

# *fairball*<sup>10</sup>



THE JOHNSTON  
COLLECTION

# fairhall

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

Issue 10 | November 2013

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## Thanks

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

front cover | detail from Patna style or Calcutta style, India company painting (*A Lady Proceeding on a Tonjohn*), circa 1830-1835, watercolour on paper, The Johnston Collection (A0955.1-1989)

back cover | detail from The Bond Family, *William Johnston's Parade*, 2013, mixed media. Created especially for *TALES OF CHRISTMAS TREASURES | Christmas at The Johnston Collection 2013*.



Welcome to summer. Christmas has arrived early again at The Johnston Collection.

We've welcomed and are now enjoying the wonderful works made by contributors from the Mornington Peninsula and its environs for the 2013 annual Christmas tour. The

contributions made for *Tales of Christmas Treasures*, created over the last 18 months, are an absolute delight and a must to see.

*Murmur*, Rosslynd Piggott's exceptional interpretation and carefully considered curation for our 'House of Ideas' series has, alas, ended. It has been a delight to share in her vision of the Collection through the story of William Johnston and the lives of people who have inhabited *Fairhall* and who changed the character of the house. I am sure that her response to Johnston's life, house, collection and garden will be remembered well into the future.

In the Gallery, the annual Christmas Emporium has been organised. We must thank Barbara Summerbell and Sue Chapman for working so diligently to source an array of new and enticing collection-inspired items to tempt a willing shopper.

We are well on our way with the house-museum programme for next year. David McAllister AM, Artistic Director of The Australian Ballet, will rearrange *Fairhall* for our annual Mr Johnston and his Collection tour. At present, the concept for the tour is that each room will be based on a ballet – from *The Merry Widow* in The Green Drawing Room to *Sleeping Beauty* in The Yellow Room and other ballets in-between. A diverse and engaging range of lectures and events is also being planned to coincide and complement this tour.

We can also announce that The Johnston Collection will once again take part in the Melbourne Food & Wine Festival with two ballet-themed dessert evenings created by Burch & Purchase Sweet Studio.

On behalf of us all, I'd like to say a fond farewell to Pamela Gates. After six wonderful years, Pamela has stepped down from her role as a volunteer guide. Pamela is renowned for her accumulated wealth of knowledge and well-developed interests in the fine and decorative arts. Her generous contribution will be missed.

Sue Logie-Smith and The Friends committee have developed a superb calendar of events over the next season. As always, we follow and enjoy their activities with great enthusiasm.

I end with a very heartfelt thanks to Anne Glynn and all those involved with *Fairhall*. Please support the *Fairhall* newsletter by not only reading but also researching and writing for it.

**Louis Le Vaillant, Director | Curator**  
**The Johnston Collection**





### Welcome to the summer edition of *Fairhall*.

We are looking forward to the Christmas Tour, *Tales of Christmas Treasures*, featuring decorative works of art inspired by The Johnston Collection. This year the decorations have been made by twelve talented craft societies from

the Mornington Peninsula. It is a very popular tour so make your booking to see this as soon as possible.

By the time you receive this newsletter, your thoughts may have turned towards Christmas, so to help in your planning, we have included the annual Christmas recipe and this year it is Eliza Acton's *Ingoldsby Christmas Pudding*, a recipe dating back to 1845.

Robert Nash, a lecturer at The Johnston Collection and Secretary of the Huguenot Society of Australia, has written an informative history of the Huguenots and their involvement in the decorative arts throughout the world.

A new series *Behind the Scenes* will inform us about some of the hard work that takes place at The Johnston Collection before the opening of a new tour or exhibition. In this edition, a common question asked of the guides will be answered – who does the dusting?

As usual the Book Reviews, What's on Where, The Art of Dining and My Collection are included. In this edition the Staffordshire Story inspired by items from the Collection, relates to the Staffordshire Spaniels.

On behalf of The Johnston Collection, we would like to wish you all a very happy Christmas and New Year. I would also like to thank everyone involved in the production of *Fairhall* and I welcome your feedback and contributions.

**Anne Glynn**  
*Fairhall* Newsletter Editor



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



### Each year seems busier than the last and whizzes by even faster.

2013 has been a year full of variety and enjoyment for The Friends.

The AGM, held at the Menzies Foundation in East Melbourne, was attended by a happy band of members. Our accomplished

guest speaker, Dinah Whitaker, told us the story of three remarkable women artists and writers of the 19<sup>th</sup> century: Louisa Anne Meredith, Georgiana McRae and Ellis Rowan. They were strong, feisty women who achieved much under difficult circumstances. Thank you Dinah for your immense knowledge and warm presentation which we all really enjoyed.

Spring comes to the Macedon Ranges a month later than Melbourne so The Friends annual "Day in the Country" took place in October. It was a walk down memory lane with a visit to Rodney Davidson's country estate, *Wentworth* where we were able to view the beautiful Nina Stanton Memorial Garden. Thank you so much Rodney for your generous hospitality. The "Day in the Country" started with morning tea at *Duneira* with its glorious garden.

The Friends have a history of wonderful Christmas celebrations and this year is no exception. We have been invited to Lauraine Diggins Fine Art Gallery and beautiful home and garden. Lauraine is a highly regarded fine art specialist in Australia and internationally. Please be sure to send your application to this event promptly because, as with many of our events, the numbers are strictly limited.

Plans are well under way for 2014 and I am happy to announce the first two member only events.

We will host a New Member evening in March which will be an excellent opportunity for the Committee and new members to meet and mingle.

To coincide with David McAllister's arrangement of *Fairhall* there will be an exclusive tour of The Primrose Potter Australian Ballet Centre which will include the Costume Department and the dancers rehearsing in the studio.

Due to her many commitments, Patricia McKendrick has decided to step down from the Friends' Committee and her role as Secretary. Thank you Patricia for a job well done. Robbie Brooks has happily agreed to take on this position and will do a wonderful job.

Thank you to every member of the Committee for their commitment and support throughout the year. Thank you Louis for your support and counsel which we gratefully appreciated throughout the year.

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





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## MURMUR

The Johnston Collection welcomed guests to the opening of Rosslynd Piggott's *Murmur* held on Tuesday 2 July 2013 before inviting Terence Lane to formally open the new tour.



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1 Rosslynd Piggott, Johnny Walker

2 Rosslynd Piggott, Geraldine Barlow, Petre Andreevski,  
Jason Smith, Siobhan Ryan, Denis Smitka

3 Diana English, Laurie Carew

4 Marcos Davidson and Andrea Gaffney

5 David Palliser, Ruth Learner, Michael Trudgeon, Lisa  
Dethridge

6 Terence Lane, Naomi Cass, Denise Neri, Susan Dimasi

7 Heather Winneke, Lucy Spencer, Peter Winneke

8 Robert Thomson, Anne Neri

9 Jon Holland, Dani Balmford

10 Eliza Roberts, Irene Sutton

11 Graeme Blackman, Terence Lane, Angela Hesson

12 Gabrielle Mangnano, Paul Williams

13 Terence Lane



## WELCOME TO THE BEAD SOCIETY OF VICTORIA



*The BSV was founded in 1994 by a small group of bead fanatics. Amongst other things it aims to encourage bead enthusiasts and promote crafts people and designers of beadwork along with the sharing of knowledge of beads and beadwork. They also hope to encourage people to learn about the fascinating 'World of Beads'.*

*As a new participant and to introduce the Society, we have reprinted an edited version of a 'Project Progress Report' by team leader Ruth Davies.*

"Every year, The Johnston Collection invites craft guilds from a region of Victoria to participate in decorating *Fairhall* for Christmas. In 2013 it is the turn of the Mornington Peninsula (MP), while in 2014 it will be Geelong.

As several of our members live on the Mornington Peninsula, The Bead Society of Victoria was invited to participate for the first time ever. We were delighted to take up the challenge.

Our first step was to develop a concept, and this has actually been evolving over time. We are decorating the White Room. We will have a Christmas tree – and it will be a large one – but we also plan decorations for the mantelpiece and table. We hope to set the table up so that it looks like the 'lady of the house' has had some friends over for a Georgian version of a 'stitch and bitch' session! This expands the types of beaded items we can use and we will be able to have a bit of fun with the concept.

Our second step was developing a colour palette to use in our beaded ornaments for the Christmas tree. The colours we chose were ivory, black, rich red, gold and bronze.

The Bead Society of Victoria (BSV) has been invited to participate for the first time in the Christmas at The Johnston Collection annual tour.



These colours are all based on items within The Johnston Collection, including mirrors, statues, paintings and even the wallpaper!

We then selected patterns for 3D peyote-stitch ornaments. We selected patterns which reflected some element of the Collection in terms of shape or design. We aimed for items which had a Georgian or Victorian feel.

We also chose several patterns for bauble covers. These had to be adapted to suit the size of the baubles that we had and also the beads we could obtain. The two designs shown came from the *Bead and Button* magazine – they are more challenging than the usual netted baubles but I'm sure members will agree that they will be stunning on display.

Ordering the beads for the project was a major exercise. We had to purchase all of the patterns, and then copy the quantities for each ornament into a spreadsheet. We have done our best to make every single ornament at least slightly different, even if they use the same pattern. This was done by varying the main and contrast colours and also by varying crystal colours. At last count we have used over 4000 crystals in this project!

We have had to attend regular progress meetings with The Johnston Collection and representatives of the other groups. These meetings have been very inspiring, and it is wonderful to see what the other groups are making and how they are progressing. This is going to be a fabulous exhibition to see!"

EDITOR'S NOTE | This article was first published as 'Project Progress Report' by Ruth Davies in *CONNECT* The Quarterly Magazine of The Bead Society of Victoria, Issue 25, June 2013, pp 8-9. It has been reprinted and edited for *Fairhall* with permission.





- 1 British novelist and mythologist, Marina Warner, took time out from the recent Melbourne Writers Festival to see *Murmur* with Rosslynd Piggott.
- 2 Gagosian Gallery Director, Louise Neri, visited *Murmur* while she was in Melbourne as Creative Associate-Visual Arts, Melbourne International Arts Festival.
- 3 Guest curator and artist, Rosslynd Piggott provides a personal 'Walk & Talk' for house-museum tour *Murmur*.

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

\*made donation to the Collection in 2012-2013

## 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

## HOW CAN WE CONTRIBUTE?

It is generous donors who help The Johnston Collection to make possible access to 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.

## WELCOME TO THE FRIENDS NEW MEMBERS

Elizabeth Anderson-Ovenden	Peter Bennett
Carolyn Crawford	Garrie Christie
Toni Curtis	Patricia Dennis
Irene Irvine	Leurette Miller
Julia Miller	Melissa McLean
Maggie Milsom	Diana Renou





## THE ANNUAL VOLUNTEERS DAY OUT AND THE MARJORIE MAY KINGSTON BEQUEST

On our recent *Volunteers Day Out* on 5 June 2013, many of the volunteers were interested to know more about the Marjorie Kingston Trust that supports this annual event. Here are some illuminating selected extracts from the *Special Sale: The Estate of Mrs. Marjorie May Kingston* catalogue that was held by E J Ainger's auction house in September 2009.

"Marjorie May Kingston was born on 6 May 1918 in Melbourne and educated at Presbyterian Ladies College, East Melbourne. She became involved with the firm of Brooks Robinson, 59 Elizabeth Street, Melbourne, of which her father was Managing Director (1923-1957), and which was not only a major retailer of white goods, but also the pre-eminent manufacturer of stained glass in Australia.

From 1939 Marjorie regularly accompanied her father on his bi-annual visits to London where her free time was spent at the major galleries and in the antique shops of Kensington Church Street and Chelsea, which nurtured what was to become her lifelong passion. In 1972 she married Dr Ronald Kingston, a distinguished Psychiatrist, who died in 2004.

Tivoli Place, South Yarra, which Marjorie herself purchased in 1968, had originally been the home of the renowned architect Harold Desbrowe-Annear. In 1926 he changed a simple Victorian cottage to his own taste by a number of alterations, including the building of a large salon with his inimitable windows, which to this day remain a dramatic feature of her unique house.

Marjorie's house became the repository for her ever increasing eclectic collection of art, which ranges from the early Colonial artists such as Glover and the early

Tasmanian portraits of her paternal ancestors, through to the impressionists and social realists, to the botanical artists of the late 20<sup>th</sup> century. Importantly she was a close friend and admirer of Dr Joseph Brown AO OBE, whose advice influenced and guided her in her selection of paintings. Most of these she purchased at his seasonal exhibitions. She consistently retained all receipts and catalogues pertaining to these purchases, as indeed was the case with her purchase of furniture, porcelain and silver.

Notwithstanding her passion for art, Marjorie also amassed significant collections of antique furniture, porcelain and silver. In this respect her lifelong friendship with the noted Melbourne collector, the late John W Kenny, assisted her to make insightful decisions as to both quality and design in her acquisition of countless *objets d'art*.

The auction of Mrs Kingston's impressive antique furnishings, collected over five decades from Melbourne and London's finest Antique dealers also including pieces from John W. Kenny, John D Dunn and Kent Antiques."

With this in mind, the association with The Johnston Collection and support from her estate is a sympathetic and appropriate continuation of her passions and interests in the arts.

Above | Marjorie May Kingston (image courtesy of the Trustees of her estate)



### RECENT ACQUISITION | STAFFORDSHIRE STORY

We recently acquired a *Staffordshire Tote Bag* commissioned especially by jewellery, fashion and design retailer Alice Euphemia, Melbourne in 2013.

This was, in turn, inspired by Sydney-based fashion house Romance Was Born's AW13 collection *Little Lord Fauntleroy* that was created from RWB's love of our Staffordshire collection they got to know when they curated *Fairhall* in 2012.

Old is new as the Staffordshire story continues.





## THE FRIENDS SUPPORT OF THE JOHNSTON COLLECTION

Following the recent AGM, we would like to acknowledge The Friends support of The Johnston Collection of over \$12,500 from the last membership year.

Since their inception, The Friends have had a long and substantial history of practical contribution to the Collection. They provide significant support for programmes, conservation, acquisitions and equipment with funds raised through their social activities and events. These funds were applied to:

### CONSERVATION



towards the installation of a new picture hanging system for the Kent Room and Fairhall (the Green Drawing Room, the Entrance Hall and Upper Landing).

### PUBLICATIONS



towards the production and distribution of *Fairhall* newsletter

### PROGRAMMES



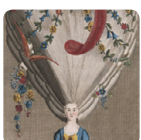
towards the development of *Fairhall* house-museum tours  
Alex & Barb Brownlow's 'William Johnston' tour



towards the development of Rosslynd Piggott's 'House of Ideas' *Murmur* tour

### LECTURES

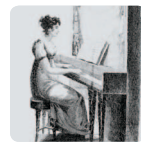
towards support for our interstate lecturers:



**WOMEN, FASHION & HIGH HAIR: FROM THE 18<sup>TH</sup> CENTURY TO AMY WINEHOUSE** with Gillian Russell | **Wednesday 20 March 2013**



**WOMEN OF SILVER: BRITISH & IRISH WOMEN SILVERSMITHS OF 18<sup>TH</sup> & 19<sup>TH</sup> CENTURIES** with Anne Harbers | **Wednesday 3 April 2013**



**THOROUGH BASS & HUMAN NATURE: A MUSICAL TOUR THROUGH *PRIDE & PREJUDICE*** with Gillian Dooley | **Saturday 13 April 2013**



**QUEENS, FAVOURITES & PRINCESSES AT THE FRENCH COURT** with Jennifer Milam | **Wednesday 1 May 2013**



**BOOKS, BRAS & BRIDGET JONES: READING ADAPTATIONS OF *PRIDE & PREJUDICE*** with Olivia Murphy | **Thursday 16 May 2013**

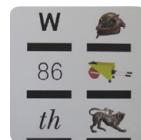
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**WEST 86<sup>TH</sup>**

(formerly known as Studies in the Decorative Arts)

A Journal of Decorative Arts, Design History, and Material Culture



**APOLLO MAGAZINE**

The International Art Magazine



**V&A MAGAZINE**

The official magazine of the Victoria and Albert Museum, London





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The Friends welcomed members to a warm winter's evening *Christmas in June* function at a private home that was held on Tuesday 25 June 2013.

- 1 Bill Ives, Paul Flanagan
- 2 Christmas centrepiece
- 3 Bernard Katz, Jenny Carty, Richard Bell
- 4 Christopher Newman, Sue Logie-Smith, Cece Newman
- 5 Suzanne Woolley, Christine Barnes, Robert Thomson, Caroline Davison
- 6 Sue Logie-Smith, Lisa Arrowsmith
- 7 Suzanne Katz, Barbara Brownlow, Alex Brownlow
- 8 Neil Arrowsmith, Patricia McKendrick, Georgia Hutchison





The Friends organised *A Day in the Country* with private viewings of two fascinating houses and gardens in the Mount Macedon area on Saturday 19 October 2013.

They travelled to *Duniera*, the beautiful Mount Macedon garden and home to The SR Stoneman Collection. Friends were warmly welcomed by Director, Jacqueline Ogeil.

This was followed by a visit to *Wentworth*, the country residence of Rodney Davidson AO OBE, Patron and inaugural Chairman of The WR Johnston Trust. He was a generous and delightful host to us all.

- 1 Suzanne Woolley, Jane Walters, Gabrielle Walters
- 2 Pamela Barber, David Barber, Carole Hedley
- 3 Jacqueline Ogeil
- 4 Diana Dougall, Lee Barr, Allan Hamilton
- 5 Lunch in the dappled sun
- 6 *The Memorial Pool* dedicated to former Director, Nina Stanton (1948-2009)
- 7 Peonies at *Duniera*
- 8 Wendy Babiolakis, Rodney Davidson



# PLUM PUDDING

It is believed that the plum pudding originated in the 14<sup>th</sup> century as a meaty porridge made from beef and mutton, with raisins, currants, prunes, wines and spices.



It was only in Victorian times that this pudding changed into something similar to those eaten today. Traditionally the pudding was made on the Sunday before Advent Sunday known as “Stir up Sunday”. Every member of the household was encouraged to give the batter a stir with a wooden spoon, from east to west, making a wish at the same time. This was to honour the three wise men.

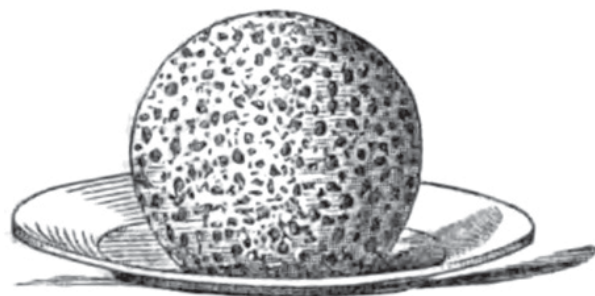
Traditionally the pudding contained thirteen ingredients to represent Christ and the twelve Apostles. It was common practice to add some silver coins as a symbol of the wish for wealth in the coming year for the person who found them. Placing a decorative sprig of holly on top of the pudding was a symbol of the Crown of Thorns that Jesus wore when he was crucified, although in the Middle Ages it was thought to bring good luck and to have healing power.

This recipe is adapted from Eliza Acton’s *Modern Cooking for Private Families* published in 1845. Acton was the first person to call the plum pudding a Christmas pudding.

English television cook Jimmy Doherty from *Grow your own Christmas Dinner* tried this recipe out last year on his programme.

**Helen Annett**

Above: Cooking the Christmas Pudding, 1848



## Eliza Acton’s *Ingoldsby Christmas Pudding* recipe

This makes one large Christmas Pudding.

150 g breadcrumbs	150 g plain flour
300 g suet minced	300 g currants
300 g raisins	150 g sugar
75 g candied peel	rind zest from one lemon
½ whole nutmeg grated	1½ teaspoon mixed spice
¼ teaspoon salt	5 eggs beaten together
1½ glasses brandy	

Mix all the above very thoroughly in a large bowl. Place into a greased basin and cover with a large piece of grease proof paper and tie with string. Put the basin into a large saucepan and pour boiling water into the saucepan. The boiling water should reach halfway up the basin. Cover the pan with a tight fitting lid. Keep the water simmering gently and top it up with boiling water as it evaporates. Steam for six hours.

When cooked leave the pudding to cool and it will keep for months in the fridge. It can be reheated by steaming for two hours. Decorate with a sprig of holly laid on top. Douse with warmed brandy and flame. Serve with brandy cream or custard.



## CHRISTMAS SHOPPING AT THE JOHNSTON COLLECTION

*Bath is a charming place, sir; there are so many good shops here - ... one can step out of doors and get a thing in five minutes.*

MRS ALLEN – *NORTHANGER ABBEY*



The Johnston Collection is also a charming place and with the enticing Christmas stock in its retail space, the perfect gift can also be easily purchased.

*Northanger Abbey's* author, Jane Austen, was born in the middle of the Christmas season on 16 December 1775. The Georgian Christmas season extended from St Nicholas Day on 6 December to Twelfth Night, 6<sup>th</sup> January. Gifts were given on St Nicholas Day, traditional decorations of holly and greenery were placed around the house and plum puddings were baked. There was also constant socialising, with parties, games, balls, visits to friends, and plays performed. Jane Austen enjoyed all these activities, as demonstrated by her letters.



Christmas time at The Johnson Collection is a very special time, with traditional Christmas tours of the house-museum featuring exquisite hand-created decorations inspired by decorative arts in Fairhall. The *Emporium* aims to make the experience even more pleasurable with an array of gifts. This year will feature special purchases from household wares to toiletries, children's gifts to Christmas decorations, books to cards, plus bespoke gifts - and where would Christmas be without a few surprises?

So enjoy the shopping, and the helpful service, at William Johnston's *Emporium*.

**Barbara Summerbell**



## CHRISTMAS CARDS

The mass produced commercial Christmas card was devised to answer a 19<sup>th</sup> century conundrum of how to write all the greetings one hoped to send at Christmas time.

Henry Cole, then founding director of the Victoria & Albert Museum in London, despaired at the magnitude of his greeting list. He approached the illustrator John Callcott Horsley in 1843 and asked him to come up with an edition of cards with a single message – *A Merry Christmas and a Happy New Year to You*. On the cover he depicted a happy family toasting an absent friend with a glass of wine (presumably the card's recipient) and included side illustrations showing charitable acts of kindness to the poor.

Cole took the cards he needed and the remainder were sold to the public for one shilling each. The Temperance Union criticised the painting because of its depiction of the drinking of alcohol where children were present, but they still proved immensely popular. An industry had been created with several companies making them.

By 1860 sending cards at Christmas time became a fashionable thing to do and in 1870, when postal rates were reduced, it became a craze.

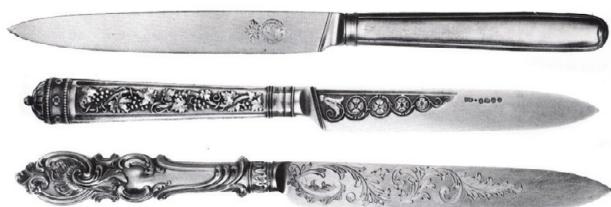
In 1880 Louis Prang, a German immigrant to America, offered four thousand dollar prizes for Christmas card designs which he would reproduce in bulk. Among the winning entries were scenes with flowers and angels. The cards he produced were regarded as expensive so he was soon out of business. In 1915, John Hall and two of his brothers created Hallmark cards and they have become one of the biggest producers of the commercial Christmas card.

**LIFE: *Christmas Around the World***  
**Life (Life Books), New York, 2 November 2004**

Above: The world's first commercially produced Christmas card, designed by John Callcott Horsley for Henry Cole in 1843



## THE HISTORY OF THE TABLE KNIFE



“The knife is the oldest tool in the cook’s armory” says Bee Wilson in her book *Consider the Fork: a history of how we cook and eat*. Sharpened stones and bones would have cut raw meat in the Stone Age era, with granite or quartz being the most suitable rock for sharpening.

The first metal knives were made of bronze in 3000-700 BCE, but they were too soft to hold a good edge. Iron was a harder metal and could be honed quite sharp, but it easily oxidized making some foods taste bad. Steel, an alloy of iron and carbon, was seen in the 16<sup>th</sup> century as a good alternative as it was tough, easily sharpened, suitable for chopping and resistant to corrosion. It was used for specialty tasks such as filleting, paring and chopping. Stainless steel knives became very popular in the early 20<sup>th</sup> century as they were easy to clean and were cheap to mass produce. Today, ceramic knives are the newest item in the kitchen, made of very hard and tough ceramic, Zirconium dioxide, and rarely need sharpening.

In Medieval and Renaissance Europe, everyone carried their own personal knife in a sheath that hung from their belt. Traditionally, the tip of the blade was pointed for skewering the food and to carry it to one’s mouth. Another use was for protecting yourself against the enemy and this threat became one of the reasons for table manners and a taboo against pointing the knife at other diners (see *Fairhall 7*).

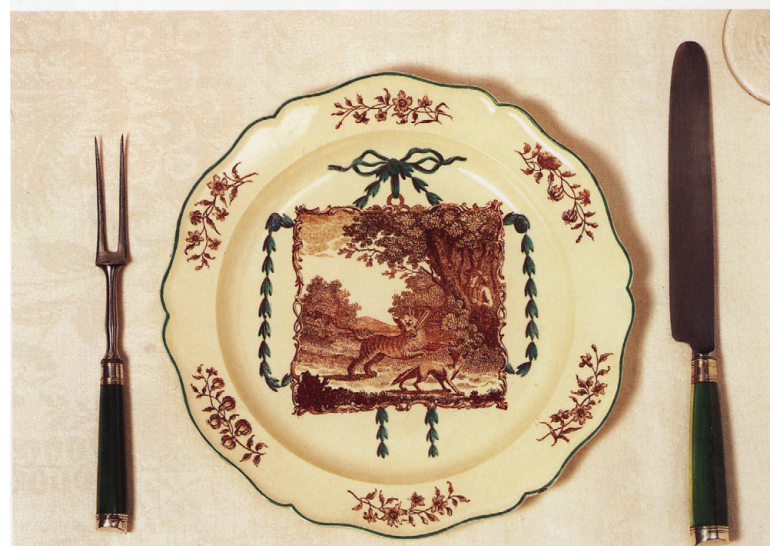
By 1669, the pointed blade was changed to a rounded blade and was sharp on one side only. This had an additional benefit of discouraging diners from picking their teeth with their knife.



In 1574, the concept of eating with a knife and fork became generally accepted in Europe after the French King, Henry III, saw this style of eating whilst travelling in Italy. This was linked to the adoption of eating from plates rather than bowls and in serving individual portions rather than dipping into a communal plate. By the late 17<sup>th</sup> century, with flatware and cutlery becoming cheaper, it became customary for the host to provide enough knives, forks and spoons for his guests at the dining table. The concept of everyone having and carrying a personal knife came to an end.

Today knives are stylish, practical and innovative, encompassing various specialties like bread knives, butter knives, fish knives and steak knives. A good knife is still an object of pride just like the earliest times.

Anne Glynn





# THE HUGUENOTS

## Who were the Huguenots?

The Protestants of France were known as Huguenots. They were part of a widespread movement in 16<sup>th</sup> century Christian Europe known as the Reformation. People who studied the Bible felt that the teachings and practices of the church of Rome at that time had become far removed from the original teachings of the Gospel. Consequently they attempted to reform the church from within, but were unsuccessful. Then they began to establish their own liturgy and places of worship which were not under the jurisdiction of the Roman Catholic church. The most important French reformer was John Calvin (1509-1564). Despite its early successes, French Protestantism never claimed more than 10% of the population of France, and there were bitter religious wars which caused great harm and suffering between 1559 and 1598. In 1572, thousands of Huguenots were massacred in the hideous St Bartholomew massacre in Paris. After the fall of the Huguenot stronghold of La Rochelle in 1629, the Huguenots settled down as law-abiding citizens of France, hoping to enjoy the civic and religious freedoms which had been promised to them by Henry IV (who had originally been a Protestant) when he issued the Edict of Nantes in 1598.

Unfortunately this was not to be, and life for the Huguenots became intolerable in the 1680s under Louis XIV who was determined to force them all to become Catholics. In 1685, he revoked the Edict of Nantes, and forced a quarter of the Huguenots into exile. Those who remained were made Catholic, whether they liked it or not. However the Protestants of France maintained their faith in secret, despite vicious persecution, and still exist today.

## Where did the exiles go?

Huguenots chose exile in more friendly countries during a long period (probably around 1550-1750) but the main decade of exile was the 1680s when approximately 200,000 people fled France. It was at this time that the word 'refugee' came into the English language. They went to any country that would take them, allow them religious freedom and the chance to work to support themselves and their families. The principal places of refuge were the Netherlands, England, Germany, Switzerland and Ireland, although some refugees spread as far as Russia, Scandinavia, the American colonies, and South Africa. Everywhere they went they brought with them their religion, their considerable artistic and industrial skills, and their habits of hard work and civic responsibility. They made good citizens and their loss was a great blow to France.



## What did they do?

For aficionados of The Johnston Collection, the most significant fact about the Huguenots is their involvement in the fine and decorative arts. These refugees made a remarkable contribution wherever they settled, and formed an international urban minority in all the cities where they lived including: Amsterdam, Berlin, London, Dublin, Boston, New York and St Petersburg. In London they settled after 1680 in two main areas – Soho and Westminster in the western suburbs and Spitalfields in the east. In Soho they participated in a huge variety of crafts: silver & goldsmithing, furniture, fashion, painting and sculpture, engraving, wigmaking, musical instruments, patisserie, millinery, porcelain, plasterwork, enamel, parquetry, tapestry-weaving, wood-carving et cetera, et cetera.

They transformed English taste and catered to a newly-emerging middle class who were making their money from Britain's economic success. In Spitalfields they followed one industry in its many branches – silk weaving. The 18th century was obsessed with silk, and the Huguenot weavers produced fabrics whose colour, quality and expertise surprise us even today. As a descendant of a Huguenot silk-weaving family from Sedan in the Ardennes, I am proud to think that my ancestors were such skilled and hard-working people.

### Robert Nash

Robert Nash, Secretary | Huguenot Society of Australia, is the editor of the book *The Hidden Thread: Huguenot Families in Australia* which is available at The Johnston Collection shop. The Huguenot Society of Australia has a state chapter in Victoria that organises talks and social activities for its members. It assists and advises members on their family history research.

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# BAROQUE STYLE OF LOUIS XIV

1643–1715

The Baroque style originated in Rome in the late 16<sup>th</sup> century and spread firstly throughout Italy and then to Europe. It was during the reign of King Louis XIV of France that Baroque blossomed into the first of the great court styles, placing France in a position of fashion leadership.



The word *Baroque* is a French translation of a Portuguese word *Barroco* meaning an irregularly shaped pearl, which does not seem to equate with the excesses and extravagance associated with the style.

Its majestic scale and luxurious ornament reflect the grandeur of French court life seen in the extravagance of Versailles, palaces and grand residences throughout Britain and Europe. The sculptural ornament, rich colour and drama of the style is designed to impress.

The baroque room is high ceilinged, rectilinear and symmetrical. The walls may be covered with carved wood panelling or embossed leather with massive mouldings, cornices and classical elements like arches and pilasters. They may be adorned with murals, Gobelin or Aubusson tapestries. There was an interest in nature spurred by the developments in science and by travel explorations, so cherubs or putti were decorated as though they were playing among foliage and garlands of flowers.

The floors of wood parquet or marble were sometimes overlaid with Savonnerie carpets. The fireplace, with a heavily carved mantel, was seen as decorative as well as functional and was a source of heat and light especially when used in conjunction with large mirrors. The French mirror industry developed, thanks to expatriate craftsmen from Venice where the craft originated. Their skill can still be seen in the hall of mirrors (*Galerie des Glaces*) at Versailles. Floor to ceiling windows were hung with heavy damask or velvet drapes befitting the grandeur of the

room. The colour scheme in the baroque interior was rich and solemn such as blue, burgundy and gold.

Baroque furniture was overscaled in proportion to the size of the room. Too heavy to move, it was lined up against the walls of the room. It was decorated with carved cherubs, sea creatures, foliage and was often gilded. Chairs were richly upholstered with throne like backs. The console table, writing table and bureau were new to the period and the four poster bed with a canopy dominated the bedroom. Major pieces of furniture were made from oak or walnut with rare coloured woods used for marquetry.

King Louis XIV was called the Sun King after the Greek god Apollo who was associated with light and sun. Thus the face of Apollo appeared frequently as decoration on carpets, plasterwork on ceilings, fireplaces and frames and were regarded as a symbol of King Louis' greatness. The decorative use of monograms and heraldic crests were incorporated into designs as symbols of status and ownership especially with silver accessories.

One of the reasons the Baroque style spread to England and elsewhere in Europe was due to the Revocation of the Edict of Nantes in 1685 whereby the Huguenots (French Protestants) due to religious intolerance, were exiled from France. Many of these were the most talented designers and craftsmen in France who took their skills to their adopted country.

**Anne Glynn**



## PIETRO DA CORTONA AND THE HIGH BAROQUE

A large and dramatic oil on canvas known as *Presentation of Christ Child* bears an inscription indicating that it was painted by Pietro da Cortona and dated from around 1635.

This painting intrigues us on many levels. It is in the Baroque style as evidenced by the use of dramatic lighting effects - telling a story in a theatrical manner.

William Johnston purchased the painting (unframed) at an auction in Melbourne, from the collection of Mrs Jeanne Weibenga, a Dutch immigrant. It had arrived in Australia rolled up in a scroll that had damaged the painting. A conservation report noted it was cracked in a typical 'crocodile' pattern. A bidding war erupted at the auction, with Mr Johnston outbidding another well-known dealer. It is said that the two dealers never spoke again. Johnston then purchased a frame in France which married perfectly with the painting.

The subject of the painting is The Christ Child being presented by Mary to St Simeon for circumcision. There is some doubt about whether St Simeon actually took part in the circumcision. In the Gospel of St Luke, Jesus is circumcised on the eighth day after his birth. However also according to the Gospel of St Luke, Mary and St Joseph appear to have first met St Simeon on the fortieth day after Christ's birth when Mary goes to the temple for purification. St Simeon had been promised by God that he would not die until he saw the Messiah. Taking Jesus in his arms, he uttered the prayer *Nunc Dimittis*, which is still used liturgically in Christian Churches.

[Editors's note - several artworks combine the subjects of Christ's circumcision and his presentation to St Simeon. For example, this is also seen in the National Gallery of London's painting *The Circumcision* by Luca Signorelli (c. 1490-1491)]. Pietro da Cortona was the quintessential practitioner of the High Baroque style. He was born Pietro

Berrettini (1596) but is known by the name of his native town, Cortona.

He studied in Florence and Rome but was essentially a self-taught painter. As a painter, architect and sculptor he often worked simultaneously on architectural and decorative designs.

Whilst carrying out a survey of Italian paintings in Australia, Simona Albanese, independent researcher and curator, investigated this painting. Her research led her to deduce that the *Presentation of Christ Child* is not a secure painting by da Cortona, but was probably painted by one of his assistants such as Ciro Ferri.

Simona Albanese reached this conclusion by comparing the painting to other works by da Cortona. Albanese pointed out that the "brushworks and the intensity are different from what da Cortona produced in Rome". Furthermore, until 1639, da Cortona was completing *The Triumph of Divine Providence* for the ceiling in the Palazzo Barberini in Rome, commissioned by Pope Urban VIII in 1632. Albanese believes it is questionable that da Cortona completed *Presentation of Christ Child* while he was occupied with the Barberini ceiling.

Albanese also reported that an expert team from Rome confirmed that the *Presentation of Christ Child* was not a secure painting by da Cortona, but was most probably a painting by one of his followers.

The *Presentation of Christ Child* has many unanswered questions but a wonderfully rich history; worthy of a bidding war to attain!

**Anne Hodges**



# ANDRÉ-CHARLES BOULLE

11 NOVEMBER 1642 –  
28 FEBRUARY 1732

Although Boulle was born and died in Paris, his name was of German origin. His father, Jean Boulle | Johan Bolt, had been born in the Duchy of Guelders in the Netherlands.

Like his father, he became a 'menuisier en ebene', but his expertise made him the most famous of his family, becoming a 'maitre (master) before 1666. By the age of 30 he had been granted lodgings in the Louvre on the recommendation of Louis XIV's minister of the arts, Jean-Baptiste Colbert. This was a royal privilege for the most favoured in the profession, but Boulle was also given the title of 'Ébéniste, Ciseleur, Doreur et Sculpteur du Roi' (Cabinet Maker, Chaser/Carver, Gilder and Sculptor to the King) which allowed him to work at all these skills without interference from the trade guilds. (According to his records of sales, Boulle was also a painter).

Boulle had many commissions, not only from the king, but also from foreign princes and wealthy French patrons. He worked from 1682-6 on the Dauphin's apartments at Versailles, producing masterful gilt mirrors, parquetry, inlaid panelling and furniture marquetry. His oeuvre includes commodes, bureaux, armoires, pedestals, clock cases and lighting fixtures. These objects characteristically display beautiful gilt-bronze mounts, which were cast in the rough so that the chaser could provide their fine, sharp detail and jewel-like finish. Pieces from the Boulle workshops were not stamped, but many works in the 18<sup>th</sup> century in his style were also given the name Boulle or Buhl. The name 'Buhl' was invented by a British furniture maker/auctioneer referring to Boulle's characteristic style. Despite his great fame, skill and financial success, Boulle was continually troubled by debt. He was a passionate collector of works of art and this negatively affected his already poor business practices. His situation was further strained by a fire in 1720 which destroyed 20 of his benches, his tools, models, materials and, tragically, some of his finished work.

Boulle's renown is due to the consummate art of his marquetry, not only his exquisite floral designs in wood, but also his extraordinary skill and control in using inlays of brass or pewter with ebony or tortoiseshell. He placed gold leaf, et cetera, under the tortoiseshell for effect. He



decorated brass work with chasing. Metals and chasing covered his making, protected corners, edges and feet, and provided fine decoration.

At a time of great craftsmanship, when glorious works were being created for the 'Sun King', Boulle continually improved and refined his techniques and was considered to be one of the foremost craftsmen of his day.

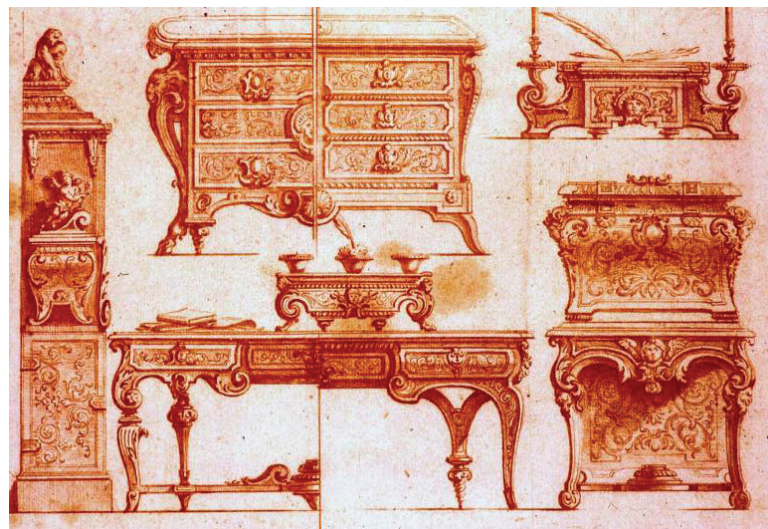
## Anita Simon

Above | 'Boulle style' tea caddy, England, circa 1795-1810  
Boulle work (pine, oak veneer, ebony, brass, tortoiseshell, gilt bronze)  
210 x 294 x 170 mm  
The Johnston Collection (A0504-1989)

The tea caddy (or casket) contains two zinc canisters for storing tea (green and black) under lock and key. This chest could be locked to secure its valuable contents as tea was an expensive commodity during the 18<sup>th</sup> century.

The tea caddy is made of pine and oak, veneered with ebony, brass and tortoiseshell, with gilt-bronze and reverse scroll feet. The marquetry design features curling tendrils, scrolling foliage and two peacocks are framed by an undulating band. The support of the reverse scroll feet make it appear like a chest.

Below | André Charles Boulle, *Sanguine de la planche No. 3 - New Designs of Furniture and Works of Bronze and Marquetry*, Musée des Arts décoratifs, Paris





## SPHERES OF INTEREST

I am always fascinated to read of the different collections and interests of people in *Fairball*. As I have collected for many years, I thought I would touch on a few spheres that have interested me.

The basis of my collecting is books and paintings. The book interest came through the Thomson family, who have been booksellers for generations in Liverpool (UK), Sydney and Brisbane, where I was born. My father collected, as I now do, and there is never a boring moment with a house full of books.

Art has always been part of my life and the passion started when I was a young boy through my sister Ann Thomson, who is a very well known artist. She is represented in many private and public collections in Australia and abroad.

Once one has become a collector of these two things, there is no stopping and running out of space is irrelevant. A true collector would never say I have all that I need. In other words, never pass a bookstore or gallery as you never know what you might find.

My collections are eclectic and I think that is what makes the picture collection so fascinating. I have historic prints of early Sydney, paintings from the George Bell School and contemporary works of Australian art which includes a comprehensive cross section of my sister's work dating from her early days to the present. It is fascinating to see how she developed from a figurative painter into an abstract artist from the collection.

What I have found uplifting about collecting art is that if you own a work by an artist, one is always keen to find out more about him or her. If a work crops up in an auction it immediately creates an interest and deepens one's knowledge of the artist and helps understand his or her work.

I also have an interesting collection of Georgian decanters. I have about fourteen of them at the moment, which all sit on a sideboard resplendent in Old Sheffield plate coasters. They have been collected all over the world from a junk shop in Soho (New York), the Silver Vaults and Portobello Road (London) and shops all over Australia. Each decanter is different, whereas many of the coasters are pairs. The whole effect is quite amazing and never fail to attract comment. They also all have silver labels, another interesting collection in its own right, although I never feel that I have been entirely accurate with which label goes with what decanter. Maybe their uses have changed in the last 200 years.

Here and there in the house are various bronzes all modelled after the classics, and mostly collected in Rome and Florence. Bronze has a wonderful lustre and they melt in beautifully with the modern paintings, books and porcelain.

Finally I have a Buddha collection which began because of my yearly visits to Thailand and Asia. I always come back with an interesting Buddha or related figure (such as elephants). They are mostly gilt or Chinese red lacquer and sit very comfortably on antique walnut or mahogany furniture.

You can see that my house is far from minimalist and although interior design was my career, there is too much variety for it to have the interior decorated look. Ultimately the collections make the house much more interesting.

**Robert Thomson SIDA**

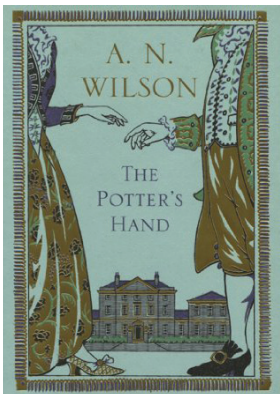




# BOOK REVIEW

## THE POTTER'S HAND

A N Wilson, Atlantic Books, 2012



Historian A N Wilson has written a very readable novel around the life of Josiah Wedgwood, especially his search for white china clay used to make the 1,000 piece dinner service for Catherine the Great of Russia. Each piece was to be hand-painted with an English scene and in

each corner there was a small frog.

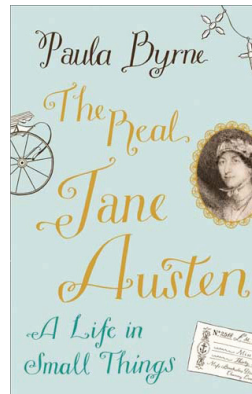
In order to obtain sufficient white china clay, Wedgwood sent his nephew to the US to buy clay from the Cherokee Indians. His nephew (Thomas Byerley) managed to get himself into all sorts of trouble, especially with other men's wives. He commenced a love affair with Blue Squirrel, a Cherokee woman, and became involved in the American Revolution.

Wilson's father was Managing Director of the Wedgwood works and his grandfather a master potter. Wilson and his siblings are the first generation not to be industrial potters since George III.

Linda McFadgen

## THE REAL JANE AUSTEN: A LIFE IN SMALL THINGS

Paula Byrne, Harper Press, 2013



If one had any pre-conceived visions of Jane Austen as a shy, retiring spinster living contentedly in the English countryside this book would quickly dispel them. Using existing biographies, letters that passed between Jane Austen and her family and particularly to references in her books, Paula Byrne presents a picture of an eloquent, witty, vivacious young woman who engages with her

world both socially and politically.

The format of the book brings to life the Georgian world in which Jane lived, an object that belonged to Jane or was in everyday use becomes the title of the chapter. The East India Shawl of Chapter Two takes us to India, the Austen family connections and the realities of life for those living there. The Barouche of Chapter Six and the Bathing Machines of Chapter Eighteen take us on Jane's travels. She paid extended visits to family and friends and loved going to visit the seaside resorts, especially Lyme Regis and Sidmouth. During the time that she lived in Bath, she travelled into Wales.

Chapter Eight brings to us another of Jane's passions – the theatre. She visited her brother Henry and his wife Eliza in London frequently. While she was there, she visited as many theatre productions as she could, not just Shakespeare but the comedie, starring Dora Jordan. Jane also went to the theatre in Bath where she was a very keen observer of people and fashions. She also loved to shop – the buying of new caps is mentioned in several of her letters.

Jane Austen was aware of the social issues of the time. These include the fear of France (her two youngest brothers were in the British Navy) and the anti-slavery campaign. The campaign is so well presented in Chapter Twelve, set against the background of the novel *Mansfield Park*.

One of the joys of this biography are the references to items that are also found in The Johnston Collection. The items come to life as one imagines them in Jane's possession, the writing box, the ivory miniatures and the silhouettes.

This is a well researched but easy to read biography which will please all those who delight in Jane Austen's works. She really was 'a Regency woman of genius'.

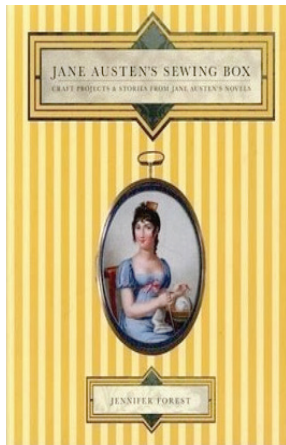
Denise Farmery





# CREATING JANE AUSTEN UNDER A SOUTHERN SKY

Sometimes readers are surprised to find out that I live in Australia. As the author of *Jane Austen's Sewing Box*, it is assumed that I must be British and live in that lush green country synonymous with Jane Austen.



The love and appreciation of Jane Austen though, knows no geographic boundaries, and I have thought that there is much in Australia that Jane Austen would recognise and appreciate herself. The love of nature and the many small farming communities with their “three or four families in a country village” are the very things Jane Austen herself knew and cherished.

It does raise a curious question though if you are creating a Regency era book like mine from Australia. Where exactly do you find appropriate photographs? While Australia was born a Regency nation in ideals and outlook, we are not overflowing with an abundance of Regency buildings or furnishings to rival Bath or Edinburgh’s New Town.

You can then imagine our delight when a discovery was made: the delightful and enchanting Johnston Collection. Here was a hidden treasure so close to the CBD yet anonymous to the passing traffic. And inside, oh there was such beauty and richness to be seen! Furniture, fabric and furnishings, each piece exactly what we were looking for. Here was that depth of design that the Regency era is known for, right here in Australia.

The exceptionally talented photographer Julie Renouf and the highly capable editor Katrina O’Brien brought the craft projects to The Johnston Collection, and found each of them a contextual place to photograph them. Placing the projects within their context, like the bonnet worn by Katrina in the hallway or a cravat on a dressing table, are an important part of the book, and one that both Julie and Katrina did very well. Understanding the context of a piece, be it a handmade object like my projects in the book or a piece of furniture on exhibition display, brings history to life. It is the context which makes such a difference to understanding. The Johnston Collection provided both that visual richness so characteristic of the Regency era but also that historical context.

For that, I am as the author, forever thankful!

## Jennifer Forest

Jennifer Forest is the author of *Jane Austen's Sewing Box*. Visit her web site [www.travelsinmysewingbox.com](http://www.travelsinmysewingbox.com). Jennifer's book is available for purchase at The Johnston Collection shop.



1. Fine Art students from Monash University Faculty of Art, Design and Architecture visited *Murmur*
2. Ollie, the Seeing Eye Dog, visited the Collection as part of his training
3. The Silver Society of Australia held their inaugural Melbourne branch meeting at The Johnston Collection





## BEHIND THE SCENES

The Volunteer Guides say that one of the most frequently asked questions is “Who does the dusting?” It was exactly this that launched, twelve years ago, my new career as “Honorary Duster” - subsequently dignified as “Honorary *Housekeeper*”!



It was a case of “learning on the job” under Nina Stanton’s watchful eye and for example, study days with Patricia Begg, furniture polishing with the Garwoods and porcelain cleaning sitting beside Penny Byrne. I remember my excitement when we looked at the soot on the damp cotton wool extracted from a crevice in a *Pastille Burner* and Penny said “That would have been there for a hundred years!”

“Dust Bunnies” and brushes are the tools of my trade. These dusters are electrostatic so the dust adheres and is not simply being redistributed. They are not used on surfaces with fragile veneers, inlays and marquetry for fear of them catching on a loose corner and dislodging something. This is the work for my Pony Hair brush. I am always very particular about the legs and feet of the chairs and tables, the window ledges and the marble surfaces, some of which, along with the *Bureau Plat* are dust magnets!

I do use the dust bunnies very delicately for flat porcelain surfaces and my brush with great care for decorative elements. This leads to an intimate relationship and appreciation of the artistry of the maker and should anyone be in ear shot, I can be heard greeting particular favourites.

White gloves are used for anything other than glass or porcelain, the exception being gilded pieces. There is always a healthy supply of these in my “housekeeping” drawer, especially when the Christmas arrangement is in place. My brushes and dusters are carefully hand-washed at the end of every dusting day to prolong their useful life and to have them in readiness for my next visit.

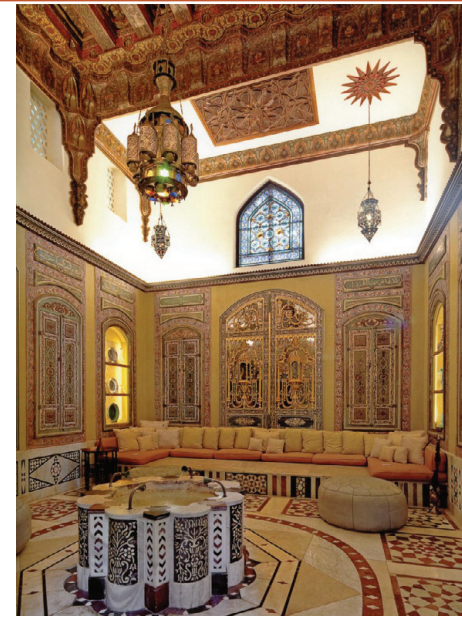
Learning to handle objects was fascinating. For example, holding a tea-cup with your thumb outside the bowl and your fore and middle finger within the bowl makes the tea-cup secure - never lift it using a handle. Other important rules include that items should not be moved with movable parts in situ, one piece should only be moved at a time and no porcelain piece should touch anything else (which is really important in storage). Any queries are immediately referred to higher authorities!

Nina used to say that the collection “sings” after this attention and, to me, these inanimate and loved objects seem to have a life of their own and respond by looking proud and more beautiful after the housekeeper’s visit. My self congratulation was cut down to size however when once I said to a guide of long-standing that she was in luck as Fairhall had just been thoroughly dusted. She replied “Oh, I never notice the dust!”

**Maggie Cash**







## SHANGRI LA: A PRIVATE HOME FOR A PUBLIC FIGURE IN HAWAII

On Diamond Head, Honolulu, overlooking the Pacific Ocean, sits a remarkably designed house, set in lush tropical gardens, which incorporates modern innovations with ancient precedents. Known as Shangri La, it is also home to over 2,500 objects of Islamic art.

Shangri La was one of the residences of Doris Duke, the American heiress who, at 12 years of age, was dubbed “the richest girl in the world”. Her father, J B Duke, was the founder of the American Tobacco Company and Duke Energy. When he died in 1925 he left the bulk of his estate to his young daughter.

Aged 23, Doris married James Cromwell and set off on a world honeymoon, arriving in Hawai'i in August 1935. By April 1936 she had purchased a five-acre ocean front property at Ka'alawai. By 1938, a 14,000 ft<sup>2</sup> house, a playhouse, and a pool plus terraces, courtyards and gardens with numerous water features were completed at the considerable cost at the time of US\$1.4 million.

Duke's love affair with the Islamic world was symbolised in this home. Wherever this love came from, it inspired her to collect Islamic art all her life.

To visit Shangri La is to step into a mosaic of cultures, a blend of Hawai'i, Islam and the east coast of America. The house, situated at the end of a sloping driveway, has a simple windowless entrance, guarded by two stone camels and shaded by an old banyan tree. It provides no indicator of the size or style of the residence.

The foyer, featuring highly coloured Iznik tiles from Turkey and eighty-four coloured-glass Spanish windows, gives a hint of what lies beyond.

There are large and small rooms, hidden gardens and terraces, all containing competing influences. Islamic

ceramic vessels and tiles are featured both internally and externally ranging in age from the 7<sup>th</sup> to the 20<sup>th</sup> century. There are wooden ceilings, Islamic textiles and carpets, wooden chests, 15<sup>th</sup> century Spanish lustre ware and 8<sup>th</sup> century large Iranian storage jars. Perhaps the single most important work Duke purchased was an 1265 ACE *mihrab*, or prayer niche, made in Kashan, Iran. It is an eclectic collection but fascinating because of its diversity.

Throughout the property traditional objects meld with modern innovations. The living room has an ornate Moroccan ceiling, whilst the huge glass wall retracts into the basement, opening to a beautiful tropical view. There are sliding *jalis* which adjust to filter light and ocean breezes.

Simultaneously, the single storey house is sensitive to the Hawaiian environment with views of the sea, gardens and mountains integral to the design. For Duke, Hawai'i was her retreat and her personal creative space.

Doris Duke died on 28 October 1993 in Los Angeles. The majority of her estimated \$1.3 billion fortune was left to charity. The Doris Duke Foundation for Islamic Art owns and manages Shangri La.

Tours of Shangri La are only available through the Honolulu Academy of Arts, from where, like The Johnston Collection, visitors are driven to the house.

**Barbara Summerbell**



## STAFFORDSHIRE SPANIELS

Staffordshire earthenware figures were made mainly in the county of Staffordshire but also in other counties and in Scotland.

The area in Staffordshire around Stoke-on-Trent, known as 'the potteries' had an abundance of clay and coal. It made the area ideal for pottery and ceramic production. The subject matter evolved in response to public taste and was produced by a multitude of small manufacturers.

Dog figurines were made as far back as the 1700s but the main production of them occurred from 1840 to 1890. Initially targeted at the middle class, by the end of the 19<sup>th</sup> century they were a coveted item and are still collected more than a century later.

Toy spaniels or comforter dogs, thought to be a cross between a Japanese and Tibetan breed, were common in Tudor times as the pets of the court ladies. Their many roles, apart from companion, included lap warmer, foot warmer and were even favoured for their ability to attract fleas away from their mistress.

When Charles II became king in 1660, he doted so much on 'the gentle spaniel' he was seldom seen without two or three at his heels and devoted more time to them than matters of state. He even issued a Royal proclamation, still in effect in England today, that toy spaniels were to be granted entry to any public space in the British Empire, including the Houses of Parliament.

Today they are known as the Cavalier King Charles Spaniel. The first Duke of Marlborough, John Churchill, bred the rusty red and white variety at *Blenheim Palace*. During the reign of William and Mary, the toy spaniels



fell from favour in Royal circles not to return until the 19<sup>th</sup> century with the advent of Queen Victoria and her beloved 'Dash', a black and tan toy spaniel. They remained popular throughout her reign.

The 1840 marriage of Queen Victoria and Albert, the Prince-Consort, excited the potters' imagination and production of the spaniel figurines enabled many households to have their own 'Dash'.

As with other Staffordshire figures, they were cast in plaster moulds in two parts. When sufficiently dry they were removed, allowing two figures per mould per day and maybe three in summer. The two parts were then joined with slip by a 'repairer' and were ready for the various firing processes. Between twenty and two hundred dogs were made from each mould with the sharpness of detail deteriorating in later mouldings. The colours were rust red and white, black and white, white and gold and less commonly black. Their sizes ranged from 3" - 30", sometimes with a base and often in pairs; mostly they were sitting, some with a basket and rarely a smoking pipe. The majority were purely decorative, enhancing a fireplace mantel or windowsill but others were pen or spill holders.

Thus it was that Staffordshire Spaniels came to epitomise Staffordshire ceramics in the Victorian home.

**Deidre Basham**





# 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.

## ADFAS MELBOURNE

The Melbourne branch holds its lectures in the Theatrette, 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

2 APRIL 2014 | Australian lecturer (to be confirmed)

21 MAY 2014 | Nigel Bates

IT'S NOT JUST TCHAIKOVSKY:  
AFTER SWAN LAKE: MODERN  
COMPOSERS ADAPT TO BALLET

18 JUNE 2014 | Australian lecturer (to be confirmed)

16 JULY 2014 | Dr Annie Gray

JUDGEMENT, RESPECTABILITY  
AND COMFORT: AT THE  
GEORGIAN DINNER TABLE

13 AUGUST 2014 | Prof Michael Wheeler

THE GLORIES OF WINCHESTER CATHEDRAL

17 SEPTEMBER 2014 | Maggie Pedersen

GEMS FOR LIFE (ORNAMENTS FROM  
NATURE SUCH AS AMBER, PEARL AND IVORY)

15 OCTOBER 2014 | Marilyn A Elm

A BRAZILIAN ODYSSEY: THE LEGACY OF  
BRAZILIAN ARTIST ROBERTO BURLE MARX

12 NOVEMBER 2014 | Australian lecturer (to be confirmed)

## 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.

### ADFAS YARRA | INTEREST AFTERNOONS

Are held at The Caulfield Cup Room, The Glen Eira Centre, corner of Glen Eira and Hawthorn Roads, Caulfield South on Wednesdays from 2.00pm to 4.30pm and include afternoon tea.

*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](mailto:sueflanagan@hotmail.com) if you wish to attend.







The Johnston Collection salutes our Volunteer Guides for their dedication and wonderful contribution throughout this year. Here they are on Volunteer Guide training day, before commencing the Christmas 2013 tour.

**Back row from left:**

Sandy Gumley, Anne Glynn, Anita Simon, Deirdre Basham, Irianna Kanellopoulou, Louise Kinder, Lisa Arrowsmith, Dorothy Morgan, Wendy Lee, Jan Heale, Denise Way.

**Middle row from left:**

Trish Nilsson, Marguerite Bell, Karina James, Roisin Murphy, Linda McFadgen, Rosemary Ramage, Liz Anderson, Diana English, Sue Flanagan, Walter Heale.

**Front row from left:**

Helen Raftis, Julie Thompson, Robyn Ives, Dani Balmford, Ellen Dickison, Christine Newcombe, Suzanne Katz, Denise Farmery.

**Absent:** Christine Bell, Yvonne Hildebrand, Pamela Gates, Anne Hodges, Anna Paule.

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as seen on *Jimmy's Grow your own Christmas Dinner*

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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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## GUIDES & VOLUNTEERS

### VOLUNTEER GUIDES:

Elizabeth Anderson	Lisa Arrowsmith
Deirdre Basham	Dani Balmford
Ellen Dickison	Diana English
Sue Flanagan	Pamela Gates*
Anne Glynn	Sandy Gumley
Jan Heale	Walter Heale
Yvonne Hildebrand	Anne Hodges
Robyn Ives	Karina James
Wendy Lee	Linda McFadgen
Roisin Murphy	Christine Newcombe
Anna Paule	Helen Raftis
Anita Simon	Denise Way

\* (retired September 2013)

### TRAINEE GUIDES:

Marguerite Bell	Denise Farmery
Suzanne Katz	Irianna Kannellopoulou
Louise Kinder	Trish Nilsson
Julie Thompson	Rosemary Ramage

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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 in 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  
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