

# *fairball*<sup>11</sup>



THE JOHNSTON  
COLLECTION

# fairhall

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

Issue 11 | March 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*.

front cover | detail from Josiah Wedgwood and Sons, est. 1759 – (maker) after a design modelled by John Flaxman (1755–1826), plaque (*The Dancing Hours*) (from a mantel garniture pair), circa 1800-1830 (made) (A0999-1989)  
back cover | Madeleine Eastoe in *La Sylphide*, The Australian Ballet, Melbourne, 2005 choreography: Erik Bruhn after August Bournonville  
costume design: Anne Fraser | photograph by Justin Smith  
courtesy of The Australian Ballet



Welcome to 2014 and a new year of house-museum tours, lectures, workshops and events for all.

*Tales of Christmas Treasures*, the annual Christmas tour with works by makers from the Mornington Peninsula has concluded. Over 200 artists and craftspeople were involved in creating

exquisite pieces for a spectacular show that celebrated the wonderful richness and traditions of Christmas. It was a tour thoroughly enjoyed by all. We are now looking forward to *T'was The Night Before Christmas* in November 2014 with contributions from The Geelong Artisans Group which includes makers from Geelong and the Surf Coast.

David McAllister's rearrangement of *Fairhall* for our annual 'William Johnston and his Collection' house-museum tour has opened. As Artistic Director of The Australian Ballet, his vision is to make ballet more inclusive for all and with this in mind, he is committed to reinterpreting major ballets in new and unexpected contexts. Thus, McAllister was delighted to accept the invitation to interpret Johnston's collection - seeing the collaboration as an opportunity to take ballet to a new and more diverse audience.

McAllister brings his consummate knowledge of classical ballet to the presentation of each room in *Fairhall*, based on chosen ballets. It is extraordinary that each of the ballets he has chosen is able to be so wonderfully evoked in the house-museum. A diverse and engaging range of lectures in *The Art of Dance Study Series* is also being held to coincide with and expand the ideas of this tour.

We welcome back The Silver Society of Australia (Melbourne branch) who will continue holding their meetings at The Johnston Collection. They have generously offered our volunteers complimentary attendance. See their article for more information.

Following on from the wonderful success of last year, Sue Logie-Smith and The Friends' committee have developed a superb calendar of events for this season. As always, we follow and enjoy their activities with great enthusiasm.

After such an impressive *Fairhall 10*, 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.

Please support the *Fairhall* newsletter by not only reading it but also researching and writing for it, so it will continue to engage and inform what we do and what we have done.

Louis Le Vaillant, Director | Curator  
The Johnston Collection



### Welcome to another exciting year at The Johnston Collection and to the first edition for 2014.

In this issue we will read about the Artistic Director of The Australian Ballet, David McAllister's eagerly awaited rearrangement of *Fairhall*. This will surely be a 'not to be missed'

event in your calendar between March and June.

Carmela Arturi and Roger Phillips, Ambassadors of The Johnston Collection, tell us about the making of a hologram of Queen Elizabeth II by Rob Munday, one of the world's great modern day holographers.

Continuing our *Behind the Scenes* series, we discover how the furniture is moved before each new rearrangement of the Collection. This is a common query from visitors when they see the bed or armoire in a different room. How do they bring it up the stairs?

For those who are travelling to Europe this year, you may want to check our *What's on Where* for two interesting events that are due to take place in June. We also continue with *My Collection*, *Staffordshire Story* and what good books are available to read.

I would like to congratulate the new volunteer guides who have recently completed 100 hours of guiding at The Johnston Collection. They bring a wealth of knowledge and passion, and make our visits to the Collection more informative and enjoyable.

I would also like to thank the volunteers and The Friends of The Johnston Collection for their thoughts and contributions to this magazine. Please continue to do that by contacting me at [anneglynn@netspace.net.au](mailto:anneglynn@netspace.net.au), or by coming to the special events organised by The Friends.

**Anne Glynn**  
*Fairball editor*



### Summer is over and we can look forward to another exciting year for The Johnston Collection with wonderful programmes, study and lecture series and workshops on fascinating subjects with renowned lecturers and facilitators.

The Friends' Christmas Party was a great success. Every aspect was outstanding. The superb Gallery, collection, home and garden of Lauraine Diggins and Michael Blanch provided a perfect setting. The delicious food, wine, and of course, company, were enjoyed by everyone. We were fortunate to have the talented pianist, Amir Farid, entertain us and perform so brilliantly. Everyone in the room held their breath as he played Beethoven's *Waldstein Sonata* with great passion. Thank you Lauraine and Michael for your generous hospitality.

Ballet and dance will be our theme in Autumn when David McAllister, Artistic Director of The Australian Ballet, rearranges Mr Johnston's Collection. His interiors will be inspired by ballets from *Swan Lake* to *Sleeping Beauty*. Exclusive tours of The Primrose Potter Australian Ballet Centre have been arranged for your enjoyment in late March. Due to strict number requirements, there will be two tours and each will include the Costume Department, and an opportunity to see the dancers in a studio rehearsal concluding with refreshments in the Green Room.

The National Gallery of Victoria's superb collection of miniatures will be available exclusively for us to view at NGV International in May. The collection is not generally on display and we will have a private viewing and presentation by the Curator.

It is an absolute pleasure working with the members of the Committee, planning interesting events and having them host members during our exciting functions. They are to be congratulated for their dedication, knowledge and sense of fun and friendship they bring to each occasion.

We are always interested in your ideas of places to visit and greatly enjoy being invited to private homes. If you, or someone in your circle, would like us to visit, please speak to one of the Committee.

Thank you, the members of The Friends, for your enthusiasm and participation in the life of The Johnston Collection. It is through your interest and support that we are able to contribute vital funds for programmes and infrastructure.

I am looking forward to sharing interesting and rewarding times with you throughout the year.

**Sue Logie-Smith**  
*President, The Friends of The Johnston Collection*



### 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)





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The Johnston Collection welcomed guests to the opening of *TALES OF CHRISTMAS TREASURES* | Christmas at The Johnston Collection 2013 on Wednesday 6 November 2013. Jane Alexander, Director of the Mornington Peninsula Regional Gallery, formally opened the new house-museum tour.

- 1 Felicity Northeast of Felicity Northeast Millinery
- 2 Fay Marwick, Secretary and Pauline Fodera, President, both of The Decoupage Guild of Australia
- 3 Bill Davis, Ambassador, Dani Balmford, Judith Davis
- 4 Mrs Elizabeth Chernov, Patron, The Embroiderers Guild, Victoria with Rikki Main and Marie Lee both of Point Nepean Patchworkers & Quilters Inc
- 5 Louis Le Vaillant, Mrs Chernov
- 6 Mrs Chernov with Robyn Rich of The Peninsula Artisans and Walter Heale





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- 7 Anna Schroeter with Sue Paterson of The Embroiderers Guild, Victoria, (Geelong)
- 8 Mrs Chernov with Lyn Wright of Mornington Peninsula Patchworkers
- 9 Anne Bolitho and Robyn Rich of The Peninsula Artisans
- 10 Mrs and Mr David Morris MP, Member for Mornington and Jane Alexander, Director, Mornington Peninsula Regional Gallery
- 11 Mrs Chernov, Glenda Piddington and Jennifer Williams both of The Bond Family

- 12 Mrs Chernov with Carol McLeod, President of The Embroiderers Guild, Victoria (Mornington Peninsula) and Samantha Menzies of The Peninsula Artisans
- 13 Pam Mawson, Creative Arts Chairman and Elizabeth Milner, Creative Arts Archivist both of CWA Victoria with Christine Grevis-James, The Embroiderers Guild, Victoria (Mornington Peninsula)
- 14 Christine Stevens and Linda Hicks both of Embroidery Essentials with Mrs Chernov
- 15 Caroline Morrison, The Bead Society of Victoria and Ruth Davies, Vice-President, The Bead Society of Victoria

## DAVID McALLISTER ADDS TJC TO HIS DANCE CARD

Waiting in The Australian Ballet reception to interview the latest guest curator of The Johnston Collection David McAllister, Artistic Director of The Australian Ballet, I watch as he walks out of a conference room with Federal Attorney-General George Brandis. I am amused to see McAllister lithely leap to the lift to press the button for the Attorney General. It is a fitting first impression – McAllister is exceedingly polite and lives and breathes ballet.



Unsurprisingly, his *Fairhall* arrangement promises to be infused with ballet. Each room will reflect a different ballet, many of which simultaneously feature in The Australian Ballet's current season. I sat down with McAllister in his office at The Australian Ballet to discuss his *Fairhall* arrangement, his palpable passion for dance, and his career - past and future - in ballet.

McAllister has been Artistic Director of The Australian ballet since 2001. He says the "easy explanation (of his role) is everything that goes on stage is under my control". His role involves looking after the dancers, choosing the repertoire, managing the music side (with the Music Director and Chief Conductor), working with the artistic staff who teach, coach and produce the ballets, commissioning new work and setting the long term artistic agenda for the company. Given The Australian Ballet is a touring company, he also spends much of his time on the road.

McAllister says that when he was first approached to curate The Johnston Collection, his initial reaction was "why", which then developed into his wondering if he could do it. It was when he visited the house that it all made sense to him. He says that he found it like a big stage, and essentially his career has always been about putting on a performance and telling a story. He found the house itself advocated certain ballets to him. On entering the Green Drawing Room, he thought "this room reminds me of Act I of the *Merry Widow*", and the peacocks on the chandelier in the White Room reminded him of the exotic Indian setting of *La Bayadère*. The scarlet coloured hallway looked to him like Sir Peter Wright's production of the *Nutcracker*, where John McFarlane famously designed the set with scarlet walls.

McAllister provided me with extensive details of his arrangement of individual rooms at *Fairhall*. He said the opulence of the Green Drawing Room, and the fact that it had "that conservatory feeling" at its far end,

reminded him of the first act of the *Merry Widow*. Act I of the *Merry Widow* is set in the Pontevedrian Embassy featuring a conservatory and garden. McAllister says he thought "wouldn't it be fun to furnish the room as if it were a grand ballroom". He was inspired by the Collection's glass, mirrors and white sculptures – the latter of which reminded him of the dancers wearing all-white in the ballroom scene. Together with the polar bear rugs, he seeks to generate a visual impression of icy purity, paleness and a "glittery diamond". The *Merry Widow* has special significance for The Australian Ballet, given it was the first original work created by the company, which also became an international success. As a nod to this, two of the costumes designed by Desmond Heeley for the original production will appear in the room. McAllister himself danced the role of the French Attaché to the Embassy, Count Camille de Rosillon, in The Australian Ballet's film recording of the ballet in 1993. He says that as the *Merry Widow* is one of Australia's most significant works, it felt right that it should appear in such a significant room of *Fairhall*.

*Sleeping Beauty* will feature in the upstairs bedroom. McAllister describes the room as a "Princess's fantasy". Accordingly, it will feature a lot of pink, which will be seen in the sofas, the floor rug and other ornaments which he found quite balletic. The Collection's famous Minton cup (the first object given to and kept by the Museum's founder William Johnston) will appear in the room. McAllister regards this as his favourite object in the collection – not just for its sentimentality, but for its own quiet beauty. The Collection's oil painting *Untitled (reclining nude with cupid)* will hang in the room. In this painting, a nude female sensuously reclines asleep watched over by a cherub – mirroring Princess Aurora's deep sleep while waiting for her true love. The women also share the symbolism of the spindle: the cherub's arrow and the pricking of Aurora's finger. The ballet is also personally significant to McAllister. He recounts that he danced in the production by Maina





Gielgud at The Australian Ballet from its premiere in 1984 to 1996, when it concluded in The Australian Ballet's repertoire.

As a counterpoint to the femininity of *Sleeping Beauty*, the adjoining dressing room will be arranged as *Spartacus*. This was the first ballet McAllister danced in The Australian Ballet, back in 1983. The room will feature pieces evocative of the Greco-Roman world such as the Collection's Italian, green marble figure of Mercury (circa 1840). McAllister notes that it is a good ballet to add some masculinity into his arrangement of *Fairhall*, given *Spartacus* is one of the few ballets where the male dancers have the bulk of the dance work.

The synergy between art and ballet strongly interests McAllister. He notes that although dance is primarily The Australian Ballet's focus, it still relies on music, drama and literature to tell its stories and the visual arts in developing its design and costumes. His interest in this collaboration is reflected in his collection of design sketches for various ballets, some of which hang on the walls of his office (pictured). He explains that they are his attempt to collect the memories of ballet performances, many being gifts from the designers or from other colleagues. In his office too, is a collection of swans (pictured), somewhat kitsch, given to him by celebrated choreographer Graeme Murphy. Apparently, whenever The Australian Ballet performs *Swan Lake*, Murphy sends him a swan. Making and maintaining friendships in his artistic career is something McAllister has clearly succeeded in doing.

In his celebrated career, McAllister counts his guest curation of *Fairhall* as one of his career highlights. Like many poetical exhibitions such as those held at The Johnston Collection, his promises to be sensuous, intuitive and invoking the guest curator's personal interests. Differentiating itself from other exhibitions, his also shows promise of offering a master class in ballet drawn from his lifelong and exceptional career. McAllister says he

still has many future ambitions, most of which involve The Australian Ballet. He says he wants people to be as proud of The Australian Ballet as they are of the Australian cricket team. He has in mind places and productions he wants them to perform and he wants to keep breaking down barriers of the perceived elite ballet 'fortress'. Although he sees much work to be done, he says of his career, "it's all highlights. There have been some trying times along the way, but when you do something you love, it's easy all the way".

#### Holly Barbaro

Above, left-right |  
David McAllister outside of a dancing studio at The Australian Ballet  
detail of the swans in David McAllister's office  
ballet paraphernalia, including design sketches from various ballets,  
hanging on the walls of his office

<i>Fairhall</i> room	Ballet theme
The Entrance Hall	<i>The Nutcracker</i> *
The Blue Room	<i>Manon</i> *
The White Room	<i>La Bayadère</i> *
The Kitchen	<i>La Fille mal gardée</i>
The Green Drawing Room	<i>Merry Widow</i>
Stairway Upper Landing	<i>Swan Lake</i>
The Yellow Room (Main Bedroom)	<i>Sleeping Beauty</i>
The Bedroom	<i>Romeo and Juliet</i>
The Dressing Room	<i>Spartacus</i>
The Study	<i>La Sylphide</i> *

\* also presented in The Australian Ballet's 2014 season.

## ATTITUDE

When David McAllister was selecting works for his tour, he remarked that the Collection's statue of Mercury illustrates 'attitude'.

For us it is a version of the Flemish sculptor Giambologna's Mercury in which 'form and "attitude" combine to achieve a lightness and grace of movement that seems to defy gravity'.

For a dancer, however, Mercury strikes a particular pose first emulated by Italian Carlo Blasis, (1803–1878), a ballet teacher and writer on the technique, history, and theory of dancing. Blasis was the first to codify classic ballet technique and is credited with creating the position of 'attitude' directly inspired by Giambologna's statue.

His methods of dancing were continued by another Italian Enrico Cecchetti (1850 – 1928), famous as a dancer and as one of the greatest teachers in ballet history. Cecchetti trained in classical ballet technique, following his father, who was a pupil of Blasis. Cecchetti created a ballet technique that is now known as The Cecchetti Method. This training method is still used by many ballet companies around the world and is taught by some schools in Melbourne.

Above | after Giambologna (Flemish, 1529 –1608)  
Mercury, [Italy], circa 1840  
marble, The Johnston Collection (A0762-1989)



## 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 18<sup>th</sup> 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:

Anonymous (17)	Peter Bennett
Roger & Carmela Arturi Phillips *	Clive H (Roger) Brookes
David Bourne *	Louise Box *
Margaret Cash	Bronwen Cavallo *
John & Loreen Chambers *	Andrew Churchyard *
Bernadette Dennis *	Carol des Cognets *
Alan Harding *	Helen Hunwick *
Irene Irvine	Irene Kearsey *
Zara Kimpton *	Vivien Knowles *
Sue & Rob Logie-Smith	Diana Morgan
Julie Nicholson & Bernard Crosbie *	Posie O'Collins *
Lady Potter AC *	Anne Preston-Flint *
Geoff Richards *	Prue Roberts *
Jennifer Ross	Maxine Sindler
Emily Sreco *	Rosie Stipanov
The Majorie Kingston Charitable Trust	Robert Thomson & Hugh Ratten *
Julie Walsh	Jane Walters

\*made donation to the Collection in 2012–2013

Volunteer Guide, Walter Heale welcomed Jane Pritchard, Curator of Dance, Victoria & Albert Museum, Philippa Heale and Lee Christofis, former Curator of Dance at NGA, Canberra





## 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.

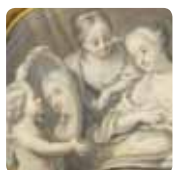
**We welcome members to join the following Friends lectures and events:**

### NEW MEMBERS EVENING | 19 FEBRUARY 2014



The night is 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.

### OBJECTS OF VERTU | 11 MARCH 2014



Join Michael Moorcroft of Bonhams, London, when he will talk about the 7<sup>th</sup> Duke of Wellington's love of beautiful objects and discerning expertise.

### AUSTRALIAN BALLET CENTRE | 25 MARCH 2014



Enjoy an exclusive guided 'behind the scenes' tour of The Primrose Potter Australian Ballet Centre wardrobe and workrooms of the production department.

### PORTRAIT MINIATURES AT THE NGV | 21 MAY 2014



Enjoy an exclusive private viewing of internationally renowned portrait miniatures in the collection of the National Gallery of Victoria.

**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 and has an interesting story to it, have visited a museum, house, area that you think would be of interest to others?

Email [friends@johnstoncollection.org](mailto:friends@johnstoncollection.org) and let us know your ideas.

## BECOME A MEMBER

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

### THE FRIENDS OF THE JOHNSTON COLLECTION

Mail: PO Box 428 | East Melbourne VIC 8002

Phone: (03) 9416 2515

Email: [friends@johnstoncollection.org](mailto:friends@johnstoncollection.org)

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

## WELCOME TO THE FRIENDS NEW MEMBERS

Stella Axarlis

Lynette Bishop

Vida Gaigalas

Carolyn Hands

Anne McGravie-Wright

Susan Perkins

Bernice Weller

Eugene Barilo von Reisberg

Vicky Fenton

Christine George

Maggie Hopkins

Melinda Ross

Warwick & Debra Tong

**Telephone and online booking administration fees do not apply to current members of The Friends.**



The Friends Committee welcomed members to the fascinating North Caulfield residence of Lauraine Diggins and Michael Blanche and the Lauraine Diggins Fine Arts gallery as the setting for the Annual Christmas Party on 11 December 2013.

- 1 Janet Park, Helen Silvasich
- 2 Cece and Chris Newman
- 3 Vivien Knowles
- 4 Robert Logie-Smith, Wendy Stephens
- 5 Sue Logie-Smith, President of The Friends
- 6 Louise Box, Alnis Druva, Halina Dymek





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- 7 Matthew Stipanov, Julie Walsh, Rosemary Stipanov
- 8 Guest pianist, Amir Farid
- 9 Damian Roberts, Sue Bitter, Lee Barr, Jenny Ross, Tony Preston
- 10 Suzanne Katz, Bernard Katz, Danielle Wood, Jan Wallace
- 11 Wendy Stephens, Jean Verway

- 12 Pamela Hartmann, Allan Hamilton, Bernadette Dennis
- 13 Julie Nicholson, Bernard Crosbie, Robert Thomson
- 14 Bridget Evans, Andrea Maynard
- 15 Tony Preston, Anne McGravie-Wright, Christine Bell
- 16 Sue Flanagan, Elizabeth Douglas



## ROCOCO

Rococo was a new French decorative style that began during the early years of Louis XV of France, from 1715 to about 1750. It occurred as a reaction to the pomp, pretentiousness and formality of the Baroque (see *Fairhall 10*).



The consequent taste for something lighter and more relaxed may have had political overtones representing an escape from the stifling grandeur of Louis XIV and the wars in which France had been involved. It reflected the informality set by social leaders like the royal mistresses Madame de Pompadour and Madame du Barry.

The term *Rococo* is derived from the French word *rocaille*, and refers to the irregular rock and shell edges on grotto ornamentation. The rock and shell forms, along with scrolling foliage and flowers, acanthus leaves, fish, leafy tendrils, trailing ribbons and asymmetrical S and C curves were its distinguishing motifs.

The chief promoters of the style were artists, craftspeople and others from the upper middle classes rather than the architects and their noble patrons. The style therefore was rarely seen in architecture, but mainly in interior decoration and for luxury goods such as furnishings, silver and ceramics.

The Rococo interior is luxurious and was considered more feminine and lighter than the heaviness of Baroque. The room was well proportioned and may have been octagonal or oval, depending on the function of the room. The walls were decorated with tall rectangular panels bordered with low relief sculptural decoration that may be gilded. In fact, the style used more gilding than any other French period. Later in the period, colourful wallpapers in scenic patterns or *Chinoiserie* motifs might be set into the panels. The colours associated with the style were soft colours like ivory or other pale colours.

Floors were wooden parquet in a herringbone pattern, tile or terra cotta. They were often overlaid with elegant

Savonnerie or Aubusson carpets that had patterns designed with the characteristic floral or curvilinear motifs. Warm pastel-coloured drapes covered the full length windows, and there was often a mirror placed between the windows with a console table underneath.

Rococo furniture was graceful with shapely cabriole legs that would be placed away from the walls and moved around as needed, such as occasional tables and chairs.

Stretchers disappeared from chairs and the arms set back from the front of the seat

to accommodate fashionable ladies' billowing skirts. There were items used for a particular purpose such as the music stand, bureau plat and secretaire. The wood of choice was mahogany, cherry and ebony accented with ormolu mounts or gilding. Artificial light was provided by crystal chandeliers, wall sconces or girandoles. Decorative objects were placed around the room, on table tops or

mantels and these included gilded mantel clocks, cherub candlesticks and Sevres porcelain vases.

Although the Rococo style was seen as frivolous, effete and extravagant, it was taken up enthusiastically by other countries such as Britain and Germany. Rococo fell from favour to be supplanted by the more restrained Neoclassical style.

**Anne Glynn**

Above | Derby porcelain factory, Derby, England, est. circa 1748-1848 figure (*Neptune*), circa 1800, porcelain, 195 x 100 mm  
The Johnston Collection (A0574-1989)  
photograph by Ben Cordia Photography





# PAUL DE LAMERIE

(1688-1751)

Paul de Lamerie was one of the most celebrated silversmiths working in England in the 18<sup>th</sup> century. He was born in 's-Hertogenbosch in the Low Countries (the Netherlands) on 9 April 1688. He came from a Huguenot family who fled France around 1685 from religious persecution after the Revocation of the Edict of Nantes.

His father was a minor French nobleman, who became an army officer in the service of William of Orange in 1686, and followed him to London when he became King. They settled in the heart of the Soho district that had become a centre for the production of luxury goods, which attracted the Huguenot refugees with their craft skills.

In 1703, de Lamerie became an apprentice to the Huguenot goldsmith Pierre Platel (1659-1739) in London. He opened his own workshop in 1712. His early work was predominantly plain and undecorated, in keeping with the decorative style of Queen Anne. However by the 1720s, he was inspired by the French goldsmith Meissonnier in working in the elaborate Rococo style. This style was a "writhing, curling style based on 'rocaille' rocks, shells, waves and underwater fronds." Generally, this new style was not adopted in England until the mid 1730s and was lighter with less bold relief than the French objects.

De Lamerie's success "lay in his exceptional powers of invention and creation, but also in his ability as a businessman, retailing some astonishingly spectacular silverware from his own workshop and also using the best external suppliers in the trade." He had the highest reputation amongst London's gold and silversmiths and his work was sought after by the noble families of England. A handsome display of silver was one of the first expressions of wealth and status and a dining table covered with silver tureen, salts and candelabra would have been much coveted.

Among the grandest and prolific silver objects Paul de Lamerie made, were centrepieces (*surtout de table*) for the formal dining table, with hanging silver baskets for fruit and sweetmeats, nuts, glace fruits and small cakes. Kettles, ewers, wine coolers, two handled covered ceremonial cups and ceremonial salvers had elaborate Rococo decoration.

Paul de Lamerie died in London in 1751 and is buried at St Anne's Church in Soho. There is a memorial plaque at the site of his workshop, 40 Gerrard Street, which was unveiled on 16 January 1992.

Sue Flanagan



Above | Paul de Lamerie (1688–1751), *Silver kettle* (with ivory finial on cover and silver stand and lamp), London, 1736-1738  
Sterling silver (cast, raised and flat-chased), ivory  
The Rosalinde and Arthur Gilbert Collection on loan to the Victoria and Albert Museum, London (LOAN:GILBERT.675:1 to 4-2008)  
image © Victoria and Albert Museum, London

Below | Paul de Lamerie (1688 – 1751) (maker)  
*Cup*, London, England, 1717 – 1718 (hallmarked)  
Silver (raised, cast, pierced, punched, engraved, applied cut-card calyx)  
The Rosalinde and Arthur Gilbert Collection on loan to the Victoria & Albert Museum, London (LOAN:GILBERT.649:1, 2-2008)





## THRO' A MIRROR CLEAR

The Chippendale style gilt mirror in The Johnston Collection reflects the graceful, flowing delicacy of the Rococo period. As a reaction against the grandeur of the Baroque, the Rococo style had reached dazzling heights in France during the reign of Louis XV.

As a style, the Rococo was light and delicate in design with an emphasis on flowing curved lines. It reflected the intimacy of the boudoir and its pastoral scenes were often rendered with playful and witty themes. In France, Rococo rooms were designed as total works of art and gilt mirrors were a prominent feature adorning the walls and filling the room with glittering light.

Louis XV's reign was characterised by overt excess. The lifestyle of the wealthy aristocracy consisted of an everlasting carnival of masquerading, illusion and intrigue. The mirror was a fitting symbol of their vanity. In England the Rococo was called the French style or modern style, but was nevertheless very desirable in wealthy homes. Thomas Chippendale first published *The Gentlemen and Cabinet Maker's Director* in 1754 as a trade catalogue in which he presented a more restrained version of the Rococo style to his English clients.

Although asymmetry was a desired feature of Rococo design, the mirror in The Johnston Collection is perfectly symmetrical in form. It contains three mirrors, graduating in size, surrounded by the integrated flow of acanthus leaves forming C and S scrolls. Garlands of flowers hang at the sides. The frame is very intricately carved and the piercing between the foliage gives the mirror a feeling of lightness and delicacy. The leaves overlap the mirror at points, creating spatial depth and visual deception. The introduction of pine from America and its use in the framework made such delicate carving possible. Gilding of frames was particularly popular as the gold leaf was both precious and reflective, casting a rich golden glow in candlelight.

Nowadays, it is the gilt frames that are so prized by collectors, but in the 18<sup>th</sup> century it was the glass that was the most expensive and valued element of the mirror. Making glass in the 18<sup>th</sup> century was very costly and dangerous. The French method of glassmaking consisted of pouring molten glass and backing it with tin and highly toxic mercury to achieve a reflective surface.

Not until the 19<sup>th</sup> century when new methods of mirror manufacturing were invented was the use of mercury abandoned. Although the French method of glassmaking was adopted in England in the 1770s, Chippendale normally imported French glass to satisfy the tastes of his wealthy clients. Glass could not be made in large plates, so it was quite usual to have more than one panel in a mirror. In The Johnston Collection's mirror, the lower mirror is lighter in colour than those above and does not fit the frame properly, suggesting that it may have been replaced in the Victorian era.

### Rosemary Ramage

in the style of Chippendale, *mirror*, England  
circa 1755, glass, pine, gesso, gilt  
2000 x 1000 mm, The Johnston Collection (A0751-1989)



## GUIDES & DOLLS

What do you do when the experience of training to be a volunteer guide at The Johnston Collection ignites a passion for Georgian design while residing in a minimalist house? I bought a 19<sup>th</sup> century Boule display cabinet, shocking friends and family, but it didn't satisfy my hunger for Georgian style.



The answer was a Georgian miniature house, which arrived as a huge flat-pack, from the United Kingdom in January. There were nearly 150 pieces, and while the instructions were more comprehensive than those from 'IKEA', it has taken six months to sort and glue, apply sealer, wallpaper, flooring, doors, architraves, staircases, skirting boards, light-fittings and plaster cornices.

During 'the build', I sent out a weekly photographic bulletin to 35 interested friends and family, with much lively interest. This only reinforced my conclusion that 'Dolls Houses' (although mine has no dolls) provide pleasure and interest for many grownups, not just for children.

Some pieces have been sourced from interesting places. The 'frescoes' in the Salon, are actually postcards from Villa Alba of their beautiful frescoes, which are being rediscovered under the hospital whitewash in that historic house. The delicate bedroom wallpaper, the Aubusson rug and the white brocade four-poster, are all replicas of pieces in Queen Mary's Dolls' House at Windsor Castle. Some decorations and furnishings have been found locally, even in the 'trash and treasures' of the stall holders at the Camberwell Sunday Market, while others have come from the USA, France and the United Kingdom.

There is an astonishing range of furniture and accessories available on the internet, ranging from inexpensive to 'eye-watering' thousands of \$/£! Many examples are miniatures reminiscent of The Johnston Collection, such as mirrors with an eagle mounted atop, mahogany bookcases, tallboys and a Regency bureau. As far as

possible, I have furnished with Georgian style in mind. The fireplaces are beautiful and the 'fires' within them have come from the sales catalogue of a Richmond fireplace supplier. They look quite warmly convincing!

The portraits and paintings are mostly from Sotheby's and other auction house catalogues, pasted on balsa wood and edges gilded with liquid gold-leaf paint. They add to the richness of the effect. There is even one of a Joseph Highmore painting from The Johnston Collection, which came from a recent flyer.

As my medico father died in early January 2013, one of my fellow guides very kindly gave me a leather miniature doctor's bag, which is on the bottom step. When his medical bag appeared at the bottom of the stairs, my hard-working Dad was home. A touching gift!

The final touch was a metal address plate 50 mm x 25 mm. The sign company didn't think they could do it, but it was pointed out to them that their web page said: "No job too small"! So they rose to the challenge and the plate reads, "Rutland House, 3 Eaton Square, Belgravia SW1", which suits the style.

Finally, with some of the lights shining, we have had an unveiling, attended by those who have watched its progress. A wonderful and satisfying project finished!

**Suzanne Katz**

**EDITOR'S NOTE** | If you would like to see Suzanne's beautiful house, contact her via The Johnston Collection leaving your name and phone number.

## GREYHOUNDS

Greyhounds, largely indistinguishable from their smaller counterpart, the whippet, were second only to spaniels in popularity as subjects produced by the Staffordshire potteries in the 19<sup>th</sup> century.

The 'potteries', as they were known, were situated in five small towns in an area of about ten square miles. The site had an abundance of clay and coal. The availability of coal was particularly important considering that twenty tons of coal was required to fire one ton of clay.

At a time before pedigrees were defined, the stars were the hunting dogs; the pointers, setters, spaniels and the greyhounds. The most popular sporting star of the Victorian times was the greyhound, Master McGrath. He won the *Waterloo Cup* three times, the last being in 1871 when he defeated Pretender. So popular was Master McGrath that Queen Victoria invited him to *Windsor Castle*. Both handsome specimens, Master McGrath was black and Pretender was brown. As with other dogs, they were often manufactured in pairs and often with hares.

Similar to other Staffordshire figures, the manufacture of greyhounds was also a social commentary. There was a class structure to most things British, and dog ownership was no exception. The landed gentry in parliament had decreed that only landholders with an income of at least £100 per year were permitted to hunt game, and only they were permitted to own hunting dogs. This guaranteed hunting as their exclusive privilege and frightened the poor from poaching their game.



Early in the century, and especially prior to 1840, the porcelain figures were finely detailed; legs were molded separately and attached with slip to the body, grey hares with pricked up ears and tufts of grass on the base set the standards of quality. They were fired, dipped in glaze, fired again, then painted and fired in successive stages. This process was time consuming and costly.

After 1840, the demand from the growing middle class and the Industrial Revolution combined to make production simpler and cheaper. The figures were pressed into molds with perhaps one join and simply painted. Some had 'flat backs' which were not painted at all.

To increase sales, many of the greyhound figures had secondary uses such as pen holders or spill vases, and although the secondary uses have become obsolete, pairs of greyhounds are some of the most collectable Staffordshire figures almost two centuries later.

The Staffordshire greyhounds in The Johnston Collection were bought in bulk by Johnston from a dealer in Kolkata, India in the 1970s.

**Deirdre Basham**

photograph by Ben Cordia Photography



*Master Mc. Grath.  
Winner of the Waterloo Cups 1868 and 1869.  
Bred by James Gulliver Esq. Colligan Lodge.*





# THE DIAMOND QUEEN

A holographer is a rare breed, a modern day artisan who melds science, craft and culture to create works of contemporary art.



Billed as 'The Diamond Queen', Queen Elizabeth II found herself on the cover of the 4 June 2012 edition of *TIME* Magazine in celebration of her Diamond Jubilee. Of course the Queen has appeared on the cover of *TIME* Magazine many times, but this image was no ordinary photograph. It was the work of one of the world's great modern-day holographers, Rob Munday.

We had the pleasure of meeting Rob on several occasions in London recently, and heard first-hand about his fascinating line of work. He trained in photography and computer graphics, graduating in 1981.

He is self-taught in holography, which is a technique to show people and objects in multidimensional images. He went on to become a pioneer in digital holography, inventing a special printer and other specialised equipment when none was available, for which he has won multiple awards. A handsome and affable man, he is modest about his achievements, which include top company, museum and celebrity commissions as well as the proverbial 'jewel in the crown', the commission from the States of Jersey and Jersey Post in 2011 to create the world's first holographic stamp depicting a Head of State. Jersey is one of the tiny islands in the English Channel termed a Crown Dependency. Besides having its own parliament, it prints its own money and stamps!

Jersey initially approached artist Chris Levine with the commission, but he was unable to do the work without Munday's special skills. It was therefore Munday who ended up producing this extraordinary work of art.

So what was it like going to Buckingham Palace to photograph the Queen? Rob Munday laughs as he recalls the nervousness and terror he felt as he drove through the gates of Buckingham Palace in his van, loaded up with all his equipment. There were no searches, no long lectures

on 'do's and don'ts' when in Her Majesty's presence.

In fact, it was all very informal and he was simply asked to call Her Majesty 'Ma'am' as in 'Pam' and not proffer his hand unless she offered hers first. His butterflies soon disappeared as he got down to work and the Queen was very professional, patient and easygoing.

The Queen's aides were equally informal, helpful and 'ordinary', much to his relief and delight. During the ninety minute sitting, the Queen asked questions. Munday asked the Queen whether she had noticed the hologram on her passport, at which the Queen chuckled that she hadn't, because she doesn't have one!! Thousands of photographs were taken during the two lengthy sittings, which Munday turned into the extraordinary and haunting image with much work 'behind the scenes'.

Several variations of the final 'image' were produced – including a gold plated portrait miniature! The image on the Jersey stamp was dubbed *Equanimity*; a reference to the Queen's enduring qualities.

## Roger and Carmela Arturi Phillips | Ambassadors

**FOOTNOTE** | You can acquire your own holographic stamp of *Equanimity* for the equivalent of around \$30 - \$50 from Rob Munday. Contact [rogerandcarmela@gmail.com](mailto:rogerandcarmela@gmail.com) and they will put you in touch with him.

Above, left – right:

*TIME* Magazine, 4 June 2012, vol 179, no 22 ©*TIME* Magazine

holographer Rob Munday, artist Chris Levine, photographer Nina Duncan, artist Jim Sharp, *Lightness of Being* (from the *Equanimity* Project 2003/4), first published in 2007

holographer Rob Munday and artist Chris Levine, *Equanimity* (Queen Elizabeth II), 2012, lenticular print and embossed hologram on LED illuminated lightbox © Chris Levine/Aspreys

commissioned by Jersey Heritage, holographer Rob Munday and artist Chris Levine, printed by Cartor Security Printing, issued by Jersey Post, 2012, *Equanimity* (Queen Elizabeth II), digital holographic miniature stamp

## THE BARNARD WINE COOLERS

Antique wine coolers come in two forms. There are pieces of furniture that rise from floor level and were designed to take any number of bottles from four to four dozen.



They were metal-lined and were designed to hold iced water in which wine bottles would cool. Alternatively, there were table wine coolers, occasionally made of mahogany, but more often of pottery, silver or silver plate. There is one well-known pair in the British Museum, made circa 1700 in 22-carat gold and weighing over 11 kg!

Of table wine coolers, the British Museum's gold pair are among the earliest known. By the early 19<sup>th</sup> century, England was highly prosperous resulting in ever more opulent home furnishings including dining room settings. By the 1830s, dining tables would often accommodate three or four dozen diners and all the accessories needed for the food and wine. Wine coolers were made in pairs and in sets of up to 12. Openly displaying wealth was considered normal or even expected at that time.

The most successful firm of silversmiths in London for much of the 19<sup>th</sup> century were the Barnards. The firm could trace its roots to circa 1680 through a succession of partnerships. The first Edward Barnard became a partner in 1808 with Rebecca Emes. Rebecca withdrew from the partnership in 1829, and Edward Barnard brought in his sons, Edward Jr, John and William, trading as Edward Barnard & Sons. The firm was still in business at the beginning of the 20<sup>th</sup> century.

The Johnston Collection's pair of wine coolers are typically bold expressions of the popular Rococo revival of the early 19<sup>th</sup> century, and which followed the French idiom, rather than the more restrained English version. The florid scrolls with fruiting vine and foliage abound in profusion. They form the handles and are cast and applied to the raised cylindrical bodies, as are the cast silver rims and feet.

Each wine cooler has a silver liner - the plain inner element which accommodates the bottle. This latter feature is unusual as most wine-cooler liners are silver plated to reduce cost.

The wine coolers are engraved with a crest and the motto "Heaven's Light our Guide" - the motto of The Order of the Star of India - the most senior order of knighthood which Queen Victoria created to honour "Indian Princes and Chiefs" and very senior British officials "for conspicuous merit and loyalty". Most recipients were Maharajahs, Nabobs and Nizams, as well as Viceroy and Commanders-in-Chief of the Indian Army.

The crests and mottoes are somewhat later than the wine coolers that were made in 1834; the Order of the Star of India was created in 1861 after the consolidation of power by the British following 'The Indian Mutiny' of 1857. As Barnards were exporting silver around the world, it is probable that these coolers were newly bought by a Maharajah who was subsequently appointed to The Order, and who then had them appropriately engraved.

### Robin Butler

ROBIN BUTLER has been the leading British expert in the subject of antique wine accessories for over 30 years. His publications include *The Book of Wine Antiques* (1993), several long entries in *The Oxford Companion to Wine* (2006), and *Great British Wine Accessories 1550-1900* (2013). Robin's other fields of expertise are furniture and silver. In 1976 he wrote *The Arthur Negus Guide to English Furniture*. He has also appeared on *The Antiques Roadshow*. [www.butlersantiques.com](http://www.butlersantiques.com) | [info@butlersantiques.com](mailto:info@butlersantiques.com)

Barnards (Edward, Edward jnr, John & William), London, wine coolers, (pair), assayed London 1835-6, Sterling silver, 235 x 240 (diameter at rim) mm; liners 145 x 185 mm, The Johnston Collection (A1042-1989)





## THE TASTE OF OPULENCE

The Johnston Collection has participated in the Melbourne Food and Wine Festival for a number of years. Our first few ventures were high teas coupled with the *Over the Tea Cups* house-museum tour discussing the history of tea.

From there we moved on to a sumptuous formal dinner in the Green Drawing Room created by Nicolas Poelaert, formerly of *Embrasse* and now at *Brooks of Melbourne*. Last year saw a highly artistic and delicious dessert degustation prepared by *Café Rosamund's* 'Dessert Evening' pastry chef Pierre Francois Roelofs. For the MFWF 2014, we are working with *Burch & Purchase Sweet Studio*. Many of you will have seen patisserie virtuoso Darren Purchase on *MasterChef Australia* creating impossible sweet challenges for contestants. For visitors to *Swan Lake's Sweet Seduction*, the only challenge will be to eat everything on offer! Purchase and his partner Cath Claringbold will create a feast of sweet treats that will be inspired by David McAllister's ballet themed house-museum tour. Think choux pastry swans and caramelised chocolate ballet shoes ...

It will be decadent and delicious and a very memorable occasion for the 22 lucky guests on each of the two nights.

Purchase has kindly included a recipe for us – a delicious passionfruit curd which you can buy at the Sweet Studio in Chapel St, Prahran - and is an important element in many of Purchase's incredible cakes and desserts. He would like to thank Ari Hatzis for the photo.

Lisa Arrowsmith

### Passionfruit Curd

Very tart and refreshing, this curd is essential to many of the creations in my Studio. It can be used for desserts or stored in jars and given as gifts.

Preparation time: 10 minutes

Cooking time: 5 minutes

Makes: 500g

**15 fresh passion fruits, sieved juice**

**165g (3) free range eggs, beaten**

**150g caster sugar**

**100g butter, softened**

**4g gelatine, gold leaf, soaked & drained**

Place the sieved passionfruit juice into a small saucepan and bring to the boil over a medium heat. Reduce this liquid to approximately 100g and then remove from the heat. Strain the liquid through a fine sieve into a medium microwavable bowl.

Place the eggs, sugar and butter into the bowl with the reduced passionfruit and mix well with a hand whisk for 10 seconds.

Heat the mixture in short high bursts in the microwave until the curd is bubbling. Whisk well with a hand whisk in between each 20-second burst. The entire cooking process should take no longer than 5 minutes depending on the output of your microwave.

Once cooked, add the soaked gelatine whilst the mix is still hot and hand whisk to dissolve. Jar immediately or cool and store the curd in the fridge.

**Darren Purchase**

Thanks to Burch & Purchase Sweet Studio  
647 Chapel Street  
South Yarra 3141  
T: +61 3 9827 70 60  
W: [www.burchandpurchase.com](http://www.burchandpurchase.com)



The Melbourne Food and Wine Festival events take place on 12 and 13 March 2014 at The Johnston Collection.

## HOW DOES THE COLLECTION GET MOVED?

Visitors often ask how and who moves the furniture, artwork and the many pieces which make up The Johnston Collection.



The name of the removal company associated with The Johnston Collection is 'James H Simpson and Sons'. Mr Simpson bought the business from Mr Les Chrome in 1960 and it has been in the family ever since. Mr James Simpson retired in 1987 and two of his three sons, Peter and Mark, took over the business and still manage it today. When required, their other brother John helps them.

Peter has also worked alongside Graham Joel at Leonard Joel and his grandfather was a manager at Kozminsky. The business also works for the National Trust of Australia (Victoria), Government House and deals with many collections of Melbourne families.

The Simpson family knew and worked with William Johnston on many occasions. They looked after his special clients, helped set up the rental properties and of course *Fairhall* in East Melbourne. The antique business, Kent Antiques, also benefitted from the removal skills of the Simpsons.

The installation of a new house-museum tour is a busy time, but with careful communication and planning between the Director, artist/guest curator, removalist and the volunteers, all goes well. The Director has already met with the guest curator of the tour to discuss their plan and arrangement of *Fairhall* over the last year or so. They also discuss the pieces in the collection that will be required. This procedure takes between two and three days. On the day of the changeover, they will move and replace the furniture according to the guest curator's plan. Some

of the collection is housed at Government House. The Simpson boys have a good knowledge of the collection - what moves easily, what comes apart, what is heavy and what is fragile.

The porcelain and glassware is not handled by the Simpsons. That is left to some of the skilled volunteers, but they do move it for other clients.

How some pieces in the collection are moved around the house may surprise you. For example, William Johnston's bed comes apart in twelve pieces, and has been moved at least twelve times. The bookcase in the Study has never been moved out of that room since it was installed. How did it get there? The window was removed and a crane manoeuvred it through!

The large armoire comes in flat panels and the gilt and marble table can be moved by removing the marble top insert - then it can be carried anywhere. The ceramic eagles are carried by two people and never placed on marble.

The Venetian blackamoor mirror and console are the most daunting to move due to their weight and fragility. Lastly, the polar bear rugs are lightly rolled around a covered cardboard tube so there is no pressure on the pile.

In February, the Christmas tour will be packed up and moved out and our removalists will be back to assist with the installation of our next house-museum tour.

**Robbie Brooks**



## BOOK REVIEW



**BLACK DIAMONDS: The Rise and Fall of an English Dynasty**  
Catherine Bailey, Penguin Books, First Edition, 2008

**THE SECRET ROOMS: A True Gothic Mystery**  
Catherine Bailey, Penguin Books, 2013

These two books will interest readers who are fascinated by stories of the English aristocracy and also those who enjoy the social history of late 19<sup>th</sup> century and 20<sup>th</sup> century England.

Both books look at how lies, suspicion, feuds, family secrets and the burning of family documents to prevent those secrets being revealed have haunted two of England's oldest aristocratic families - one survived, one didn't.

*Black Diamonds* is the story of the Earls Fitzwilliam whose home *Wentworth Woodhouse* was built on top of one of Britain's richest coal seams. For decades mining made them one of the richest families in the land, with the house having the largest country house facade in Europe and 365 rooms. The family was respected by their tenants and miners, and their lives were closely entwined, even whilst the family was tearing itself apart. Their fortunes were devastated by two sets of death duties in the 1940s, the nationalisation of coal mining and a vindictive post-war battle with the Labour Government. This led to so much of the estate being mined that the house is now in danger of subsidence. A court case saw the title die out in 1979, and the estate was later sold to a private, reclusive buyer.

*The Secret Rooms* is set against the background of World War One and revolves around the Dukes of Rutland and their home *Belvoir Castle*. In April 1940, the 9<sup>th</sup> Duke ended his life in the servants' quarters after destroying a vast amount of family papers. With access to surviving papers and family letters, plus documents from the War Office, Catherine Bailey sets out to uncover the family secret that drove a brave man to his death and the sealing of his rooms for sixty years. It is a fascinating and sensitive tale of mistresses, heirlooms, hypocrisy and of a family which managed to survive.

### Denise Farmery

POSTSCRIPT | After years of neglect *Wentworth Woodhouse* is now being restored by the present owners and is open for tours – see the website at [www.wentworthwoodhouse.co.uk](http://www.wentworthwoodhouse.co.uk).

## VOLUNTEER GUIDE INTAKE 2014

Applications are now being invited from those interested in becoming a volunteer guide at The Johnston Collection.

Successful applicants will be required to take part in an *intensive* 10 session training programme to be held on 10 consecutive Mondays commencing in July 2014.

For further information about our museum of Georgian and Regency furniture, ceramics and decorative arts visit [www.johnstoncollection.org](http://www.johnstoncollection.org).

For an application form and further details contact The Johnston Collection by telephoning 9416 2515 or email [admin@johnstoncollection.org](mailto:admin@johnstoncollection.org).

**Applications close and must be received by Friday 23 May 2014.**

## SHOP



### Gift Voucher

Our popular Gift Voucher makes the ideal gift. Valid for 12 months, and can be ordered via

T: 03 9416 2515 | E: [info@johnstoncollection.org](mailto:info@johnstoncollection.org)



## LEIPZIG – HOME OF THE ANNUAL BACHFEST

In 2014, the musical world will celebrate the 300<sup>th</sup> anniversary of the birth of Carl Philipp Emanuel Bach, second son of the incomparable Johann Sebastian Bach.

One notable place of celebration will be Leipzig in Germany during the Annual *Bachfest* held in June. The theme for this year's festival is *Die wahre Art* (The true Art), a term used by Carl Philipp Emmanuel in one of his treatises on musical performance on the keyboard (*Versuch über die wahre Art das Clavier zu spielen*).

Each year for over a century, Leipzig has hosted a festival celebration of works by J S Bach and other composers. We have now attended the festival several times in recent years. The organisers each year decide on a theme for the Bachfest, and in 2013 it was *Vita Christi*.

Accordingly, the programme for the festival included a rich menu of choral and instrumental music drawing on the theme of "The Life of Christ." Works included J S Bach's *Christmas Oratorio*, *St John Passion*, the *Easter Oratorio*, various cantatas and the B minor Mass. Other offerings included the first part of G F Handel's *Messiah* (strange to hear such a familiar work sung in German), F Schubert's *Stabat Mater* together with works by Wagner (who was born in Leipzig) and Mendelssohn (who in the nineteenth century had made a major contribution to the musical life of Leipzig). Twentieth century composers including R Strauss, P Hindemith, A Schönberg and A Webern were also represented.

Leipzig is a wonderful historic city with a population of around half a million, situated just over an hour south of Berlin by train. Leipzig is a convenient starting point for visiting the many wonderful towns and cities of old East Germany including Dresden, Meissen (home to the famous porcelain since the early 1700s), Halle (birthplace of Handel), Magdeburg, Quedlinburg (outstanding UNESCO heritage listed town close to the Hartz mountains), Merseburg and Halbestadt, just to name a few.

The concerts of the *Bachfest* are held in historic churches and buildings of the city including St Thomas Church and St Nicholas Church and the Gewandhaus concert hall. St Thomas Church, the home of the famous Thomanerchor Boys Choir for 800 years, is the church where J S Bach was cantor for 27 years from 1723. The St Nicholas Church

in Leipzig became the centre for peaceful demonstration against the GDR communist regime in the late 1980s, and in October 1989 it was where the demonstrations came to a head, leading to the fall of the Berlin wall and the collapse of communism in Germany.

The city of Leipzig had been established around the tenth century and boasts a fine university which celebrated its 600<sup>th</sup> anniversary in 2009. The city was extensively damaged during the Second World War but has now been largely rebuilt and has become internationally famous for its trade fairs, musical heritage, Renaissance buildings (many in hidden laneways and arcades not unlike Melbourne) and its museums and parks.

The *Bachfest* in 2014 promises a wealth of musical delights as *Die wahre Art* is explored with contributions from J S Bach, Carl Philipp Emanuel Bach, Georg Philipp Telemann (godfather of C P E Bach and the candidate preferred over J S Bach for the cantor's position), Handel, Haydn and Mozart and performances by a host of international soloists and chamber music ensembles. See you in Leipzig in June!

**Dr Graeme L Blackman OAM | Trustee**

Above left | Thomaskirche Leipzig

Opposite page, above left | attributed to John Belchier, (fl. 1712 – 1720) *double-domed bureau cabinet*, England, circa 1720, 2390 x 1030 x 64 mm

The cabinet lavishly decorated overall in scarlet and gilt with scenes of figures, foliage and birds and mounted on the cornice with carved silver gilt finials; the two arched mirrored doors opening to reveal a finely fitted interior with a series of pigeonholes, folio slides and concave doors flanked by columns over ten small drawers; the bureau with a fall opening to reveal a similar arrangement of columns, drawers and pigeonholes and a sliding well; the exterior fitted with two short and two long drawers and raised upon bun feet

This magnificent cabinet is virtually identical to the scarlet japanned bureau cabinet supplied for John Meller at Erddig in Northern Wales, now owned by the National Trust. The Erddig example is believed to have been supplied by John Belchier in 1720. John Belchier traded at the sign of 'The Sun' on the south side of St. Paul's churchyard, London. This address was first recorded in 1712 and from 1720 he is recorded supplying furniture to Erddig.

BOWETT, Adam *Early Georgian Furniture 1715-1740*, Antique Collectors' Club Ltd, 2009





## MASTERPIECES LONDON

*Masterpieces London* will be held again this year in the South Grounds of the Royal Hospital, Chelsea from 26 June to 2 July 2014.

In 2013, there were more than 140 exhibitors in the Pavilion itself with a Sculpture Walk in the adjacent grounds. It was defined as 'Art Antiques Design', and it did indeed cover a broad spectrum in each of these categories, from miniatures to Maseratti.

There was mouth-watering furniture, divine porcelain and jewels to drool over, including a large pearl worn by Mary, Queen of Scots in a famous portrait. It had disappeared for centuries only to turn up recently in Geneva!

One such stall by *Godson and Coles* of 92 Fulham Road, London SW3 6HR, has an English, George I period, scarlet, japanned, double domed bureau cabinet attributed to John Belcher, circa 1720. This magnificent cabinet is lavishly decorated inside and outside, in scarlet and gilt with scenes of figures, foliage and birds.

Later, I was intrigued to overhear a gentleman in an Antiquarian Booksellers Stand say to the proprietor "Contrary to what you may expect, I don't have a lot of money". Nevertheless, I felt he was a true collector, so mindful that there were no potential customers such as this in the offing. I found, in the main, the exhibitors seemed very happy to engage and discuss their wares.

This is an event NOT to be missed.

**Maggie Cash**

## 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 second Melbourne branch meeting was held on Thursday 20 February 2014.

The topic was Silver mustard pots (with spoons) and we welcomed attendees to the display and round-table discussion.

**Forthcoming Melbourne branch meetings for 2014 are scheduled at The Johnston Collection at 6.00 for 6.30 pm until 8.00 pm**

**Thursday 10 April 2014 (The Johnston Collection silver)**

**Thursday 19 June 2014 (Trays & Salvers)**

**Thursday 21 August 2014 (Candlesticks)**

**Thursday 16 October 2014 (Silver Boxes)**

The Johnston Collection volunteers will need to confirm their attendance (for bus pick-up and catering purposes) to Andrew Dixon at [silversocietyofaustralia@gmail.com](mailto:silversocietyofaustralia@gmail.com).

**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.

### LECTURE TIME CORRECTION

**A VISIT TO THE SILVER ZOO | Animals and Nature in Silver from 16<sup>th</sup> to the 19<sup>th</sup> centuries with Anne Harbers**

**Will now be held on Thursday 10 April 2014, 10.15 am to 11.45 am**

A later lecture time was incorrectly published in our recent *What's On*. Please amend in your Diary, and we hope you are still able to attend.

Alexander Johnston (fl. 1733 - 1748?), *soup tureen and cover*, assayed London, 1755. The arms are those of Stonor impaling Blundell for Thomas Stonor (1766-1831) of Stonor, Oxfordshire, Sterling Silver, 263 x 390 x 200 mm, The Johnston Collection (A1255-2005)





## 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. Please contact Sue Flanagan (03) 9817 1646 or sueflanagan@hotmail.com if you wish to attend.

### 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.

#### 26 FEBRUARY 2014 | DR PAUL ATTERBURY DESIGNING WOMEN: THE INFLUENCE OF WOMEN CERAMIC DESIGNERS

The ceramic industry in Britain has been dominated by women designers since the 1920s. Some, like Clarice Cliff or Susie Cooper, are household names while others are less known today. Nevertheless, their collective impact on the industry has been huge, creating styles for both tablewares and decorative ceramics that have influenced the world.

This lecture explores the personalities and creative contributions of generations of women designers who have changed the look of a business that hitherto had been dominated by men.

#### 2 APRIL 2014 | ALEXANDRA COPELAND AFGHAN AND CENTRAL ASIAN TEXTILES

In her lecture Alexandra Copeland will introduce Afghanistan and Central Asia, and will discuss her first visit to the region in 1972 when the country was a peaceful kingdom, reminiscent of medieval Europe.

She will describe how she fell in love with tribal textiles and began collecting in a modest way. This led to a lifetime spent travelling to Afghanistan, more than 30 times.

The lecture will give a rare insight into a country where it is no longer safe to travel, and to a world of decorative arts that is now sadly past.

#### 21 MAY 2014 | NIGEL BATES IT'S NOT JUST TCHAIKOVSKY

Primarily, an exploration of the music chosen by ballet choreographers through the years, proving that the right piece with the right moves and the right designs can create modern masterpieces and timeless classics. We transition through the grandness of Imperial Russia with *Swan Lake* and *Sleeping Beauty* into the current modern repertoire of international ballet companies.

#### 18 JUNE 2014 | DR GARRY KINNANE MELDRUM CIRCLE AND MODERNITY

The Meldrum Circle was a group of painters who studied under the combative Scot, Max Meldrum, a brilliant painter who developed and taught a strict theory of tonal realism in Melbourne from 1913 to his death in 1953. The Meldrumites, encouraged by their master, saw themselves as holding to classical values in art in the face of a corrupting modernism, and yet almost in spite of themselves, certain elements of modernity inevitably found their way into their work. I will be looking at pictures by Clarice Beckett, Colin Colahan, Percy Leason, Justus Jorgensen and Meldrum himself, and will discuss the modernity reflected in their life and work.

#### 16 JULY 2014 | DR ANNIE GRAY

##### JUDGEMENT, RESPECTABILITY AND COMFORT: 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 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.





## 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 Theatre, Glen Eira Centre, corner of Glen Eira and Hawthorn Roads, Caulfield South.**

27 FEBRUARY 2014 | MS HILARY KAY

### MY FAVOURITE THINGS

An opportunity to discover Hillary's favourite antiques, drawn from her personal experiences over 25 years in the rarefied world of international antiques, as an expert on the *Antiques Roadshow* and as a Senior Director of Sotheby's.

3 APRIL 2014 | DR ANNA GRAY

### THE ANTIPODEAN DREAM

Marking the first major survey of Australian art in the United Kingdom for 50 years, this exhibition at the Royal Academy of Arts spans more than 200 years from 1800 to the present day and seeks to uncover the fascinating social and cultural evolution of a nation through its art.

8 MAY 2014 | MR YASHA BERESINER

### THE FASCINATING WORLD OF PLAYING CARDS

Playing cards were used as a medium of communication, propaganda and education, with the earliest playing cards dating back to 1377 and decks dating from 1475 still surviving. Modern cards follow in these old traditions with some wonderful collectors' decks of today.

5 JUNE 2014 | PROF PETER MCPHEE AM

### A PAINTER IN REVOLUTIONARY TIMES: JOHN SINGLETON COPLEY AND THE AMERICAN REVOLUTION, 1760-80

The lecture examines the harrowing story of an outstanding portraitist caught in the deadly divisions of revolution and war. Copley, born in 1738 to poor Irish parents in Boston, became a highly sought-after painter of the professional and mercantile élites. Friction between

Britain and her American colonies after 1763 polarised this élite into warring camps and Copley found himself caught between old friends and family. By 1774, he had to make a choice which would change his life tragically and permanently.

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.

## ADFAS YARRA | INTEREST AFTERNOONS & EXCURSIONS

**Interest afternoons and excursions are held at the Caulfield Cup Room, The Glen Eira Centre, corner of Glen Eira and Hawthorn Roads, Caulfield South on Wednesdays from 2.00 pm to 4.30 pm and include afternoon tea.**

EXCURSION | 20 MARCH 2014

### BELEURA HOUSE AND GARDEN

Owned by the Tallis Family until 1996, the property contains furniture, fine and decorative art, soft furnishings, books, photographs, domestic goods and theatrical memorabilia, and the garden is a romantic, idiosyncratic version of an Italian garden.

This all day visit will include a talk by an expert on Klytie Pate pottery and a piano recital on a new Australian-made piano by a student from the Australian National Academy of Music.

INTEREST AFTERNOON | 2 JULY 2014

### MR ANTHONY RUSSELL | BLENHEIM PALACE – AND THE POWER AND GLORY OF ENGLAND'S COUNTRY HOUSES

This interest afternoon will canvas the history and importance of the families associated with *Blenheim Palace* as well as a consideration of the important role of the Steward of Scotland in the re-birthing of these relics of Britain's past to maintain their appeal.

# GOVERNMENT HOUSE OPEN DAY 2014

Volunteers assisted with our annual contribution to Government House Open Day on Australia Day – Sunday 26 January 2014.

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

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

Thanks to Robbie Brookes, Diana English, Sue Flanagan, Karina James, Suzanne Katz, Roisin Murphy, Trish Nilsson, Anita Simon and Julie Thompson for their help on Open Day.

## GOVERNMENT HOUSE OPEN DAY 2014 LUCKY DRAW WINNERS | A DOUBLE PASS TO VISIT THE JOHNSTON COLLECTION

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

<b>Terese Barber</b>	<b>Karina Bruce</b>
<b>Ella Dockeary Doyle</b>	<b>Jonathan Munn</b>
<b>V P Muthukumar</b>	<b>Th Anh Ngoc Nguyen</b>
<b>Lisa Ramakrishnan</b>	<b>Alice Sun</b>
<b>Muliati Tjandrawinaja</b>	<b>Mui Det Tuy</b>



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

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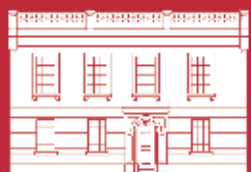
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## GET INVOLVED

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

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

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



## THE JOHNSTON COLLECTION

— INCORPORATING —

Fairhall House-museum  
Reference Library  
Emporium  
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