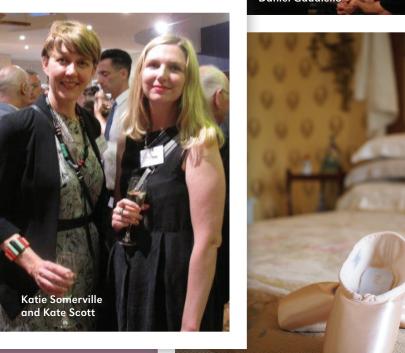


David McAllister, Ednamay Fosten and Donald McAllister











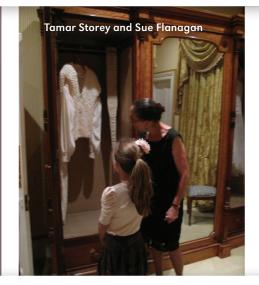




















JAMES BROADBENT: THE BEST EXOTIC AT HOME IN INDIA EXHIBITION

On a summery Sunday afternoon, Dr James Broadbent tells me that Anglo-Indian exported objects, such as furniture, have recently become fashionable. Conversely, he notes that little is known about the strong relationship Australia had with India in the early 19th century. Estimates are that more than half of the goods imported into Australia in the early 1820s were from India. It therefore seems timely that James Broadbent, a pioneer in house-museum curation in Australia and an expert in the field of Australian colonial history, is the next guest curator of The Johnston Collection.

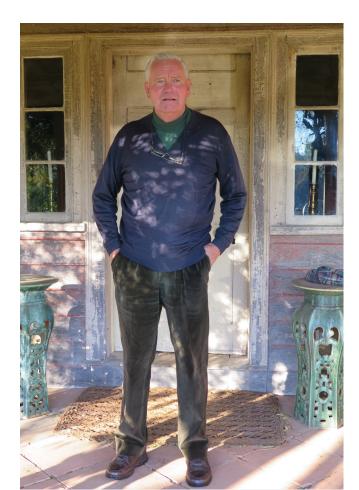
Dr James Broadbent is probably best known for his position as the senior curatorial adviser with the Historic Houses Trust in Sydney for many years (now known as Sydney Living Museums). It was while holding this position that he mounted the exhibition (and book of the same name) India, China, Australia: Trade and Society 1788-1850. Broadbent's first university degree was in architecture, after which he studied fine arts, both at Sydney University. He undertook his doctorate in the history department at ANU in Canberra in the early 1980s, which resulted in his well-known book The Australian Colonial House. Broadbent has gone on to work on some exceptional projects such as restoring the garden of Raheen, Kew, the residence of Jeanne and the late Richard Pratt, for which he still supervises works, and the recreation of the garden at historical house Villa Alba, also at Kew. More recently, Broadbent takes tours of houses and gardens in Italy and the United Kingdom. Each tour covers different ground, his most recent being to Venice. His tours in the United Kingdom focus on places which have some relationship culturally to Australia.

An exhibition on colonial Australia and India can enter thorny territory: post-colonial theory has demonstrated that this is a complex and sensitive area. With this in mind, Broadbent well observes that the term 'Anglo-Indian' is problematic. He advises that the term is correct in reference to describing a period of artefacts and life in 19th century British India, but it now has a completely different meaning for society, being a reference to persons of both English and Indian lineage, who he states were so badly treated following the separation in 1947. Broadbent is keen to impress that his references to this term should be understood to relate to Anglo-Indian artefacts.

Turning to Broadbent's individual treatments of Fairhall, the Green Drawing Room is transformed into 'the night after' scene following a rowdy dinner party depicted in an illustration 'Tom Raw between smoke and fire' from Charles D'Oyly's satirical poem Tom Raw, the griffin (1828) (pictured). Tom Raw was a literary character whose

adventures as a cadet (griffin) in the East India Company's service found popular appeal in colonial times. Broadbent points out that the print shows interesting details such as Anglo-Indian dining furniture always had elbow chairs around the table, pointing to a laid back style of life. Broadbent has arranged the Collection's card tables (circa 1815) at the end of the room, highlighting how gambling was a prominent part of Indian colonial life. Visitors can also expect to see a significant amount of the Collection's glassware contribute to the scene of the drinking party aftermath.

Arrangements of the other rooms show the range of concepts available in a poetic exhibition. The Blue Room is themed as 'Johnston's Calcutta' with objects of an







imperial Indian Raj style. The salon suite (circa 1900, pictured) appears here. Broadbent notes the suite has a good provenance - from Government House, Kolkata and stamped on its underside 'GHC'. It also graced the lens of the iconic English photographer Cecil Beaton in his portrait photograph of Lady (Maie) Casey (pictured). Broadbent regards The Blue Room's arrangement as reflecting the founder of the museum William Johnston's own taste and story, particularly Johnston's frequent travel and trade with India. The White Room displays prints from Views of Calcutta and Environs, also by Charles D'Oyly. This traditional form of exhibition display is unusual at The Johnston Collection.

Throughout the house Broadbent has removed some of the Collection's opulent soft furnishings such as the silk curtains and bed hangings, and substituted them with more authentic furnishings of colonial India. This can be seen in his installation of coir and seagrass floor matting over the woollen carpets. Broadbent states that in his rearrangement of *Fairhall* as a Indian colonial residence, 'the spareness is the lesson'. He advises that colonial India and colonial Australia lived with great contrasts - the makeshift with the refined; the ugly with the beautiful; comfort with discomfort. You could have a crude cottage with an elaborate piano, or makeshift furniture with good silver. Broadbent says that you could never predict the balance or contrast between the two.

Not surprisingly, Broadbent is a collector himself. He mainly collects early 19th century objects including furnishings and ceramics. Interestingly, he collects to a period rather than a type, not necessarily attempting to match his own aesthetic preference. For example, in the week of our interview, Broadbent purchased a dinner service from an 1840s' Tasmanian house, not because

he particularly liked it, but because he believed it well illustrated the taste of an established colonial family of the time.

Ending on a discussion of curatorial highlights, he includes his 2003 exhibition of India, China, Australia. Broadbent muses that his arrangement of Fairhall is a continuation of this exhibition. He also includes his involvement in the curatorial philosophies of Elizabeth Farm, the Sydney Living Museum's 'living museum' where the objects can be touched by its visitors, and Rouse Hill House, which presents the 'living layers' of its occupants from its construction in the early 1800s until the late 1990s when it became a house museum. He regards them as almost opposites, in that Rouse Hill House totally conserves its history, whereas Elizabeth Farm displays carefully reproduced objects, facilitating an interactive and visceral experience. He reflects that despite these different approaches, they each fully respect the historical integrity of the places. Artfully positioned between these curatorial approaches is the poetic exhibition, which shifts between the traditional and the fantastical. Broadbent seems well positioned to tackle this genre which is the remit of The Johnston Collection.

Holly Barbaro

above left | Sir Charles D'Oyly (England, 1781-1845), printed by Rudolph Ackermann London, 1828, 'Tom Raw between smoke and fire' from Tom Raw, the griffin: a burlesque poem in twelve cantos: illustrated by 25 engravings, descriptive of the adventures of a cadet in the East India Company's service, from the period of his quitting England to his obtaining a staff situation in India, collection of the British Library, London, V 10555, plate 44

above right | Cecil Beaton CBE (1904 - 1980), Lady (Maie) Casey (1891-1983), Vicereine of Bengal, at Government House, Kolkata, circa 1944-45

left | James Broadbent on the veranda of Mulgoa, New South Wales, 2014



The WR Johnston Trust Chair, Peter Watts, signs the contract for the first stage of our renewal project on 9 May 2014



David McAllister welcomes Bequestors of The Australian Ballet





Volunteers installing the new bed canopy created especially for the India house-museum tour

Volunteer Dorothy Morgan interlacing two cane blinds together for use in the Green Drawing Room

BEQUESTS

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

NINA STANTON BEQUEST (to acquire 18th century porcelain) ALWYNNE JONA OAM BEQUEST 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 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:

Elizabeth Anderson Roger & Carmela Arturi Phillips*

Roger & Carmela Arturi Philli Peter Bennett David Bourne*

Bronwen Cavallo* Gary Chapman Bernadette Dennis* Ellen Dickison

Louise Box*

Anne Hodges Irene Irvine Zara Kimpton* Sue & Rob Logie-Smith Diana Morgan

Christine Newcombe

Posie O'Collins* Lady Potter AC* Geoff Richards* Jennifer Ross

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The Sir Wilfred Brookes Charitable Trust managed by Perpetual Anonymous (17) Christine Bell

Clive H (Roger) Brookes

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Andrew Churchyard*
Carol des Cognets*
Alan Harding*
Helen Hunwick*
Irene Kearsey*
Vivien Knowles*
Patricia McKendrick
Dorothy Morgan

Julie Nicholson & Bernard Crosbie*

Kay Perkins
Anne Preston-Flint*
Prue Roberts*
Anita Simon

Marilyn & Charles Smith

Rosie Stipanov

Robert Thomson & Hugh Ratten*

Jane Walters John Webster The Majorie Kingston Charitable Trust

*made donation to the Collection in 2012-2013

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 lectures and events:



FINE AND DECORATIVE ARTS PRIVATE PREVIEW | 13 JUNE 2014

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



A PRIVATE EVENING AT KOZMINSKY | 29 JULY 2014

We look forward to you joining us for a private viewing of objects of rare beauty and an illustrated talk at this prestigious venue.



ANNUAL GENERAL MEETING & NEW MEMBERS EVENING | 19 AUGUST 2014

This year we are combining two special events:

NEW MEMBERS EVENING

The evening begins with an opportunity for The Friends Committee to welcome all of our new members and for you to meet some of the Committee and staff of The Johnston Collection.

THE FRIENDS ANNUAL GENERAL MEETING

The AGM will follow and is an opportunity to connect with fellow members, enjoy our hospitality and listen to a stimulating speaker.



A DAY IN THE COUNTRY 2014 | 25 OCTOBER 2014

Enjoy a unique and privileged visit to *Coombe-The Melba Estate* in the Yarra Valley.



CHRISTMAS PARTY | DECEMBER 2014

The Friends Committee is, once again, absolutely thrilled that a particularly prestigious Toorak residence will be the setting for The

Friends' Annual Christmas Party.

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

WE WANT YOU! ..



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

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

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

BECOME A MEMBER

Why not become a Friend of The Johnston Collection and play a fundamental role in supporting, maintaining and developing The Johnston Collection for years to come? If you are interested in joining please contact:

THE FRIENDS OF THE JOHNSTON COLLECTION

Mail: PO Box 428 | East Melbourne VIC 8002

Phone: (03) 9416 2515

Email: friends@johnstoncollection.org Web: www.johnstoncollection.org

WELCOME TO THE FRIENDS NEW MEMBERS

Pamela & Kevin Gates
Diana & Ken Holmes
Miles Davis-Kielar
Margaret Picken
Nanette & Gilbert Ralph
Marilyn & Charles Smith
Judy Watts

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

THE FRIENDS EVENTS 10



OBITUARY 11

LAURIE CAREW OA (1926–2014)

It was with much sadness that we learnt of Laurie Carew's passing on 17 April 2014. Laurie was a great friend of William Johnston and supported The Johnston Collection by attending as many of the opening nights as possible.

Laurie was born in Deniliquin in 1926 and at the age of 15 years started working at Miller's Department Store displaying merchandise in its many windows. This was to become a lifelong passion for him. He came to Melbourne in 1950 and worked with Freddy Asmussen at Myer (who created Myer's Christmas windows) before joining Georges Department store, the 'Store-on-the-Hill'. There he was to develop the reputation of being "the man responsible for creating the famous style of the Georges department store".

Not only did he create the most alluring and award winning windows, but he was responsible for the exhibitions in the Georges Gallery. It was while organising the *Georgians at Home and Abroad* exhibition in 1970 that he met William Johnston who was a contributor. They became firm friends with Laurie spending happy times at the house at Greenwich in England, at *Chandpara* for weekends, and ate many meals at *Fairhall* cooked by Ahmed. After retiring from Georges after 29 years, he worked with William Johnston at Kent Antiques, "who gave him free rein to arrange the furniture wherever I wanted".

In 2000-1, Laurie was involved in hand making all of the Christmas decorations for one of the earliest Christmas tours at The Johnston Collection. The theme was plum puddings because William Johnston loved to eat them.

Laurie's philosophy in decorative arrangements was to enhance and highlight the objects, to tantalize you into wanting more. He called his creations in the windows of Georges the "if only" windows, people would look at them and say "if only I could have one of those!"

The two books that Laurie has written are *Behind Glass* (2003) and *Still Here* (2006) and a third written in collaboration with Diana Masters is yet to be published. He was awarded an Order of Australia for service to the arts and to the community in 2007.

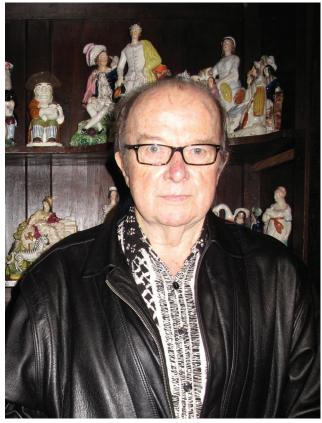
Laurie Carew's book *Still Here* is available at The Johnston Collection shop.

See page 24 for a 2010 Fairhall magazine interview with Laurie Carew

above | Laurie Carew poses in the portico of Fairhall for the cover of his biography Still Here Laurie Carew. See page 25 to compare Carew's photograph of William Johnston, that he refers to as Carew creates his own portrait

below | Laurie at the opening function of Rosslynd Piggott's *Murmur (mûr' mer)* in July 2013

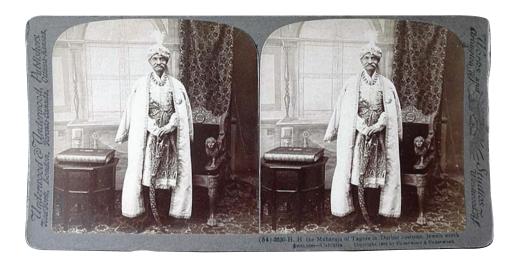




FOCUS ON 12

MAHARAJAHS & WILLIAM JOHNSTON

The period of the British Raj began in 1858 and continued until 1 August 1947, when India gained its independence and partition of the subcontinent along sectarian lines into the dominions of India and Pakistan occurred.



James Ricalton, (USA, 1844 - 1929), from The Underwood Travel Library: Stereoscopic Views of India, 1907, HH the Maharaja of Tagore in Durbar costume, jewels worth \$200,000 - Calcutta, circa 1903, collection of The British Library, London, 181/(54)

During the period of the British Raj, there were 565 Indian kingdoms and principalities; each governed by a Maharajah, together with his wife, the Maharani. The term Maharajah means King or Prince and this ranked higher than a Raj or landlord.

The 565 princely states made up 40 percent of Indian territory and the princes were from either Hindu, Muslim, Sikh or Buddhist faith. Although these Maharajahs preserved some autonomy, they were bound by a treaty to the British Government which had control of defence, external affairs and most communications such as the railways.

Prior to 1858, these principalities had to endure indirect British rule during the era of the East India Company expansion, as rivalries, based on historical, religious and social differences prevented a coordinated resistance to British domination. After 1858, when control of parts of India passed to the British Crown and Queen Victoria later became known as the Empress of India, the English sought collaboration with the Maharajahs .

These Indian rulers wore elaborate dress and jewellery to show grandeur and to indicate the richness of their treasury. Many had access to private diamond and gold mines and in time, India became known as "the jewel in the British Crown".

In 1947 after independence and partition, life did not change greatly for these princely states as the Maharajahs were allowed to keep their hereditary titles, official residences and were granted state pensions proportionate to the taxes they previously received. In the mid 1950s, Prime Minister Nehru reduced these pensions and by 1971, the pensions and official recognition of their titles was abolished to reduce the growing debt.

The Maharajahs could no longer afford to maintain their lavish lifestyle, palaces and servants and so began to sell their furniture, jewellery and valuables which had been acquired during the British colonial period.

William Johnston became aware of the vast quantities of European antiques available in India and began making enquiries to purchase many such items and sending them either to England or Australia. He made his first trip to India in 1970 to see the Maharajah of Tagore and value some of his antiques before buying a selection. He also conducted business with the Maharajah of Burdwan, the Maharajah of Baroda and also with Dr Nandy whose grandfather was the Maharajah of Cosimbazaar. Dr Nandy later came to Melbourne and stayed for several weeks in Fairhall.

Many pieces in the Collection were bought in India between the years 1970 to 1982 after which the Government of India then prevented objects older than 60 years from leaving the country.

We can look at objects such as the company paintings, (probably pages from a sketchbook), the green chandelier, the Pietra Dura marble table, the British Indian beds, the Calcutta (Kolkata) suite, the vice regal thrones, the antler chair, the iron garden furniture, the elephant pot plant stands, the wine coolers, the pink salon suite, the chandelier with peacocks, the Toussaint L'Overture clock and many Staffordshire pieces and appreciate the influence this period of change had on the formation and development of the Collection; the amazing gift of William Johnston to the people of Victoria.

Karina James

DESIGN PROFILE 1

THE PAISLEY DESIGN

Probably we have all worn something with the paisley pattern, particularly if we lived through the sixties and seventies, but have you ever wondered where that simple shape, like an elongated teardrop with a bent over tip, originated?

It has been likened to the shape of a mango, and in India today it is often called the mango pattern. To the weavers of Paisley it was the 'pine', its shape reminiscent of a pinecone. However the consensus of opinion seems to be that it represents a growing shoot of the date palm, which looks very much like the tight curl of a bracken frond as it unfurls (though a cypress tree is also a contender for the beginnings of the shape).

It seems to have originated in ancient Babylon, in present day Iraq, probably around the 7th century BCE. Babylon was the administrative capital of the Persian Empire, so it is not surprising that the motif is often said to have originated in Persia. The date palm was fundamental to life in this region as it provided food, wine, thatch, wood, paper and string, so not surprisingly it was seen as the tree of life. Thus this simple shape derived from the date palm represented the renewal of life itself.

From its original home, the motif spread both east into India and west into prehistoric Europe. Traces of the motif can be seen in the decorative arts of many western European cultures, however the arts of these cultures died away under the influence of the classical motifs of Greece and Rome. In contrast, the motif endured in India, appearing on textiles, embroideries, tiles and carving, becoming an important element in early Indian art.

Late in the 17th century, shawls including the motif began to be woven in Kashmir in northern India. At this stage the motif was delicate and naturalistic, and by the early 18th century it had developed into a tightly packed pyramid of flowers above a 'vase'. The name still used in India for this design is *buta* (or *boteh*) meaning flower. These shawls were worn by men and were so highly prized that princes would gift them to others of high rank. This brought the garments to the attention of officers in the

British East India Company who began bringing them back to Britain as gifts for their womenfolk, and they were immediately appreciated.

There has been a popular belief that Kashmir shawls first





came to the notice of fashionable European ladies through being brought back from the Near East by Napoleon and his soldiers. It is clear that shawls were fashionable in Britain long before this – in fact this is one example of the English being way ahead of the French in the fashion stakes. For example in 1767, the novelist Laurence Sterne mentioned in a letter that shawls were a fashionable item. However there were two barriers in the 1770s to shawl ownership, price, as each could cost 200-300 guineas, and scarcity, as it took two to three years to complete a shawl using the traditional twill tapestry hand weaving technique.

Thus it is not surprising that British manufacturers began to make shawls 'in imitation of the Indian', very often including the *buta* motif of the Kashmiri shawls. Between 1775 and 1785, shawl making began in Edinburgh and in Norwich with patterns either darned in, woven, or printed. By the end of the century shawls were becoming *de rigeur* for fashionable ladies as they suited the white muslin and fine cotton dresses of the Regency period.

From about 1820 the town of Paisley, near Glasgow, became the largest centre for shawl production in Britain. Technical advances in weaving and changes in shawl dimensions meant that as fashions changed, the shawl was able to adapt and its popularity increased through the early part of the 19th century until the 1870s, by which time it was more common to see a shawl draped across a piano or made up into a dressing-gown.

As Paisley was the major centre of production, its name became attached to all shawls manufactured in Britain, and as so many shawl designs included variations of the Indian buta motif, paisley also became the popular name for the design which has endured to this day.

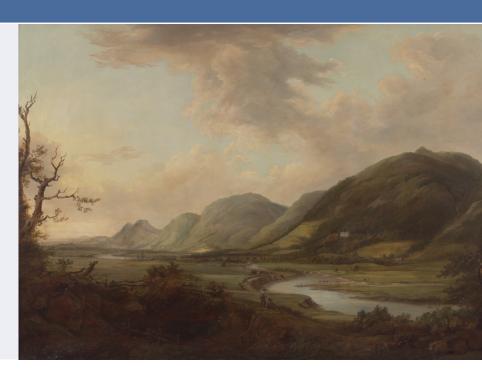
Dorothy Morgan

left | Coalport porcelain works, Coalport, Shropshire (est. 1795 -), cup (Cashmere pattern), England, 1873, porcelain, polychrome enamel decoration | 67 x 92 x 70 mm, The Johnston Collection (A0408-1989) above | English School, from a portrait pair (unknown lady), 19th century, The Johnston Collection (A0907-1989)

FROM THE COLLECTION

WILLIAM JOHNSTON & ALVA HOUSE

Alva is a village in Stirlingshire, situated at the foot of Craigleith, one of the Ochil Range, seven miles (11 km) north-east of Stirling in Scotland.



14

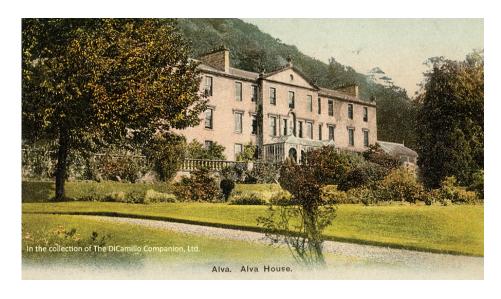
The painting of Alva House, Stirlingshire, The Seat of J. R. Johnstone Esq. was purchased and kept by William Johnston. Although no relation, the suggestion has been put that William was probably trying to reinvent himself by associating himself with the painting, though the purchase is also consistent with his interest in paintings and furniture of the period. Grandfather Johnston, who lived next door to William's family in Lilydale, was Scottish and Anglican, and much of his fine old furniture and artefacts came with his family from Britain in the 1850s, influencing William's own love of Georgian and Regency furniture.

Alexander Nasmyth (1758-1840) was known as an architect and a portrait artist. He was also styled the 'father of Scottish landscape art'. His landscapes are carefully finished and coloured, influenced to a degree by Claude Lorrain and the Dutch landscapists. However, the word erased in front of 'NASMITH' in the painting is

probably 'after,' confusing the attribution which could have been made to two sons and six daughters, most of whom were artists.

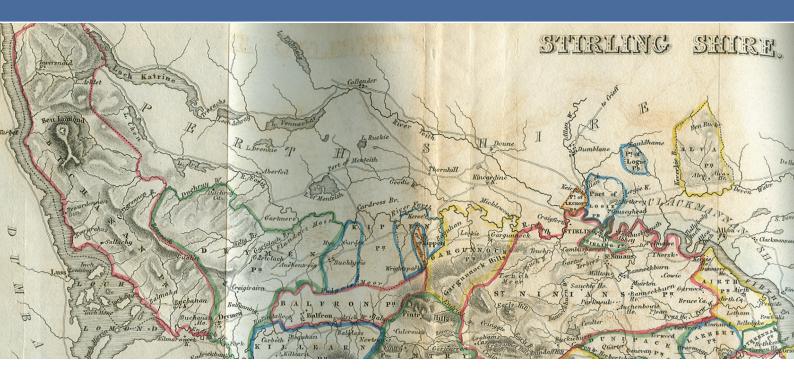
Alva House was built in 1636, incorporating an existing residence on the land, and was once home to the Erskine family. Lord Alva sold it to John R Johnstone Esq in 1775, it was then rebuilt as a mansion by Robert Adam in 1789 and then further extended in 1820. When the last of the Johnstones died in the 1920s, no new buyer could be found.

John Johnstone (1734-95), was the fifth son of the third baronet, Sir James Johnstone of Westerhall. Born and educated in Edinburgh, at 16 years of age he was appointed as a writer serving in the East India Company, working in Bengal and later Dacca. Here he was made a prisoner in 1756 - and then released - in the fighting between the Company and the Nawab of Bengal. His



above | attributed to either Patrick (1787-1831) or Alexander Nasmyth (1758-1840), Alva House, Stirlingshire, The Seat of J. R. Johnstone Esq., 1830s-40s, oil on canvas, 865 x 1200 mm, The Johnston Collection (A0975-1989)

left | Alva House, Stirlingshire (from an early 20th century postcard) source: The DiCamillo Companion



brother died in the Black Hole of Calcutta. He returned with Sir Robert Clive to retake Calcutta, served at the battle of Plassey and took part in an expedition against the French.

Further Company appointments at Midnapore, Burdwan and on the Bengal Council gave him opportunities for dubious activities such as private trading ventures and revenue farming, and to accept gifts from the Raja of Burdwan. As a result, in 1764 he was dismissed from the Company. His reinstatement only months later caused a rift with Clive and his followers. In 1765 Clive arrived as Governor of Bengal and began an inquiry into the further presents received by Johnstone, who then resigned and returned to England with about £300,000, then a great fortune.

With this wealth he bought Alva House and, despite his dubious activities in India, stood for Parliament, eventually succeeding in 1774 but losing his seat in 1780. Interestingly, although immensely rich, Johnstone was not popular.

Anita Simon

Memories Of Alva

The Stirling landscape is linked to my childhood – I can remember the castle, the maternity ward on the estate, the University of Stirling, a monument to William Wallace, the hills and old mines.

William Wallace (circa 1270 - 1305) was a national hero who led a rebellion against King Edward I for Scottish independence. He was the subject of the 1995 Academy Award winning film Braveheart.

There is a fault line running east along the Ochil Hills to Doone: fertile farming country. The River Forth snakes through, exiting in Edinburgh, although straightened a bit today, and Stirling is the bridging point to Blairlogie. Logie Kirk may be in the painting.

Also Cambuskenneth Abbey could be on the left in the painting. Dollar House is to the east of Alva House on Causeway Road. Colonel Stirling is said to have blown up one of these houses as target practice during the war. There are still reinforced concrete structures on the moor today.

There are also areas named after Johnstone.

The hills are quite steep. Stewart Russell* remembers important copper mining. "It was all closed when I was a child – bits of buildings and holes". However, there are still semi precious stones in the scree like agates, garnets, malachites. Also the coal mines caved in after the late Margaret Thatcher nationalised the industry. In the 18th century other industries existed in the area such as spinning and weaving".

On top of the Ochil Hills is Hills Foot Road and a large swathe of land owned by the Stirling family. There are grouse moors, needing beaters, loaders and gillies. Stewart Russell used to beat for the Stirlings.

*Stewart Russell is the director of Spacecraft Studio, a unique and practical creative studio where they work collaboratively with artists and designers to develop and print contemporary art and design projects.

The Johnston Collection volunteers held their annual end of year function at Spacecraft Studio which is located on the ground floor of Rokeby Studio, the location of the practice of John Wardle Architects, in Collingwood.

above | map of Alva Parish, tompaterson.co.uk

FROM THE COLLECTION



THE RELIEF OF LUCKNOW

The engraving in the Collection of the Relief of Lucknow is after a painting by Thomas Jones Barker (1815-1882), whose work was primarily in the fields of portraiture and military history.

The original painting, completed in 1859, is now in the National Portrait Gallery in London, and includes portraits of men who were involved in combating the Siege of Lucknow in 1857. These depictions of national heroes were painted by Barker from sketches by the Swedish artist, Egron Lundgren (1815-1875), who was in India in 1858.

The original painting was admired by Queen Victoria, and the engraving became a popular work because of the importance of the relief of the siege in enforcing British control over this early stage of aggression by Indian campaigners for independence. Another copy of the engraving includes the extra caption "The Triumphant Meeting of Havelock Outram and Sir Colin Campbell".

The British East India Company (EIC) was formed in 1600, and its earliest moves into trade with India were from Kolkata (formerly known as Calcutta), which gave access to the rich Ganges plain. The first British establishments of trading posts were small, and all the first EIC employees were men, who in the main enjoyed assimilation into Indian society. They set up households with Indian women, enjoyed local food, and some adopted Indian dress. In the 1850s, one such person was General Wheeler who married an Indian wife. He was so confident of his control over Cawnpore that he did not fortify his residence, which was easily overrun by mutineers in 1857.

Great changes occurring in Britain during the Industrial Revolution caused changes in India too. Steam ships brought far larger numbers of Britans to India, including women, and Christian missionaries. Industrial mills in England competed with traditional Indian silk and cotton exports to Britain, and taxation heavily favoured British industry. Together with increasing economic disadvantage, Indian society began to be shunned by Britons, who formed their own social groups and made no secret of seeing themselves as superior to Indians. This attitude was reinforced by that of the missionaries in their disdain for the Hindu and Muslim religious traditions.

Against this background, the Residency at Lucknow was heavily fortified by Sir Henry Lawrence, and although he lost his life early in the siege, survivors held out until relieved by two men, Henry Havelock and James Outram. They were able to reinforce the survivors until a superior force under Colin Campbell arrived three months later. Campbell then moved on from Lucknow to also retake the Cawnpore garrison, and his exploits caused the Relief of Lucknow to become a legend and he a national hero.

The combination of the names Havelock and Outram to appear as one person in the caption mentioned above might have arisen due to confusion over the picture showing two gentlemen shaking hands in the middle of the battle, and not three.

Trish Nilsson

Thomas Jones Barker (England, 1815-1882), *The Relief of Lucknow, 1857,* England, 1859, oil on canvas, 1054 x 1813 mm, collection of the National Portrait Gallery, London, 1985 (NPG 5851)

MY COLLECTION 17

COLLECTION/OBSESSION

... it's a fine line depending on one's level of addiction. For me, it began innocently enough with admiring glances at a sterling silver salver in the local antique shop.

I had yet to be introduced to the dizzying heights of Georgian-era design but I knew I had stumbled across something beautiful and fascinating. When I learned about the age of the piece, I admired the way its history was authenticated. I was hooked. Learning about hallmarks was the next step in my education and from then on I was deep into a collecting journey that will last (I fear!) forever. It is an eternally fascinating quest, and of course, like collectors everywhere, I find the hunt is (almost) as absorbing as the pieces themselves.

I have been fortunate to gather a small collection of pieces from the 18th century, as in company with our benefactor, I am fascinated by the gracious design aesthetic of this era. Along with my salver, I have sets of spoons, some by the famed Hester Bateman, and another smaller salver. Early in my collecting career, I decided that I would only collect from the 18th century and I have generally kept to that, with a few exceptions. The ceremony of afternoon tea is well catered for in my collection with some beautiful late 18th century teapots, including a gorgeous piece by Paul Storr. I don't buy often as the pieces I look for are not common, and needless to say, quite expensive, but if I can feed my addiction once or twice a year, I'm well satisfied.

A favourite piece is a spoon from circa 1775 with an apostle finial and indistinct hallmarks. It is a piece I cherish, but like all my collection, it is used from time to time, with care and reverence. Another rule I made early on in my collecting was to only buy pieces I could contemplate using - a rule that is its own reward as each piece used brings a little bit of glamour to the everyday. Silver is a very attractive and tactile medium, but also very hardy and requires minimal care. Even the cleaning of silver, with today's easy-to-use products becomes an enjoyable task, helping me to re-acquaint myself with forgotten friends.

Obsession/collection? Regardless, it remains for me an intriguing quest into the past. I only have to glimpse the words 'Georgian silver' and I am seduced all over again.



This teapot is an early Storr piece hallmarked 1793 London. It is simply but beautifully engraved and decorated with a pineapple finial. It has a low set conical spout and ebonised timber handle.



THE SILVER SOCIETY OF AUSTRALIA INC

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

The next Melbourne branch meeting is to be held on:

Thursday 21 August 2014 at 6:15 for 6.30pm until 8:00pm at The Johnston Collection.

Members and guests are invited to display and talk on silver candlesticks and candelabras.

Please feel free to bring along such items from your collection.

Please confirm your attendance, and for bus pick-up and catering purposes, to Andrew Dixon at silversocietyofaustralia@gmail.com by Tuesday 19 August 2014.

NOTE: ALL guests will be collected by The Johnston Collection courtesy bus from the foyer of the Hilton on the Park Hotel, Wellington Parade, East Melbourne.

The next Melbourne branch meeting for 2014 is scheduled for:

Thursday 16 October 2014 (silver boxes)

above | Goldsmiths & Silversmiths Co. Ltd, England, (circa 1880-1959), candlestick (pair), London, 1896, Sterling silver | 285 x 148 mm, The Johnston Collection (A1046-1989)

ELEPHANT AND TIGER HUNTER FIGURINES

There are lots of 'elephants in rooms' these days taking any form we choose to give them but at the Collection there are, of course, many modelled, painted, cast and carved ones that render the above phrase literally true.

Staffordshire potters have been making their easily recognised artefacts from the early 19th century and some continue today. The figures were hand finished and painted but formed in two-part moulds which reduced individuality but made them accessible to, affordable for and popular with a large market.

Elephants, like other exotic animals, were a popular modelling subject. They reflected contemporary history and events that appealed to the popular imagination, representing both charm and a slice of history. One such was Jumbo, the elephant at the London Zoo, which was bought by Barnum and shipped to America where it famously charged a train and died as a result.

The Collection's Staffordshire figurines, moulded lead-glazed earthenware enamelled in bright colours, dated circa 1850, and described as the 'Leopard Hunter' are, however, Indian in inspiration and depict caparisoned elephants with turbaned Rajahs/mahouts in eastern costume and dead leopards on their backs. There are two right-facing Tallis factory pieces and another left-facing one that appears to be its pair, yet it is catalogued 'in the manner of the Parr factory'. This suggests different makers: Parr being a long line of important potters and partnerships and Tallis, a name which first appeared in 1849.

The Indian subject of the Mughal figure on the glamorously-bedecked elephant is certainly not British and reflects the era of the Mughal rulers followed by the British Raj, in which game hunting had long been a pastime for the maharajahs arising out of Mughal Emperor Jalal-ud-Din Muhammed Akbar's passion for big game. Royal hunting or 'shikar' was carried on until the dynasty fell in 1857, the outings considered exotic, heroic sport for guests with leopards and tigers the ultimate trophies.

Staging elaborate big game hunts was for the British Raj that succeeded the Mughals, an activity that showcased their royalty, power and wealth. Along with their Indian counterparts, the maharajahs, the powerful British went out in large parties, carried by 10, 20, 30 or even 40 elephants. Servants often drugged and baited tigers before the hunters arrived so there was little danger, even though the cats were described as terrible, bloodthirsty, man-eating beasts.



A Christie's reference suggests that there should be an interesting story attached to these figures but none is known at present. The group is named in The Johnston Collection as the *Leopard Hunter* but Christie's refer to it as the *Tiger Hunter* and its dates of production appear to extend from 1850 to 1900. The discrepancy, if there is one, may be due to the potters never having seen a tiger and therefore relying on hearsay. Leopards and tigers do coexist in India but in either case the 'chevron' style marks on the figurines are not accurate zoologically.

Marguerite Bell

above | in the manner of the Parr factory, Staffordshire potteries district, Staffordshire, figure (standing elephant with a mahout and tiger), England, circa 1850, earthenware, glazed, 218 x 100 x 171 mm The Johnston Collection (A0446-1989)

below | Staffordshire potteries district, Staffordshire, figure (standing elephant with mahout), England, circa 1870, earthenware, glazed, 200 x 91 x 179 mm, The Johnston Collection (A0445-1989)



INSIGHT 19

HUGUENOTS IN AUSTRALIA

Anyone interested in the history of the Huguenots might have heard that some of these Protestant refugees from France made their way to some distant places: South Africa, South Carolina and even St Petersburg (hence the Fabergé eggs) for instance, but Australia?

The idea seems preposterous. European settlement of Australia occurred in 1788, the same year that French Protestants were granted a very grudging degree of official toleration by Louis XVI. No Huguenots ever went directly to Australia, however, many of their descendants would go there in the succeeding years from many countries.

Since the Huguenots had to escape surreptitiously after Louis XIV revoked the Edict of Nantes in 1685, resulting in religious intolerance, those living near the French Channel coast would no doubt try to reach England. It has been calculated that about 40 - 50,000 settled in England and about 10,000 in Ireland. Most of these refugees chose an urban environment in their new country, where work and social support could be found, such as Soho and Spitalfields in London, in Canterbury, Bristol, Norwich, Southampton and Dublin.

It is impossible to say how many thousands of these Huguenot descendants arrived in Australia, but many would achieve fame by playing significant roles in its development. No name exemplifies this more than Charles La Trobe, superintendent of the Port Phillip District 1839-1851 and first Lieutenant Governor of the colony of Victoria from 1851-1854. He showed a strong sense of civic duty and internationalism with his cultural, scientific and artistic interest and it is appropriate that a great library and university should now bear his name. Other British Huguenot descendants include the great sportsman Roy Cazaly, Benjamin Duterreau, an artist who painted the Tasmanian Aborigines in the 1830s, Charles Bonney who worked out the overland route from Melbourne to Adelaide and Henry Lefroy who became Premier of Western Australia in 1917.

However, we should not forget that Australia is a multicultural society and has received settlers from many lands. Thus we encounter Huguenot descendants from many places, including the Channel Islands, the Netherlands, Germany and Switzerland, amongst whom were Guillaume Delprat, who pioneered steel production at Newcastle (NSW), Bob Debus was a recent Attorney-General of NSW, Abram-Louis Buvelot, who was regarded as "the father of Australian landscape painting", and Ferdinand Meurant, who has the distinction of being Australia's first jeweller.



Sir Francis Grant (England, 1803 - 1878), Charles Joseph La Trobe (1801 - 1875), circa 1857, mezzotint, collection of the National Portrait Gallery, Canberra, 2010.33

In Dublin he was convicted of forgery and transported to Botany Bay, where he arrived in 1800. Thomas Laby grew up to be a great physicist specialising in radiation and nuclear physics. Huguenot descendants also came from India, Ceylon, South Africa and America, amongst whom were Captain Henry Dana who formed the Aboriginal native police corps in Victoria in 1842, Osmond Gilles was one of the founders of the city of Adelaide and Peter Degraves (who founded Hobart's Cascade Brewery and her Theatre Royal) was Tasmania's first successful businessman.

We find some of these descendants in peculiarly 'Australian' situations. Louis Michel, the landlord of a pub in Melbourne, was annoyed by the fact that all his customers had disappeared upcountry to look for gold. He decided to join them and ended up discovering gold for himself and doing very well. Another goldminer, Charles Shoppee became a successful businessman and Mayor of Ballarat. Daniel Jonquay, a young silkweaver who had fallen foul of the law and been transported, served out his sentence and then became a bullock-driver and was one of the pioneers of Queensland.

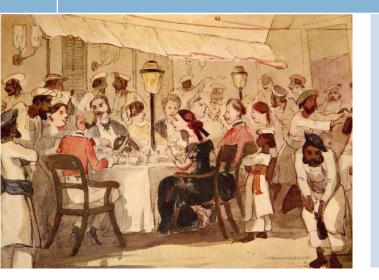
Whatever they did and wherever they settled, the descendants of the Huguenots enriched Australia and contributed their determination and adaptability to the growth of the country. We could cite many more examples of individuals who achieved fame but we should also acknowledge the thousands of unknown people who were glad to have the chance of a new life and who carried on the traditions of hard work and fortitude which had served their ancestors well.

Robert Nash

Robert Nash is Secretary of the Huguenot Society of Australia and is editor of the book *The Hidden Thread: Huguenot Families in Australia* which is available at The Johnston Collection shop.

Robert Nash will be presenting an illustrated lecure *The Huguenot Artistic Tradition in Australia* at The Johnston Collection on Friday 24 October 2014

THE ART OF DINING



To make a currey the Indian way.

TAKE two small chickens, skin them and cut them as for a fricasey, wash them clean, and stew them in about a quart of water, for about five minutes, then strain off the liquor and put the chickens in a clean dish; take three large onions, chop them small, and fry them in about two ounces of butter, then put in the chickens and fry them together till they are brown, take a quarter of an ounce of turmerick, a large spoonful of ginger and beaten pepper together, and a little salt to your palates strew all these ingredients over the chickens whilst it is frying, then pour in the liquor, and let it shew about half an hour, then put in a quarter of a pint of cream, and the juice of two lemons, and serve it up. The ginger, pepper, and turmerick must be beat very sine.

A TASTE OF INDIA

Britain's East India Company activities in India accumulated great wealth and power for England in the 18th and early 19th centuries. Regional trading centres were established and territories claimed through treaties and warfare. India influenced architecture and design, represented nowhere better than in the glorious Royal Pavilion at Brighton; Indian textiles informed Regency fashions and domestic soft furnishings; Indian terms crept into English language, including bungalow, veranda, pyjamas, even shampoo. But there was no better way to capture the flavour of India than through food, and in particular, curry.

Foreign and mysterious, curries were a way for people in Britain to 'taste' India. The earliest known curry recipe published in English was in Hannah Glasse's *Art of Cookery Made Plain and Easy* in 1747, 'To make a currey the India way'. Essentially it was a stew flavoured with thirty peppercorns and an unspecified quantity of coriander seeds 'roasted on a clean shovel'. The recipe was significantly modified in Glasse's fourth edition in 1751, indicating an improved understanding of curry making and more closely resembling what we would recognise today as an Indian style curry.

Recipes for curry powders abound in 19th century cookery books, many claiming authenticity, having been endorsed by someone who had spent time in India. Recipes called for familiar spices such as ginger, cloves, cinnamon, pepper and cayenne (chilli), but also more exotic Arabic flavours - cumin, cardamom and turmeric, which would have to be acquired from an apothecary or specialty grocer. Curries became increasingly anglicised, as green mangoes were substituted with sour apples, raisins

replaced tamarind, bay leaves used instead of tejpat (cinnamon leaves) or curry leaves.

Other British-Indian dishes such as rice 'pilau' and kedgeree, mulligatawny soup and Indian pickles or piccalilli came into vogue. English cooks were criticised for their tendency to use too much cayenne, the heat overpowering the aromatic qualities of the other spices.

The taste for all-things-Indian extended to the colonies, not least Australia, which was in easy reach of India. Indian curries became fashionable on elite colonial tables in the 1810s. In a letter from her godmother in England in 1812, Maria Macarthur (daughter of ex-Governor King) was advised to include curries of rabbit, fowl or veal on her sociable menus; Governor Macquarie, who had served in India between 1788 and 1800, served 'curry of duck' on a menu at Government House in Sydney in 1814. Imported curry powders were advertised for sale in the *Sydney Gazette* from 1813

As the 19th century progressed, the taste for curry filtered through to the middle classes, so much so that it was noted in 1852:

Curry, which was formerly a dish almost exclusively for the table of those who had made a long residence in India, is now so completely naturalised, that few dinners are thought complete unless one is on the table.

Elizabeth Hammond, in Modern [&] Domestic Cookery, 1852

So ingrained and 'every-day' was India in the minds of mid-19th century subjects of the British Empire that curries were relegated to 'cold meat cookery' chapters in cookbooks, as a leftovers dish. India may have been the jewel of the Empire, but it had lost its prestige on the dinner table.

Jacqui Newling

Jacqui Newling is the Sydney Living Museums (formerly Historic Houses Trust of NSW) resident gastronomer. She says "I explore the world of food with an inquiring mind and a deep curiosity – not simply about the food itself, but about why it is a food. How did that item become acceptable as a food and how did it arrive at our tables? In fact, to me, gastronomy is about people – what people do to and with food to make it a part of their lives".

RECIPE

POTTAGE DE KARIE A L'INDIENNE

Renowned French chef, Marie Antonin Carême (1784 –1833) cooked for Prince Regent George IV in 1816-17.

Inspired by the architecture of the Royal Pavilion in Brighton, Carême created the exotic but delicate *Pottage de Karie a l'Indienne* – a refined version of the British-Indian classic, mulligatawny.

INGREDIENTS

2 litres white chicken stock

2 bay leaves

4 cloves, whole

6 allspice, whole

12 peppercorns, whole

pinch saffron threads

pinch cayenne pepper (optional)

2 small chicken breast fillets

1 cup basmati rice

Simmer stock with the whole spices for 30 minutes and set aside for an hour or longer to allow flavours to infuse. Add chicken fillets and gently poach them in the stock for 10 – 12 minutes or until just cooked, skimming the surface as needed. Remove chicken, shred neatly and divide between soup plates. Strain the stock and return to the stove, add saffron, bring to the boil, and add the rice. Simmer for 25 minutes. Add a little water if volume has reduced too much. Add a hint of cayenne, if using it; Carême advised "despite the taste of the English, cayenne should not dominate the flavour of the soup." Ladle into soup plates and serve hot.

Serves 6 as an entrée or light meal.

Jacqui Newling provided this recipe adapted from Antonin Carême's *Potage de Karie a l'Indienne* (1817) as published in Ian Kelly, *Cooking for Kings: The Life of Antonin Carême, the First Celebrity Chef,* Walker & Company; 1st edition, 2004.

opposite, top left | Captain George Francklin Atkinson (1822-1859), 'our burra khanah', from Curry and Rice on Forty Plates or The Ingredients of Social Life at Our Station in India, Day & Son Ltd., London, 1860

right | artist unknown, Patna style or Kolkata style, India 'A Consamah' [Khansama] (detail from 'Eight Servants', from a series of eight company paintings), after 1830, The Johnston Collection (A0955.4-1989)



DR KITCHINER'S CURRY POWDER

This recipe has been adapted from Dr Kitchiner's *The Cook's Oracle*, first published in 1817.

You can use this curry powder to make any sort of curry – chicken, fish, vegetable or rabbit, which were very popular in the 1800s. You can also use it to make mulligatawny, a curry soup that stayed on Australian menus right up until the 1950s.

Dr Kitchiner (1775–1827) warned that the overuse of chilli would spoil the aromatic quality of the curry. We've included chilli as an optional extra – you can determine the heat level depending on whether you use a mild or hot chilli powder.

INGREDIENTS

2 tablespoons turmeric

1 tablespoon ground coriander seeds

1 teaspoon ground mustard seeds

½ teaspoon ground black pepper

½ teaspoon ground ginger

1/4 teaspoon ground allspice

1/4 teaspoon ground cardamom

1/4 teaspoon ground cumin

1/4 teaspoon chilli powder, optional

In a small bowl, stir all the spices together until evenly mixed. Store in the pantry in an airtight jar for up to twelve months.

blogs@hht.net.au/cook

Follow these links for other curry recipes including Regency period curry powders (Jane Fowles' and Dr Kitchiner's), mulligatawny and kedgeree recipes:

blogs.hht.net.au/cook/recipe/dr-kitchiners-curry-powder-c1815/blogs.hht.net.au/cook/curry-culture/blogs.hht.net.au/cook/recipe/mrs-jane-fowles-curree-powder/

REFERENCE LIBRARY

I have been volunteering in the Reference Library each Thursday for over a year now and it has been a pleasure working amidst all of our wonderful books.

These are not just any books but books about the things we all love – history, design and art that provide an entrée into another world and place. I would love to have the time to read them all; at most I get to open them, record the necessary information and get a glimpse of another life, location and experience. I am now in touch with my inner librarian and an exciting but safe and peaceful place that is. Another of the weekly pleasures has been chatting to the volunteer guides and staff who drop in, hearing about their lives and often their travels. There is always someone who has just been or about to go somewhere exciting!

For well over a year Gail Arkins and I have been capturing the details of each and every book and periodical we have onto a computer-based spread sheet. Obviously this is making our extensive Reference Library far more accessible and efficient as we are able to know more effectively what we have, where they are, how many copies, what we can't locate, and so on.

As you will also be aware, the Reference Library has now been moved to a storage facility called CAVAL (a purposebuilt information and library storage facility located at La Trobe University, Bundoora campus) for the period of the Stage 01 renovations. This means that there is no borrowing until the new Reference Library is relocated next year in a new purpose built space.

We also took this opportunity to rationalise and transfer some of the old reading stock so that we have a better and tidier set up in the new Reference Library. We will also refrain from buying new books until the renovations are complete.

Once the new Reference Library is established there will be additional plus more flexible shelving space. CAVAL will be providing Dewey reference numbers and spine stickers for each publication. This enables returned books to be shelved faster and every item will be much easier to find. It will make up for the many frustrations of not having the Reference Library at our fingertips for reading and borrowing during the renovation phase.

When our wonderful, brand new, tidy and super efficient library is established, any suggestions for new books or publications will be most welcome and presumably acted upon, funds (if there is anything left after the renovations!) permitting.

Helen Rawling







This year the Volunteers Annual Day Out to celebrate the birthday of William Johnston was held on 4 June and was marked with a visit to Ballarat. We went behind-the-scenes at Her Majesty's Theatre, lunched, and Dr Alison Inglis, co-curator of For Auld Lang Syne: Images of Scottish Australia from First Fleet to Federation, introduced us to the exhibition at the Ballarat Art Gallery. This event was made possible with the support of The Marjorie M. Kingston Charitable Trust.

On Friday 20 June, Diana English hosted her last tour through *Fairhall*.

Diana has made a huge contribution as a Volunteer Guide since 2007 and is continuing to assist us as a volunteer.

BOOK REVIEW

THE PANTOMIME LIFE OF JOSEPH GRIMALDI

Andrew McConnell Stott, Canongate, England, 2010



For me, as a child growing up in northern England, Father Christmas and a visit to a pantomime went 'hand in hand' but behind the characters of the principal boy, the dame and a heroine there lies a dark and often frightening past.

Pantomime had first appeared in England in the early 18th century as

comedy blended with ballet and opera, but by the end of the century the serious scenes had been written out and by the time Joseph Grimaldi emerged, pantomime consisted mainly of vigorous slapstick, daring acrobatic feats and satirical gags. Joseph Grimaldi was a Regency superstar, the father of modern clowning, a comic genius who made pantomime a premier art form which filled theatres to capacity. However he was not a children's entertainer, pantomime being for the adult audiences. He graced the royal stages of Covent Garden and Drury Lane and was a mirror of the age with its extravagance and self –regarding wit and always topical.

Joseph was born in London and made his stage debut at the age of two. By the age of six, he was already established as a professional acrobat and clown. He appeared on stage during his early years with many luminaries of the age, including Dora Jordan. He came to prominence in 1806 and was at the height of his fame when starring in the original *Mother Goose*. Pantomimes were written for him to star in, he socialised with the rich and famous but though gifted and publically adored, his comic brilliance was touched by the sadness in his life family tragedy, depression, constant injuries and financial was

Charles Dickens edited Grimaldi's memoirs and McConnell Stott brings the man and the theatre world he inhabited to life - not only the excitement but the harshness of the theatre. The book also reveals how the clown persona evolved, the sad clown and also the evil that was thought to lurk behind the clown's painted smile. A thought provoking book revealing the amazing life of a colourful character for whom a memorial service is held every year in London.

Denise Farmery

THE INDIAN MUTINY

John Harris, Wordsworth Military Library, Wordsworth Editions Ltd, 2002



This account of the Indian Mutiny of 1857 provides the reader with a graphic account of the events leading to the bloody battles at Cawnpore, the Kashmir Gate at Delhi and the Relief of Lucknow which allowed India to return to a period of relative peace.

The mutiny followed a splendid period of British rule under the Raj and

climaxed in 1857 when the indigenous people rose against the British rulers for the first time. It culminated in the independence of India and the dissolution of the Empire.

This book provides a significant account of the first cracks in the rigid structure of the British Empire.

Karina James

THE FISHING FLEET: HUSBAND-HUNTING IN THE RAJ

Anne de Courcy, Weidenfeld & Nicolson, 2012

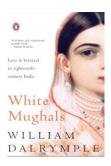


For 18th century gentlemen India was the perfect dumping ground for unwanted sisters or daughters often as replacement wives for deceased siblings! For some women it was a means of escape and the opportunity to find a husband (or a succession!) of their own choosing, particularly into the 19th century.

Denise Farmery

WHITE MUGHALS: LOVE AND BETRAYAL IN 18TH CENTURY INDIA

William Dalrymple Harper Perennial, 2004)



In White Mughals William Dalrymple takes an in depth look at Anglo-Indian Society in the 18th century and what happens when the rules are broken and inter-racial marriages take place. Set against a background of court intrigue, religious disputes, politics and espionage this is a true story of love and betrayal.

Denise Farmery

FROM THE ARCHIVE 24



INTERVIEW WITH LAURIE CAREW

12 AUGUST 2010

This article was first published in The Johnston Collection Guide & Volunteer Newsletter, '20th Anniversary Special Edition', Issue 15 | December 2010, page 9

above, left to right \mid

At William Johnston's birthday party at *Chandpara* around 1985. Guests from the left include Laurie Carew, William Johnston, unknown, unknown, Trevor Wignall, Ahmed Moussa Abo el Maaty, Maureen Wignall, unknown, Margaret Gurry (obscured).

William Johnston at Kent Antiques, Armadale.

William Johnston outside 14 King William Walk, Greenwich (image courtesy of Laurie Carew)

How and when did you meet William Johnston?

When working at Georges Department store as Visual Merchandising Manager and Exhibition Display Manager. One of my jobs was to organise exhibitions. At one of those, John Rogan recommended William Johnston show some of his furniture.

I liked him the first time I met him. I had the greatest admiration for him, he was very kind. He kept a lot of his life very much to himself, it wasn't correct to pry so I didn't ask. As a result we got along very well. Towards the end he got agitated at the shop, especially when customers couldn't make up their mind or were fussing about and wasting his time so he would tell them to go or come back tomorrow.

Did you ever go to London and stay at Greenwich?

Yes, in 1984 I went to Greenwich for a couple of weeks. The house had three stories and the Cutty Sark was moored at the end of the street. I went to an auction with him and it was fascinating to see such a genius in action because he could see the potential in a piece of furniture and know how to restore it to make it saleable.





WJ was known to have quite a temper. Were you ever the recipient of that or did you ever witness his moods?

No but I was a witness to his temper at *Chandpara*. He was livid about something; he pulled out a drawer full of cutlery which crashed onto the floor. The cat became so scared that it threw itself at the door but its claws caught into the wood making the cat hang there. The temper wouldn't last long and he never held grudges.

What was Chandpara like?

I have only happy memories about going to *Chandpara*. WJ would come and collect me from the station. *Chandpara* was a lovely old country residence with large rooms and high ceilings. It was nothing lavish but Bill was very happy there. I particularly loved the Blackamoor mirror that was in the vestibule. There was plenty of fresh air yet it was cold inside. The only heating he had was in one room.

I liked to potter around the garden when Bill was cutting his roses and bougainvillea archways. We both loved the company. He loved clipping plants back, and I would rake up. We used to chat about anything and everything. I felt quite at home there. The end of the garden had been planted with beautiful trees by Baron von Mueller. All the trees were a different colour green but he had the foresight to visualise the whole arrangement. Bill installed a pool and the water reflected the formation of these trees. It was a beautiful sight. I was there when the gates were put up. They came from the Maharajah's palace in India.

I feel we got along well because I was a country boy from Deniliquin and used to the cattle and willing to help him at the farm if need be.

Did William Johnston have many parties there?

I only remember one and that was for Bill's last birthday with about 12 people attending. Ahmed did all the cooking. Bill didn't give a speech as he was rather shy about talking about himself. He usually kept his special pieces locked up for security purposes but he did use them that night.

FROM THE ARCHIVE 26

Do you recall if William Johnston had a favourite item in his collection or was there something he was most proud of?

The cup that came from his maternal grandmother, that inspired him to collect. He was also proud of the red and the green chandeliers that he had in his shop. Liberace wanted both but he only got the red one and the green one is now in the yellow room upstairs at *Fairhall*. Trust Bill Johnston to tell Liberace that he could only have one! (see Editors Note pg 30)

What do you recollect about Fairhall?

Bill loved the kitchen with the smell of food cooking. It was crammed full of Staffordshire pottery and had a nice atmosphere. I considered myself fortunate to go there and have a little meal and a little chat with Bill and Ahmed and often John Rogan, then ask them to have a meal at my place a couple of weeks later. They appreciated it as much as I did.

below, clockwise from top left | Chandpara vestibule, circa 1986. Kent Antiques, circa 1986. The Green Drawing Room, circa 1986 The present Green Drawing Room was a showroom and used only on special occasions. This room reminded him of the drawing rooms that he frequented in England. There was a long table near the step that we would eat at from time to time. Even though Bill was frugal he would buy up at auction because he got so much pleasure out of the piece and he knew that others would too. By instructing that as a museum, the house should not be roped off like other museums, he ensured a free feeling and domesticity. He had so much foresight.

Tell me about the shop, Kent Antiques

WJ loved buying furniture and creating beauty with it. After I retired from Georges, Bill asked me to help him at the shop (Kent Antiques). He gave me free rein to arrange the furniture wherever I wanted. It made the shop look as though new furniture had arrived. Angus Winneke, who had designed the interior of the Tivoli, worked as the salesman when Bill wasn't there.

Anne Glynn







WHAT'S ON WHERE





MUSEUMS IN MADRID

Magical Madrid holds many closely guarded secrets; huge old doors worn through the centuries open to expose wonderful gardens and extraordinary houses.

The Sorrolla Museum, a little known gem located in suburban Madrid, is a small museum, holding a collection of post-impressionist and early 20^{th} century art. Surrounded by an intriguing garden, the Museum was the family home of Joaquin Sorolla, specifically designed by the artist himself as a studio, a workshop, a sales centre, a family home, as well as a place to hold his personal collection of porcelain, furniture, paintings and decorative arts, jewellery, photographs, in addition to the archive of his personal correspondence. The house displays not only Sorolla's work but those of his friends, and also the décor that he either designed or painted himself. There are also a number of important works by other artists such as Benlliure, Rodin and Bloy.

The Museum provides insight into Joaquin Sorollo's evolution as a painter, showing his different stylistic and thematic periods, when he focused on social criticism, family portraits, commentary on Spanish life and customs, as well as his own self-portraits. The Impressionist landscapes are the key works in Sorolla's colourist period. The house is centred on Sorolla's studio, the eye of the house. The huge studio has a high kaleidoscopic ceiling, light pouring from every side, a hint to the inspiration of 'the painter of light', who often used members of his family as subjects so he could experiment with new ideas without limitation.

Located in suburban Madrid, the gardens are open to the public and are used by the apartment dwelling residents of the city as a place of refuge, to picnic, rest and read.

Sorolla's interest in the Alhambra in Granada is evident in both the house and the garden; the use of water, light and greenery, not only decorate but enhance the experience. Children cavorting in the garden, evoke glimpses of the family home that this once was.

Symbolically, close to the Royal Palace is the Cerralbo Museum, a reminder of the opulent lifestyle of wealthy 'madrilènos' of the past. Nestled amongst more modern apartment blocks this graceful 19th century mansion was built by the 17th Marques de Cerralbo, Enrique de Aguillera, to house his eclectic collection of paintings, furniture, clocks, armoury, books: a collection reflecting the times, the man and his wealth. The collection housed in such a stunning example of late 19th century architecture can be overwhelming, considering the artworks include Zurbaran, Ribera, van Dyke, and El Greco.

Preserved and managed by the Aguilera family, this collection is an exceptional experience for visitors, offered the opportunity to experience a house, as it was when it was a home. The house or small palace and contents were left to the State in 1944. The garden played a pivotal role in the life of the house. Not only were balls, highlights of the Madrid social calendar, held in the ballroom, but also literary evenings, lectures, and meetings relating to Senor Aguilera's active interest in archaeology. A politician of note, his soirees attracted artists and thinkers of influence. To greet their guests, the Marques and Marquise habitually waited on the first floor, at the top of the enormous marble staircase, which was usually lined by liveried servants.

Visiting the Cerralbo Museum is daunting; there is no space left unfilled by rare, priceless objects. There are no ropes or barriers. This is truly a magnificent glimpse into the life of a 19th century 'madrilenos' man of wealth who devoted his life to collecting.

Elizabeth Anderson

ADFAS LECTURES ADVANCE NOTICE

ADFAS Volunteers have helped at *The Johnston Collection* since 1999. As a benefit for being a Volunteer Guide of The Johnston Collection, guides can attend the ADFAS lecture series.

All Volunteer Guides of The Johnston Collection are either Full Members or Associate Members of the Australian Decorative and Fine Arts Society (ADFAS). If you are an associate member only, then each lecture will incur a small fee.

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.

16 JULY 2014 | DR ANNIE GRAY

JUDGEMENT, RESPECTABILITY AND COMFORT: GETTING IT RIGHT AT THE GEORGIAN DINNER TABLE



This talk is dedicated to the food and etiquette of the Georgian dinner party; from the agony of the housewife to the delight of the honoured guest.

Ranging from the King's dinners through to

those of his subjects, and back to his most lowly servants, the beauty and elegance of dining in an era obsessed with 'taste' will be explored.

13 AUGUST 2014 | PROF MICHAEL WHEELER THE GLORIES OF WINCHESTER CATHEDRAL



Founded in the 7th century, later rebuilt after the Norman conquest and then remodelled as a Gothic cathedral, Winchester Cathedral is one of England's greatest buildings. The Cathedral's

treasures include the Norman transepts, the English perpendicular nave and the quire, with its monastic carvings and misericords. Its memorials include those of William of Wykeham, Isaak Walton and Jane Austen, while its art treasures include late 20^{th} century work that reflects a living tradition of worship and reflection.

17 SEPTEMBER 2014 | MAGGIE PEDERSEN GEM FROM LIFE



Gem materials of plant or animal origin such as amber, pearl, ivory and tortoiseshell have been used for many centuries as adornment – both personal adornment in the form of jewellery, and for

decorating our surroundings such as use in furniture inlay. The talk will be an introduction to the different materials and their various uses over the centuries, as well as touching on their origins. Mention will also be made of current trade bans which affect many of the organics and how to identify some fakes and imitations.

15 OCTOBER 2014 | MARILYN E ELM

A BRAZILIAN ODYSSEY



Roberto Burle Marx (1909 – 1994) was Latin America's most influential 20th century landscape architect and an internationally renowned figure in the modern arts. As an amateur botanist and

expert horticulturalist, he also gathered an important collection of plant species. He collaborated with most of the Brazilian architects then on the national and international scenes. This talk traces his flamboyant and colourful legacy, from Rio de Janeiro to the iconic Brasilia.

12 NOVEMBER 2014 | DR ALASTAIR BLANSHARD

NOTIONS OF GREEK BEAUTY IN ART



Ancient Greece has given us much. Its contributions towards democracy, philosophy, mathematics and drama are profound. Less celebrated, but equally important, is its contribution to notions of

beauty. The legacy of Greece is not just found in regular elections, but also in gyms, tanning parlours, and waxing salons. It takes a lot of effort to look like a Greek statue. This lecture examines why Greece, above all other cultures, became the place to go for notions of bodily perfection and it explores some of the unintended, dangerous, and absurd consequences of this fixation. It examines the impact that this 'cult of the Greek' has had on painting and the decorative arts.

ADFAS YARRA

Morning lectures start at 10.00 am. Afternoon lectures start at 2.00 pm. They are an hour in duration and are followed by light refreshments. Lectures are held at the Theatrette, Glen Eira Centre, corner of Glen Eira and Hawthorn Roads, Caulfield South.

3 JULY 2014 | MR ANTHONY RUSSELL

THE MYSTERY OF HOLBEIN'S AMBASSADORS



This lecture considers the tempestuous circumstances of the creation of this painting and the hidden messages concealed within it. The painting tells much about the state of Europe at the time and

the hopes and fears of its major players.

31 JULY 2014 | MRS CAROLINE MACDONALD-HAIG

GLASS: THE 8^{TH} WONDER OF THE ANCIENT WORLD – FROM ANTIQUITY TO RENAISSANCE VENICE



An introduction to the craft and art of glass making from the Egyptians to the Romans and to Renaissance Venice, with a look at some pieces that survived from the high period of glass making on the

Venetian island of Murano.

4 SEPTEMBER 2014 | DR EVELYN SILBER

'DEAR GREEN PLACE'; AN INTRODUCTION TO GLASGOW'S ART AND ARCHITECTURE



Charles Rennie Mackintosh is perhaps Glasgow's best known artist, and his work and that of the Glasgow Four are recognised internationally, however there is so much more to discover about this city

which was one of the powerhouses of 19^{th} century British manufacturing, trade and wealth.

3 OCTOBER 2014 | MR BRIAN MACDONALD

ADVENTURES AMONG THE NOMADIC TRIBES OF IRAN AND AFGHANISTAN: SEARCHING FOR THE WOVEN ART OF THE NOMADS



Brian McDonald's years in Iran and Afghanistan in the 1970s fostered a passion for the woven art produced by nomads on basic ground looms. His subsequent visits were spent travelling and

searching amongst nomadic tribes for these exquisite 19th century weavings, which have now virtually disappeared. This lecture illustrates the woven art of the nomads as they moved over the lands they have travelled for generations and Brian tells some of the unforgettable stories and adventures he experienced whilst looking for them.

6 NOVEMBER 2014 | MS TRISHA DIXON BURKITT

LITERARY LANDSCAPES



Does landscape shape people or are people drawn to a landscape that reflects their personality? This lecture provides an illustrated glimpse of writers and the landscapes they chose to live in,

including Sardinia's Nobel Laureate for literature, Grazia Deledda; Charmian Clift and George Johnston; Iris Origo at *La Foce* in the Val D'Orcia in southern Tuscany; our own Nobel Laureate Patrick White; and Joice Nankivell Loch, Australia's most decorated woman who lived in a Byzantine Tower in northern Greece.

INTEREST AFTERNOONS AND EXCURSIONS

They are held at the Caulfield Cup Room, Glen Eira Town Hall, Cr Glen Eira and Hawthorn Roads, Caulfield on Wednesdays from 2.00pm to 4.30pm and include afternoon tea.

INTEREST AFTERNOON 2 JULY 2014 | MR ANTHONY RUSSELL

BLENHEIM PALACE – AND THE POWER AND GLORY OF ENGLAND'S COUNTRY HOUSES



This talk considers the importance of the families associated with Blenheim Palace and the history attached to its heritage as well as the important role of the Steward of Scotland in the re-birthing of such relics of

Britain's past to maintain their appeal.

INTEREST AFTERNOON 3 SEPTEMBER 2014 | DR EVELYN SILBER

MODERNIST MASTERPIECE OR ABOMINATION?



Two great stories about controversies at the time of the birth of modernism – the Tomb of Oscar Wilde; and the sculptures of Henry Moore, Jacob Epstein and Eric Gill adorning the building that is the London

Underground's Headquarters at 55 Broadway.

EXCURSION | 15 OCTOBER 2014

DUNEIRA HOUSE AND GARDEN, MT MACEDON



A tour of the house will be followed by a garden tour and picnic lunch. The house features an extensive library, Persian rugs, an artwork collection, grand pianos and interesting period furniture. We shall

visit in the spring when the garden's rhododendrons and azaleas are at their peak.

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JAMES BROADBENT: THE BEST EXOTIC AT HOME IN INDIA EXHIBITION

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EDITORS NOTE

FROM PAGE 24

Laurie's recollections about Liberace and the chandeliers differ from research by Nina Stanton, the immediate past Director.

"Sometimes, if anyone came in wanting something specific he would take the ticket off and say it was not for sale. ... He would not sell them, but the next week they were gone. In another instance, a Queensland restaurant owner was desperate to buy the pink chandelier which hung in the window. It, along with its green counterpart, was always lit up at night and looked magnificent from the street. Liberace wanted a green chandelier to hang above his piano. But it was not for sale. Even Liberace was refused a purchase."

So from our reading of this, Liberace was not sold the (or any) chandelier by Johnston.

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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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.

