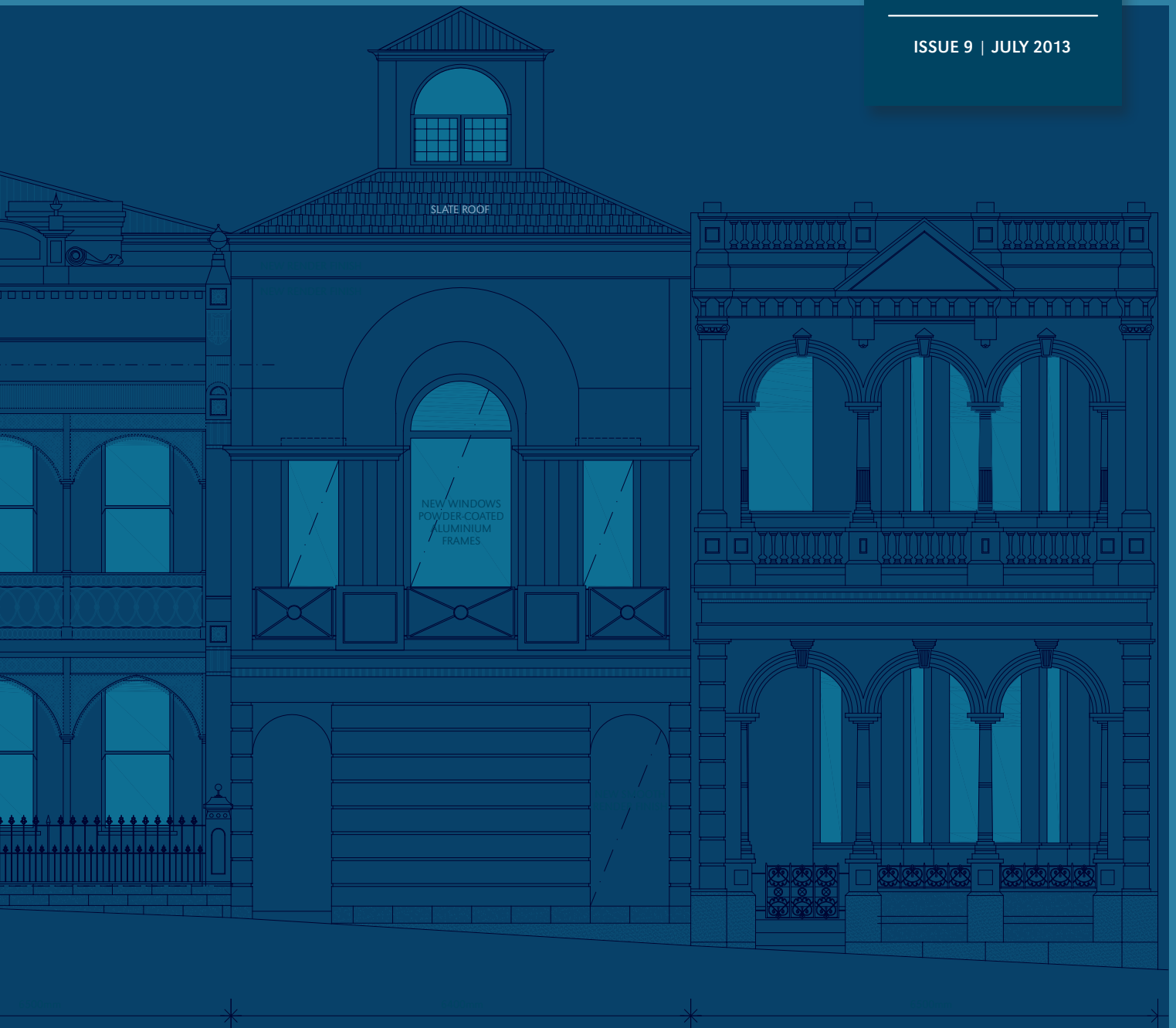


fairball

NEWSLETTER OF
THE FRIENDS, GUIDES
AND VOLUNTEERS

ISSUE 9 | JULY 2013



152 HOTHAM STREET

150 HOTHAM STREET

148 HOTHAM STREET



THE JOHNSTON
COLLECTION

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Thanks

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

front cover | back cover:

The Johnston Collection
'Hotham Street | proposed South Elevation'
by trethowan - architecture interior design



Welcome to Winter. The wonderful rearrangement for the annual *Mr Johnston and his Collection* tour by Barb and Alexandra Brownlow has ended. It has been a delight to have them both work with us and create a charmingly casual, yet contemporary, look for *Fairhall*. They designed an inspiring, relaxed interior that easily blended 21st

century comfort and elegance with Johnston's collection.

As the tour seasons change, Rosslynd Piggott's *Murmur* has opened as the next in our 'House of Ideas' series of tours in *Fairhall*. Melbourne-based Piggott has assembled objects, recollected memories of William Johnston and recalled *Fairhall* as he may once have lived in it. She examines Johnston's interests as a collector as well as a gardener. The introduction of some of her own works as remembrances and responses to Johnston's life, collection and garden, quietly evoke forgotten times and spirits.

In the Gallery, the *Secrets & Scents* exhibition will look at ideas of scents (and odours) through objects from the second half of the 18th century onwards.

Secrets & Scents will be accompanied by an associated lecture series. We look forward to welcoming back our regular speakers along with some new ones and know that all the talks will offer wonderful insights through their specialist knowledge. Of special interest will be the 'Annual Study Day' *The Fine Art of Collecting - A matter of taste* that covers notions of collecting, connoisseurship, and the ever-changing passions of taste and patronage. This is a not-to-be-missed day.

We're now well on our way working with makers from the Mornington Peninsula and environs for the 2013 annual Christmas tour, *Tales of Christmas Treasures*. Their contributions are coming together splendidly and will be an absolute delight.

Sue Logie-Smith has well and truly taken the helm of The Friends and members will have to navigate their way through the superb calendar of events over the next season. We follow and enjoy their activities with great enthusiasm.

It is with sadness that we have accepted the resignation of our Assistant Curator, Angela Hesson. Angela's contribution to the Collection over the last three years has brought new contributors to our programs, which have widened our audience awareness and the perception of what we do.

Like Anne Glynn, I would also like to thank Anne Bell for all her work as a subeditor for *Fairhall*. This is no easy task. We will also miss her contribution as a Volunteer Guide, which she provided for over six years.

As always, 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



Welcome to the midyear edition of *Fairhall*. In this issue we present an in-depth interview with the Melbourne based guest curator of the *Murmur* tour, Rosslynd Piggott.

From collective memories of William Johnston, she has

rearranged *Fairhall* as though he resided there now.

The exhibition in the Gallery is always a popular event. The present one, *Secrets & Scents*, looks at objects from the 18th century onwards that capture and conjure scents and aromas. The curator of the Sydney Living Museums exhibition, *Eat Your History Project*, Jacqui Newling, talks to us about gastronomy and the use of food to interpret history. She is also a lecturer at The Johnston Collection and associated with this exhibition.

Bill Davis, an inaugural Ambassador of the Collection, writes of his research on a rare and special object in the Collection - the Sang *goblet*. Robin Butler, a well-known British author and antique collector, writes on *The Art of Drinking* and the wine accessories used in Georgian and Victorian days. This fascinating topic will replace the *Art of Dining* for this edition.

Angus Winneke who lived at *Fairhall* for a time and helped out at Kent Antiques, was a long-time friend of William Johnston. Wendy Lee, a Volunteer Guide of the Collection, tells us of her memories of Angus when he worked at the Tivoli Theatre.

I would like to thank Angela Hesson for the time she has spent editing the newsletter over the last three years. We will miss her at the Collection.

I would also like to thank Anne Bell for all her work as subeditor for this newsletter. This is the last edition of *Fairhall* she will work on and she will be greatly missed. We all wish her well.

I would like to thank all the contributors in this edition including the guides who do so much. If you have any thoughts or ideas for *Fairhall* please contact me at anneglynn@netspace.net.au

Anne Glynn
Fairhall Newsletter Editor



What a long, beautiful summer we have had and now the wind is biting cold.

This is definitely a good time to escape Melbourne's winter for warmer climes as many of you do. However, this year, it is even colder in Paris this spring than our late autumn.

Thank you for your enthusiasm and participation in our events. The Friends support The Johnston Collection by raising funds for conservation, acquisitions and equipment. The latest has been the start of the installation of a much needed new picture hanging system for *Fairhall*.

We were so overwhelmed with the interest in the Catanach's Jewellers presentation that Amanda Catanach and Marlene Crowther generously agreed to repeat their fascinating talk the following morning. It is not often that we have the opportunity to handle such magnificent jewels.

The clergy and volunteers at St Paul's Cathedral extended a warm welcome to the sixty happy members and friends who attended our morning in this Melbourne treasure. We were honoured to have the Archbishop and the Dean address us and we all enjoyed our guided tour of the Cathedral, including the delicious morning tea with freshly made scones.

Michael Moorcroft, silver specialist of Bonham's London, visited Melbourne in March and spoke to us about the *Fundacao Medeiros e Almeida*, a private museum in Lisbon. They have a collection of precious Viennese enamels and gold boxes, all quite exquisite, which Michael has been assisting in re-cataloguing over the past two years.

Twenty excited new members joined us on our *New Member Evening*. We all enjoyed the Brownlows' elegant arrangement of *Fairhall*.

The Annual General Meeting is to be held at The Menzies Foundation on Tuesday 20 August. Our guest speaker for the evening is Dinah Whitaker, long-time Voluntary Guide at the NGV and Life Member of the NGV and The NGV Women's Association. We look forward to her presentation on Australian Women Artists.

I hope many of our Friends will be able to join us for 'A trip down memory lane' on our annual *Day in the Country* this spring. As I write this, we are putting the final touches on the arrangements for our winter *Christmas in June* evening on 25 June. We have been invited to the home of one of our popular volunteer guides. It promises to be great fun.

Thank you to all the members of the Committee who work so diligently to organise events for you and your guests' participation and enjoyment. I look forward to seeing you at more fascinating events.

Sue Logie Smith
President, The Friends of The Johnston Collection

OPENING DOORS

This is the first in what will be a series of articles to keep you regularly updated and informed about the revitalisation project of The Johnston Collection.



The Trustees have instigated two campaigns: one for the building project and another for bequests. Both are in the process of being refined and developed under the working title of 'Opening Doors'.

From *Fairhall 8*, you will be aware that we received a favourable outcome for our redevelopment project that was heard at VCAT in October 2012.

In summary, we have permission to proceed with the redevelopment project of the Collection buildings and approval of an increase in our limited visitor numbers that we can host.

At the time of writing, we are working with the City of Melbourne to refine our Management Plan to ensure that we have a mutual understanding of all our day-to-day working and broader access requirements.

An additional and unexpected outcome from the VCAT decision is that we have been encouraged to apply for a dedicated minibus space at the front of the Collection. We have lodged this application, via our Town Planning consultant, with the City of Melbourne. This will help immensely with the logistics of visitor access to the Collection.

Moving on to the bigger picture, it also means that we will now launch into a determined two-pronged fundraising programme.

We know that The Johnston Collection has grown into a highly significant cultural and educational resource that enriches the minds and lives of our community.

To help us maintain our place and grow for the community we serve, we now need to encourage donations for the long-term sustainability of the Collection and, concurrently, accumulate funds for the redevelopment project that will allow us to continue creating conversations with our devoted, fantastic and ever increasing audiences.

So, The Johnston Collection is beginning a campaign to attract and encourage donations, gifts, bequests and endowments. We are also beginning to establish ways to honour these acts of benefaction.

In a series of meetings, the Trustees have worked through and developed an updated master plan for the 'Opening

Doors' project. It will now be rolled out in four stages, outlined briefly as follows:

STAGE 01 | 'refresh' will involve the refurbishment of Fairhall. This will refurbish the house-museum into a 'creative hub' for new ways of working with the Collection.

STAGE 02 | 'renovate' will be an interim solution that will involve the tidying up of 150 and 152 Hotham Street

STAGE 03 | 'recapture' will see breakthrough into 148 Hotham Street and installation of a lift and public amenities.

STAGE 04 | 'renew' will see the creation of grand spaces in 150 Hotham Street. These spaces include underground storage, the first floor purpose-built gallery, a new retail area and the second floor multi-purpose area for lectures and workshops.

At the end of this whole staged project we will be able to 'return' the new Collection to our wonderful audiences for their ongoing enjoyment.

To make this happen, the Trustees have also established a Fundraising Committee which is a sub-committee of The WR Johnston Trust. The inaugural members are Peter Walsh (Trust Representative), Louis Le Vaillant (Director | Curator), Sue Logie-Smith (President, The Friends Representative) and Robert Thompson (Immediate Past President, The Friends).

The Fundraising Committee had an initial meeting in January and discussed potential sources of funds including individuals, arts and cultural foundations and local, state and federal organisations. It agreed that The Johnston Collection fundraising format should follow existing models found in other public and not-for-profit institutions.

The Fundraising Committee has also approached a few other individuals to be part of the sub-committee.

We have had very productive meetings with the National Gallery of Victoria, the State Library of Victoria and the Australian Ballet who have passed on their wisdom and practical experience, and we have been grateful for this early support.

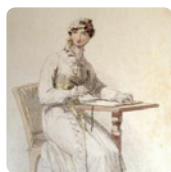
So, watch this space for ideas and activities as we work to make this 'bigger idea' of the Collection come to fruition.

PRIVATE PREVIEW AT BONHAM'S FINE AND DECORATIVE ARTS AUCTION | 12 June 2013



View the delights on offer prior to Bonham's upcoming Fine and Decorative Arts auction. This is always a fascinating and informative evening.

THE FRIENDS' ANNUAL GENERAL MEETING | Tuesday 20 August 2013



The AGM is an opportunity to connect with fellow-members, enjoy our hospitality and listen to a stimulating speaker. Dinah Whitaker, Life Member of

the NVG and The NGV Women's Association, will speak on Australian Women Artists.

A DAY IN THE COUNTRY 2013 September 2013



Enjoy a visit to a significant house and fascinating garden in the Woodend area.

NEW MEMBERS' EVENING October 2013



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.

CHRISTMAS PARTY | December 2013



The Friends' Committee is, once again, absolutely thrilled that a particularly prestigious residence will be the setting for The Friends' Annual Christmas Party.

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

AUSTRALIAN DECORATIVE AND FINE ARTS SOCIETY LECTURES | UNTIL NOVEMBER 2013

ADFAS Volunteers have helped at The Johnston Collection since 1999. All Volunteer Guides of The Johnston Collection are either Full Members or Associate Members of 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, University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn, Wednesdays at 8.00 pm

17 July 2013 | Tom Errington

TROMPE L'OEIL: THE ART OF ILLUSION

21 August 2013 | Steven Desmond MA FI Hort

THE LINE OF BEAUTY: THE ROCOCO GARDEN

2 October 2013 | Linda Collins MA BA (Hons) dip Français NADFAS
**HEDONISTIC PARIS: ART, LIFE & CULTURE
OF PARIS DURING THE JAZZ AGE 1920-1930**

14 November 2013

7.30 pm | **ANNUAL GENERAL MEETING**

8.00 pm | Professor Emeritus Heath Lees (Independent Lecturer)

DEBUSSY: MUSIC & IMPRESSIONISM

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

4 July 2013 | Ms Hilary Guise | **BOTTICELLI –
AS YOU HAVE NEVER SEEN HIM BEFORE**

8 August 2013 | Ms Louise Irvine | **THE ARTFUL POT**

5 September 2013 | Mr Kevin Karney
GODS, GODDESSES, HEAVEN & HELL

3 October 2013 | Mr James Taylor | **CARELESS TALK COSTS
LIVES – ART & DESIGN ON THE HOME FRONT**

7 November 2013 | Professor Emeritus Heath Lees (Independent Lecturer)
10 am | **OPENING UP THE RING: EVERY-THING YOU
WANTED TO KNOW ABOUT WAGNER'S RING CYCLE
BUT WERE AFRAID TO ASK** | Lecture followed by the AGM

ADFAS YARRA | INTEREST AFTERNOONS

These 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.

3 July 2013 | Ms Hilary Guise | **ANCIENT GREECE**

2 October 2013 | Mr James Taylor | **CHARLES DARWIN
& THE VOYAGE OF HMS BEAGLE**



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THE FRIENDS VISIT THE GRAINGER MUSEUM

On Monday 27 May 2013, twenty-five Friends enjoyed a wonderful concert of chamber music in Melba Hall at the University of Melbourne. The Acacia Quartet played music by the remarkable Australian composer Elena Kats-Chernin. This was followed by refreshments in Percy's Café which is directly behind the Museum.

I was delighted to welcome familiar faces and to introduce the story of Percy Grainger and his mother Rose, and how this autobiographical Museum came to be built at the University of Melbourne. This unique building is included in the Victorian Heritage Register, National Trust of Australia and the Register of the National Estate.

Grainger was born in Brighton and as a result had a lifelong connection with Melbourne. As a teenager he went to the Hoch Conservatorium in Frankfurt to study music and composition, and here he learnt the truth about his mother Rose's illness. Thus from an early age he had a great sense of emotional and financial responsibility for her.

Moving to London at the age of nineteen, he launched his phenomenal concert career in London's High Society and "At Homes". Many wonderful stories about this period were told. Rose's efforts to establish Percy as a musician are evident in the tableau setting of the London Room. In this gallery we can see what it was like to live during Edwardian times. Items gathered from op-shops and markets were placed alongside treasures given by new major benefactors, including Edvard Grieg.

The story of Rose's death by suicide happened during the American period where audiences similarly fell in love with the flamboyant and handsome Percy. The group heard how Percy subsequently met his future wife, the beautiful Ella Viola Ström. A gallery is devoted to Grainger's Free

Music experiments and other musicians influenced by him. As a pioneer in electronic music through his invention of Free Music, Grainger felt that this was his most important musical contribution.

Seventy-five treasures representing the 75 years since the Museum opened in 1938 are currently on display. These include Percy's own fringed towelling "Laird of Art" towelling outfit with a portrait painted by his wife Ella in the background, a lock of Hans Christian Anderson's hair, Franz Liszt's document box, the *Monkey Orchestra* porcelain figurines from Meissen Germany, the Deagan Organ Chimes and the copy by Jelka Delius of *Nevermore*, painted originally by Paul Gauguin, to name but a few. Fascinating text labels, identified with a turnip symbol, provide extended information.

Less than 1% of 130,000 items are on display in such a manner that one may have an intimate connection with the objects.

Our brochure may be found online at www.grainger.unimelb.edu.au

Details of forthcoming Public Programmes are also listed on the web page. We look forward to welcoming other Johnston Collection Friends to the Grainger Museum.

Nina Waters | Grainger Museum

- 1 Bernadette Dennis, Margaret Lorkin
- 2 Annette Fothergill
- 3 Keith Chivers
- 4 Pamela Gates, Ron Peel, Kevin Gates, Helen Hunwick, Margaret Lorkin, Bernadette Dennis, Keith Chivers, Sue Logie Smith, Rob Logie Smith, Georgia Hutchison, Anne Glynn, Robert Thomson, guest of The Friends, Geoff Richards, Gail Arkins, John Arkins
- 5 Robert Thomson and Friends
- 6 Margaret Lorkin and Friends
- 7 Sue Logie Smith, Anne Glynn
- 8 Barbara Morrison, Margot Atkins and Friends



NOT WITH A BANG, BUT A MURMUR

ROSSLYND PIGGOTT ARRANGES MR JOHNSTON'S COLLECTION

Melbourne artist Rosslynd Piggott is the latest guest curator of The Johnston Collection, with her exhibition *Murmur* opening on 2 July 2013. She comes to the collection having had solo exhibitions at the National Gallery of Victoria in 1998, Australian Centre for Contemporary Art in 2008, and having been included in the 2010 Biennale of Sydney.



Piggott is a multi-disciplinary artist working in mediums spanning painting, video, photography and glass, among others. In the lead up to her show, I met with Piggott at her studio to discuss her arrangement of The Johnston Collection. She discussed her ideas for the arrangement, the passions she shares with The Johnston Collection's founder William Johnston such as travel and collecting, and her own sources of inspiration.

Piggott's concept for her arrangement is to explore Johnston's inner life. In particular, Johnston's personal and romantic life has become a source of interest for Piggott. She seeks to symbolically 'reinstall' past residents of the *Fairhall* house including Ahmed Moussa Abo el Naaty, Johnston's assistant and companion, and Angus Winneke, his art director friend and colleague. Having researched Johnston's relationships in preparation for the arrangement, Piggott believes Ahmed's role in Johnston's life is particularly deserving of greater acknowledgement. The concept has the ring of Ian McEwan's *Atonement* in that it gives the residents the gift of a further, although imagined, chapter in their lives. The gesture sets the tone for a thoughtful and wistful arrangement.

Piggott will install some of her own works within the arrangement, some of which have been specifically made for the project. She will restore the downstairs blue room to its original use as Johnston's bedroom. The downstairs green room will be a 'half/half' arrangement. One half will refer to Johnston's love of gardens. This will be reflected in Piggott's filming of magnolia trees last spring in the garden of *Fairhall*, and the inclusion of Johnston's collection of floral plates. The other half will refer to Johnston's chaotic workroom at his Kent Antiques store, complete with teetering piles of antiques and related debris. The concept cleverly realises the

duality and the hidden areas of Johnston's life.

Piggott says she was drawn to arrange the collection after attending the opening of Akira Isogawa's arrangement in 2010 (pictured). Piggott says she found his arrangement "enthraling" and that he took on the "sensuality of the collection in a very beautiful and dream-like way".

This latest intervention into the Collection is reminiscent of Piggott's solo show at the NGV, curated by Jason Smith (now the Director of the Heide Museum of Modern Art). At the NGV, Piggott inserted her work amongst objects such as stockings and gloves, sourced from the Fashion and Textile and Decorative Arts departments. She selected these objects not for their objective museological attributes, but for the human stories they evoked. She thought of the occasions on which the items might have been worn, and gave them an imagined life. For example, gloves were given name-tags of imagined owners. Piggott says it was an exciting project, both for her and for the NGV.

There are several connections between Piggott's previous shows and her Johnston Collection arrangement. Some aspects of source material for the ACCA exhibition included footage of the casuarina tree. The ACCA catalogue explains Piggott was drawn to the tree partly because it gives off a sound like a murmur – *murmur* being the title of her Johnston Collection arrangement. Furthermore, Piggott and the ACCA curators decided to use smaller rooms to display Piggott's works, as their intimate scale were more suited to her artwork than a large gallery space. Piggott's works should therefore sit comfortably in the house museum environment of The Johnston Collection. Piggott says she will enjoy working with the intimacy and 'lived-in' nature of the house museum.



A further symmetry between Piggott's practice and Johnston's life lies in their shared interest in collecting. Piggott "loves clothes" and has been collecting for much of her adult life. She also has "a slight collection" of perfume, an "odd collection" of Vivienne Westwood handkerchiefs and Japanese landscape rocks, *suiseki*, and Japanese lacquer.

Travel is another commonality between Piggott and Johnston. Johnston frequently travelled to India, London and other parts of Europe where he acquired many of the objects in his collection. Piggott's travel started when she was four, but she identifies her travel in Western Europe at age 17 as formative. Piggott and her family relocated from Australia to England and spent three to four months travelling in a camper van. She recalls visiting major museums throughout Europe, archaeological sites in Greece, and turning 18 on the mountainous archaeological site of Delphi. Despite having been accepted to study art in London, she decided to return with her family to Australia. Piggott states that she has thought about that since. She wonders whether she may have had better opportunities in London in the milieu of the 'Young British Artists' had she stayed, given they are of her generation.

In regard to Piggott's training and influences, significantly both of her parents are artists and were teachers. Piggott's uncle is the renowned ceramicist Milton Moon, whom she credits as introducing her early connection to Japan. Moon spent periods in Kyoto during the 1960s and 1970s undertaking internships with potters.

Piggott undertook her tertiary training at Melbourne State College, which gave her a teaching as well as an art qualification. She states it "was the daggiest art school you could possibly go to in Melbourne". Yet it produced some

remarkable artists including Stelarc (the performance artist who has an artificial ear implanted under the skin of his left arm and has performed his extraordinary suspension works via hooks under his skin), Paula Dawson (one of the first artists in the world to deal with holograms and is the current Associate Professor at the University of New South Wales) was also a student there. Piggott then spent a year teaching in the Mallee, which she describes as "interesting and horrific" and then began her life as an artist in the early 1980s.

When asked which contemporary artists inspire her, Piggott states that her interests are very eclectic, but identifies American light and space artist James Turrell, glass artist Josiah McElheny, photographer Hiroshi Sugimoto and Louise Bourgeois, among others. Piggott also offers that she loves the Kamakura period for Buddhist sculpture and, in addition to the galleries she shows with such as Sutton Gallery in Fitzroy, she loves a "fabulous" gallery in Tokyo *Scai the Bath House*.

When asked to nominate a highpoint of her career, Piggott says she has been very fortunate to have had many highpoints. She first mentions her solo NGV show, and notes it was a rare opportunity to have at a relatively young age. She also counts every overseas residency she has held as being incredibly productive. Piggott adds that major projects like her exhibition at ACCA and making work for Cockatoo Island in the Biennale of Sydney have been highlights. I have great expectations that her arrangement at The Johnston Collection will be a highlight to come.

Holly Barbaro | Curatorial volunteer

Above | Images from the artist's studio and her clothing collection



WHO WAS ANGUS WINNEKE?

Angus Winneke is perhaps best known as a set designer for the Tivoli in Melbourne. I was lucky enough to know him from when I lived above his studio at the Tivoli as a child. I regularly passed Angus on the stairs as he dashed from his office to the auditorium and stage of 'The Tiv'. He was usually carrying large quantities of sketches and other items for the forthcoming shows.

Winneke was born in Melbourne in 1911 and studied medicine at the University of Melbourne. He abandoned the study after three years in favour of art school.

In April 1938, Winneke exhibited his watercolours at the Victorian Artists Society. These impressed Wallace Parnell, producer for the Tivoli Circuit. Parnell commissioned Angus to design sets for a 1939 review called *Highlights from Hollywood*. (Parnell realised that what the show needed was spectacle and Angus was the man to provide it). Soon Angus was working full time for the Tivoli. He was one of the few professional theatre designers in Australia. He was responsible for both sets and costumes, working closely with the Tivoli Circuit's permanent production team.

Through the war years the Tivoli was producing ten shows a year. These were played twice daily 'at 2 and 8'. For each show, Winneke would design 100 -120 costumes and 10 or 12 sets. These were produced at the Tivoli's own workshops.

Angus estimated that he created around 1,800 sets and 20,000 costumes for some 180 Tivoli shows. His biggest was the 1962 *Paris By Night* - involving 230 costumes and 12 stunning sets. It was when working with glamour and spectacle that Angus was at his best.

In 1965 Winneke designed the interior and the opening production for David McIlwraith's luxurious Lido nightclub in Melbourne. When the Tivoli closed, Angus switched permanently to working at the Lido.

Angus Winneke then went on to manage an antique shop in Armadale that belonged to a friend of his. Of course the

shop was Kent Antiques. Of course the friend of his was William Johnston.

After Angus died in 1982, his family (including his brother Henry, who was formerly the Governor of Victoria) presented a huge collection of his designs to the Performing Arts Museum, Victorian Arts Centre (Editors Note: now known as the Arts Centre, Melbourne).

I really only had one conversation with him that I can remember ... it was an incident I still feel really awful about. One night in our flat I accidentally left the tap in the bath running with the plug in and our bath overflowed, and water poured down into the rooms below - yes, in to Angus Winneke's rooms. This ruined a huge amount of his sketches, drawings, swatches of fabric etc. Considering what a complete disaster this was, he was really quite kind to me, but I could tell by the look on his face that he was really annoyed about the incident - as one would be!!!!

Later as a teenager I danced at the Tivoli and got to wear some of Angus's amazing costumes. I remember wearing a huge big royal blue picture hat that had an enormous perspex rim. These hats were teamed with royal blue metallic fabric full circle skirt dresses with masses of white tulle petticoats under them. Also, Angus had arranged for Cornelius Furs to lend the Tivoli white arctic fox fur stoles and these we wore with the blue frocks and hats as we danced ... and this was just for the opening number!!! Thinking back - those costumes were absolutely amazing.

Wendy Lee | Volunteer Guide

DANIEL MAROT

Daniel Marot (1661–1752), a Huguenot, was a man of many talents: architect, decorator, landscape gardener and designer in a variety of crafts, including metalwork.

His father was an architect and engraver in Paris, but when Louis IV revoked the Edict of Nantes in 1685 thus depriving Protestants of religious and civic rights, the family left France and settled in Holland.

Marot brought with him the opulent and elaborate designs associated with the French Court and was employed by William of Orange, later William III of England, as architect and furniture maker. He decorated many Dutch country houses, but also designed chambers, apartments and gardens for William, (*Het Loo Palace* and the great hall of audience for the States-General at the Hague). Marot eventually accompanying William to London where he became one of his architects and Master of Works.

At *Hampton Court Palace* he designed garden parterres, a Chinese cabinet room and many of the apartments with furniture and other furnishings, including mirrors, gueridons and state beds.

The pair of William and Mary Oak and Walnut, high-backed *chairs* in The Johnston Collection have been dated as late 17th or early 18th century. (Editors Note: we date them as 19th century). They have cane seats, pierced backs and crest rails, with ornate cup and scroll legs to front. The 'X' shaped stretchers are surmounted by a central finial and the legs have bun feet.

Marot's style has been called decorative baroque, a feature of which is the carved and pierced work as seen on the backs of these chairs.

Marot had a powerful influence on late Stuart furniture styles. He returned to Holland after William's death, and in 1712 in Amsterdam, he published the folio volume of his furniture designs. The designs reveal the influences of his period in France and Holland. He died in 1752.

Anita Simon | Volunteer Guide

NOTE:

The Encyclopaedia of Antiques, with an introduction by Arthur Negus, published Octopus, London 1976 states that Marot published his engraved designs, first in parts, and then altogether in 1702 under the title *Oeuvres du Sieur D. Marot, architecte du Guillaume III, roy de la Grande Bretagne*.

in the style of Daniel Marot (1661–1752) worked in England (1694-1698)
highback chair (pair), (in the style of circa 1660-1680), 19th century
Oak, Walnut, cane

1297 x 490 x 425 mm

The Johnston Collection (A0044-1989)



THE ART OF DRINKING

When Queen Victoria began her reign in 1837, serious wine drinking had already firmly gripped Britain for over 100 years. A 'kit' had developed with changing dining fashions and etiquette, so that by 1840 everything that was needed to aid the enjoyment of wine had been invented – except one, but I'll finish with that.



England was the centre of the world wine trade (thanks to the Royal Navy securing trade routes around the globe), and its wine merchants helped inform their customers on such subjects as decanters, wine glasses, corkscrews and all other equipment they might want. In the cellar a well-equipped house would have wrought iron wine racks, partitioned baskets to take wine bottles upstairs, corkscrews and a plethora of ancillaries.

The prevailing shape for decanters was the 'shaft & globe' with its almost spherical body and tall neck. Its 'standard' stopper was the hollow ball. Wine jugs – handled decanters – appeared in the late 1830s and became known as claret jugs, probably because the British predilection for Bordeaux wines. (Burgundy wines were more expensive as they had to travel overland, while Bordeaux was a port closely linked with Bristol).

Corkscrews first appeared in the late 17th century, but the 19th century saw a proliferation of patents and designs that sparked the interest of many collectors. From rare and ingenious to simple and plain, they all do the necessary function of accessing the contents of the bottle.

Bin labels are (usually) pottery and tell the contents of a group of bottles in a cellar before paper labels appeared in 1861. They show generic wines – 'claret' rather than Chateau Latour for example, and usually had unglazed sections where details could be pencilled in. Once in the dining room, a (usually) smaller silver label would be suspended on a chain around the neck of the decanter. Bin labels are little collected, compared to silver wine labels.

Until circa 1770, wine glasses were usually small. They were usually just large enough for a single draft to give or answer a toast. Gradually sizes increased so that by the mid 19th century they begin to rival modern glasses for size. Victorian glasses, particularly those of the late 19th century were made in large sets and in various shapes and

sizes. They were often thin, fragile and delicately etched or engraved so very few long sets survive intact. Sadly few were designed to benefit the bouquet of wine to its best advantage.

There were numerous other objects to help an Englishman to enjoy his wine. These range from silver wine coolers to set on a table for single bottles, to mahogany ones to cool several dozen on the floor. Wine funnels featured in many houses, while wine tasters are rarities both in silver and porcelain, although often seen in Europe. Also rare are bottle cradles and decanting machines – mechanical devices to aid the transfer of wine from the bottle into a decanter or glass. Much more numerous are coasters in which decanters should rest and which were crafted in many materials – silver, mahogany, papier mâché, and others.

Champagne took off in a big way towards the end of Queen Victoria's life once the English showed a preference for 'dry' and sparkling wine. There were numerous accessories for champagne from pliers to access the wire cage, to special decanters, and from champagne taps to patent bottle seals for those who could or would not drink a bottle once opened.

The scope of wine accessories seems endless!

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 | info@butlersantiques.com

*decanter labels (bottle tickets), makers unknown, England
Sterling silver, The Johnston Collection (A0484-1989)*

FOREST GLADE & THE STOKES COLLECTION

As we drove through the impressive gates of *Forest Glade* on a stunning spring day some years ago, little did I realise the world of beauty and enchantment that lay beyond.



Forest Glade, a large property in a beautiful setting of Mount Macedon, has been home to Cyril Stokes and Trevor Bell for many years and houses one of the most amazing collections of porcelain, Bouille furniture, tapestries, painting, marble and bronze statues, together with a stunning collection of oriental works of art.

The 100 year old garden and original home of *Forest Glade* were decimated on Ash Wednesday 1983 and so through the energy and vision of Cyril and Trevor, the gardens have been reborn, a new house built and a vast collection gathered.

The garden has distinct themes: a large English section with exotic trees and masses of colour, and a woodland area with shade loving plants which in spring has a vast area of bluebells. The delightful Japanese section complete with a bonsai house is fascinating as is the cool fern gully. Each season produces a beautiful show, from the fields of daffodils in spring, wonderful banks of blue and pink hydrangeas in summer and vast beds of roses with stunning blooms, together with a peony walk and a laburnum walk. The gardens now cover 5.6 hectares of land and fold into the landscape of Mount Macedon. Bronze statues and a topiary garden complete the scene.

The Stokes Collection is the work of many years of collecting by Cyril and Trevor. In 1954 Cyril bought a painting for £2 and this began his passion for travelling the world, buying from auction houses and then displaying the items at *Forest Glade* for his friends and the public.

Several years ago, following a visit to *The Johnston Collection*, Cyril decided to create The Stokes Collection, now managed by a Trust, as a gift to the people of Victoria for generations to come.

The vast collection of porcelain from France, England and Germany sit alongside extraordinary pieces of furniture, silk, jade, ivory, paintings, miniatures, glass pieces and marble statues. Each room has a theme and the objects are displayed in the setting of a home. The display of Sèvres porcelain, Chelsea, Worcester and Derby is particularly fine and breath-taking to observe.

The house is open by appointment only, but the gardens are open each day to the public between September and May. A visit is a must for people who love gardens and stunning objects.

Karina James | Volunteer Guide

FOREST GLADE | 816 Mount Macedon Road, Mount Macedon VIC 3441 | 03 5426 1323 | www.forestglade.com.au

TOBY JUG

Toby Jugs originated in the 18th century from the Staffordshire Potteries in England. The first Toby Jug was made by Ralph Wood I (1715–1772) of Burslem and later by his son Ralph Wood II. Jugs which depicted a human figure, or just the head and shoulders of a figure, are referred to as Toby Jugs. Other potteries began producing similar designs. They were cheap enough for the farmers and lower classes to purchase as decorations for their cottages.

Toby Jugs were usually made of earthenware, using a soft clay mould. The use of plaster of Paris moulds was introduced into Staffordshire by the Frenchman Ralph Daniel. These were ideal for their ease of use, speed and detailed moulding. The final product was fired several times in the kiln, and then finished with a coloured, translucent salt glaze. Toby jugs were a popular pottery drinking jug in the form of a large, jovial seated man holding a mug or jug of beer and a pipe, like the one pictured here. This figure is wearing a tricorne hat typical of 18th century clothing. The tricorne hat forms a pouring spout, and a handle is attached at the rear of the jug.

The name Toby Jug appears to derive from Toby Philpot, who was the subject of an old English drinking song, *The Brown Jug*, penned by Francis Fawkes and published in 1761. Toby Philpot was the nickname of Harry Elwes, a notorious 18th century drinker and a chronic drunk. Another theory is that it was named after Sir Toby Belch, a character in Shakespeare's *Twelfth Night*.

The making of Toby Jugs is a continuing tradition. A series modelled by Carruthers Gould for the Royal Stafford Pottery during the First World War, depicts heroes of the time, such as King George V, Lord Kitchener, Earl Haig, Admiral Beatty and Sir John French and later on, Winston Churchill.

Sandy Gunly | Volunteer Guide

Staffordshire potteries district, England,
jug (figure of Toby Philpot), early 19th century
earthenware, glazed, 285 x 140 mm
The Johnston Collection (A0257-1989)

Staffordshire potteries group, England
Toby Jug, circa 1785, Pearlware, (earthenware, enamel, glaze)
250 x 125 x 165 mm
The Johnston Collection (A1176-1997)





PIPES

A pipe was necessary for the smoking of tobacco, unless it was taken as a cigar or snuff. Pipes have been made in silver, brass, pewter, iron and even lead, but clay was the primary material used until the end of the 19th century. As clay was fragile, the pipes were broken almost as fast as they were produced. The characteristics of tobacco pipes changed over the years with large or small bowls depending upon the strength of the tobacco to be used. Tobacco was first introduced into England around 1585 via America.

'CHURCHWARDEN PIPE'

The figure of Toby Philpot is holding a long Churchwarden pipe, made towards the end of the 18th century.

At one time churches were never locked, and a warden kept watch on the building at night. The warden was not expected to go all night without a smoke, therefore they had pipes with exceptionally long stems, up to 16 inches. This meant the smoke and pipe would not be in their way as they kept watch. This is how the 'churchwarden pipe' came about its name.

Sandy Gumley | Volunteer Guide

WILLIAM & MARY

The William and Mary decorative style is the English translation of French Baroque, with a Dutch influence, that coincided with the reign of William of Orange and Mary (1689-1702), England's first constitutional monarchs. They encouraged many artisans to follow them to England, notably Daniel Marot (1661-1752), who became the period's most influential designer.

Like other interpretations of Baroque, this style is characterised by grand, massive but simple lines reflecting the sobriety of English tradition, but included a lightness inspired from the French influence. Smaller rooms demanded a more modest scale of furniture. Comfort became important too, as attested to by the upholstered needlepoint chair seats of the day.

The interior walls of the rooms had dark wood panelling relieved by rich tapestries or flocked wallpaper. Floors were of dark oak, tile or stone accented with oriental rugs. Window treatments were heavy, to help retain warmth in the chilly English climate and were made from damask, tapestry or velvet. Colour schemes, though rich, were in relatively somber tones perhaps deep blue, crimson and green. The fireplace was a significant architectural feature in the room with a heavy carved stone over-mantel signalling its importance as a source of heat and light.

Accessories included blue and white porcelain, Chinese porcelain or Delft / English Delft Chinoiserie that reflected the porcelain mania of the time. Much of the furniture was embellished with delicate ornamentation such as marquetry, ivory and coloured wood inlay, a new form of ornamentation introduced into England. Using steel blades, the cabinetmaker could now cut the exotic wood very thinly, enabling fine intricate designs. Walnut superseded oak for basic furniture, with the inlay and veneer treated from the exotic woods found on the East - West trade routes.

maker unknown, Western Europe [the Netherlands]
table, (in the style of circa 1670-1700) circa 19th century
Walnut, Boxwood, Rosewood, Satinee, Pine, Ebony, Ivory
730 x 1110 x 825 mm, The Johnston Collection (A0117-1989)





SECRETS & SCENTS

What we eat, how we choose, prepare and consume our food reveals a lot about us. What we put on our table both defines and distinguishes us. Sydney Living Museums properties ('SLM') have been home to generations of people from all walks of life, and all of them had to eat.

An initiative of the SLM is the *Eat Your History* project. *Eat Your History* is a multi-faceted interpretation project, including an ongoing Colonial Gastronomy series of public programs and workshops based on themes informed by the colonial era properties themselves. Activities range from hands-on workshops to recreated period dinners drawing from 19th century menus.

Jacqui Newling is currently curating this project. As resident gastronomer for the SLM, Jacqui uses food to interpret history with the premise that you don't have to be an academic or history expert to relate to food. Using food as a lens into history, stories of social, cultural, technological, environmental, political and economic relevance emerge in an accessible, and sometimes very tasty, way. Jacqui is well qualified for the task having

completed the Le Cordon Bleu Masters in Gastronomy through the University of Adelaide in 2007.

Jacqui is also involved in *The Cook & the Curator*, accessible online in a blog-style format. The project recently won two awards at Museums Australia Multimedia & Publication Design Awards, including the Judges' Special Award. Jacqui (the Cook) and Scott Hill (SLM curator) relate food stories from the SLM historic houses and their past residents on an ongoing basis on blogs@hht.net.au/cook.

Many of these stories will come to life in *A Shared Table - 1788 to 1950s*, an exhibition at the Museum of Sydney opening from 28 September to 9 March 2014, which Jacqui is currently curating. Focusing on eight key properties, the exhibition explores the evolution of our domestic food culture from the Governor's table in 1788 to the innovations of modern technology and design in the 1950s at Rose Seidler house. Both the *Cook and the Curator* and *A Shared Table* are an opportunity to pull up a chair, sit at our tables, meet our families, visit their kitchens and share their recipes.

In conjunction with *Secrets & Scents*, Jacqui joins us at *Fairhall* to talk about spicing in the Regency period. She will explore the culinary aspects of botanical fragrance and flavour, and the effects of global trade and Empire on Georgian tables. Jacqui has extensive experience in



the world of spices, working with Herbie's Spices for over ten years, and draws from her research on 18th and 19th cookery texts for this event.

The SLM is worthy of discussion in itself. Its recent re-branding from its public facing identity of the Historic Houses Trust of NSW builds on the growth of this unique state institution for the past 30 years and its desire to keep growing and interpreting its museums and collections with a broader audience. It highlights its role as an organisation with historic houses and its role as a significant Sydney cultural institution. SLM's portfolio of museums and historic sites encompasses life from the Georgian period to the late 20th century - from the first Government House established in 1788 to *Rose Seidler house*, with cutting-edge design principles in 1948; including humble working class terraces in *The Rocks* built in 1844 to the refined late Regency *Elizabeth Bay House*, completed in 1839. Many properties were occupied until the latter part of the 20th century.

The SLM's culinary projects are remarkable and we look forward to learning more from Jacqui Newling when she visits us at *Fairhall*.

The editor is grateful for the extensive assistance of Jacqui Newling, Resident gastronomer at Sydney Living Museums, in the preparation of this article.



Clockwise from left |

Jacqui Newling in the kitchen at Vauclose House
© James Horan, Sydney Living Museums, courtesy Sydney Living Museums

The dining table set for Alexander Macleay's birthday in the breakfast room at Elizabeth Bay House
© Leo Rucker, courtesy Sydney Living Museums

Jacqui Newling in the kitchen at Vauclose House
© James Horan, Sydney Living Museums, courtesy Sydney Living Museums

A PINCH OF SNUFF

Snuff was the 17th century word for powdered tobacco. It was brought to Europe by Christopher Columbus during his second voyage to the Americas in 1496. Following the introduction of this mysterious powder to Europe, taking snuff by inhaling it through the nostrils soon became popular. Its use in England grew after Charles II returned from exile in France bringing the habit with him.

Snuff was used by Catherine Medici, Queen of France, for her son Francois II who suffered acutely from migraines. In 1561, the French ambassador in Lisbon, Doctor Jean Nicot discovered the healing properties of tobacco and sent some tobacco leaf to Catherine who ground it to a powder. This provided relief. Snuff therefore was copied within the Court and throughout France, moving from medicinal remedy to pleasurable habit amongst royalty and the aristocracy.

Snuff was primarily used by the upper classes, disdainful of the common man and his pipe. Always popular in Court circles, Queen Anne indulged in it regularly. Queen Charlotte, the consort of George III, acquired the name 'Snuffy Charlotte' because of her passion. Her son, George IV, changed his snuff according to the time of day keeping aside, in each of his palaces, a room for his indulgences.

Snuff boxes became indispensable accessories with the

wealthy. They selected boxes to match outfits, occasions and times of the day. Made from costly materials, they were often ornately decorated with spectacular use of precious stones. Many contained miniature portraits and messages as tokens of love and esteem. Engravings with heraldic, family, Masonic, guild or lodge insignia would be applied.

Prolonged exposure to air caused snuff to dry out and lose its quality, so pocket snuff boxes were designed to be airtight containers with enough space for a day's use. Large snuff containers, called *mulls* were for communal use.

Huguenot enamellers, fleeing religious persecution in France, brought their skill and the latest enamelling fashion to England, where they and Georgian artists made these decorative boxes. The earliest enamels were hand painted, later applying the art of enamelling on copper and transfer-printing. Stephen Theodore Janssen developed the process at York House in London, and later this became known as Battersea Ware.

A floral-scented snuff "English Rose" has been provided for members of the British House of Commons since 1693 when smoking was banned from the House. A famous silver communal box destroyed in an air raid during World War II was replaced and presented to the House by Winston Churchill. Very few members are said to take snuff nowadays.

Snuff Boxes, exquisite trifles continue to be keenly sort after by collectors for their charm, artistry and superb craftsmanship.

Denise Way | Volunteer Guide



Jean-Michel-Joseph Soroge (1798-1806)
snuff box, Paris, France, circa 1803
 Sterling silver
 25 x 77 x 44 mm
 The Johnston Collection (A1055-1989)

THE SANG GOBLET

Included in The Johnston Collection is an important English light baluster goblet engraved by Jacob Sang, the most notable of the Dutch wheel engravers of the 18th century.



wine goblet, circa 1750

Jacob Sang, (engraver)
Amsterdam, The Netherlands / England
glass, engraved
height 203 mm
The Johnston Collection (A0410-1989)

The importance of the goblet was not realised initially. John Rogan, who, in 1975, was preparing for the publication of his book, *Antiques in Australia from Private Collections*, considered that the signature of the engraver on its foot was possibly that of Andreas Friedrich Sang and not that of Jacob Sang.

In 2000, Hugh Tait visited the Collection. Hugh, a glass expert, was Deputy Keeper of the Department of Medieval and Later Antiquities at The British Museum when he retired in 1992. Hugh identified the engraver of the goblet as Jacob Sang, and confirmed that the goblet was not recorded in the literature on Sang and as such was an important discovery.

The goblet is shown here. It is finely wheel engraved with a scene of a plantation completely encircling the bowl. The scene comprises a manor house with a number of plantation buildings, orchards, fields, farm animals and plantation workers. The bowl is also inscribed: 'HET GROEYEN BLOEYEN VAN DE PLANTAGIE. CORNELIUS BURG' (Growing and Blooming of the Plantation. Cornelius Burg). The goblet is signed under the foot: 'J. Sang' and dated 1770.

Unfortunately, Hugh was unable to complete any further research. Last year I completed a study of the goblet and my findings were published in the November issue of the *Glass Circle News of The English Glass Circle*. A copy of this publication is in The Johnston Collection library.

I forwarded photographs of the goblet to Dr Anna Lameris in Amsterdam. Dr Lameris is a recognised authority on Jacob Sang. Without being able to handle the goblet, she believes that the signature, although a rare form, is probably that of Jacob Sang.

As there are two goblets recorded with engraved scenes of plantations in 18th century Dutch Surinam, it is likely that the scene on the Collection's goblet is also of such a plantation. A search of The National Archives in The Hague did not show any plantation in Surinam owned by Cornelius Burg at that time. However, Dr Eveline Sint Nicolaas, Curator, Department of History, Rijksmuseum, has advised that "Cornelius Burg" should be read as one word, and in the *Surinam Almanac of 1793*, Corneliusburg is listed as a coffee plantation on the Warappakreek in Paramaribo. Dr Sint Nicolaas also advised that plantations were often named after the wife or daughter of the owner. A further search of the Surinam plantations of 1770 revealed that there was a Cornelia plantation on the Warappakreek. It seems reasonable, therefore, to conclude that the engraving on the Collection goblet is of the Cornelia plantation in Surinam.

Little is known of Sang's life. He came to live in Amsterdam from Germany in the 1740's and died in Nigtevegt near Amsterdam in 1786. He was a prolific engraver of English goblets. The subject of his engravings covered a wide field including portraits, armorials, classical and architectural subjects, decorative designs and ships which he depicted in fine detail.

Bill Davis | Ambassador | The Johnston Collection

EDITORS NOTE: An exhibition to see in relation to our Sang glass is *Kings over the water* currently on display at the NGV. *Kings over the water* explores the fascinating hidden symbolism of beautiful engraved Stuart period glasses, created as part of a doomed political adventure whose tragic history continues to cast a romantic spell even today.

The NGV possesses an extensive and important collection of these rare glasses, many of them generous gifts from the Morgan family of Melbourne.



ELISABETH NEALES

On my walls, I have a collection of embroidered pictures which give me great pleasure. Apart from the fact that they are beautiful to look at, each one has a fascinating history.

The earliest framed embroidery is a piece of Jacobean crewel work. Because of its age, the colours (all natural dyes of course) have faded into subtle shades of greens and browns. After my grandmother died in 1963, my aunt found this piece stuffed into a drawer; she recognised it as very old and took it to the Royal School of Needlework in London. There they identified it as a strip from a Jacobean bed-hanging and suggested that it had been used as a sampler by needlework teachers in the 19th century. It was a little moth-eaten and my aunt was taught how to repair it by backing it with linen and sewing with tiny stitches around each little moth hole. I value this piece enormously - partly because of its age and beauty, but also because it reminds me of my favourite aunt.

In my grandmother's sewing cupboard, my aunt also found an unfinished embroidery which is a map of England and Wales. Within each county there is a tiny picture of something appropriate to that county. My aunt sent it to me to complete and it was with reverence that I used the original silks (yes, silks, not cotton thread) and the tiny little two-centimetre long needle that my grandmother had left in the work. The best that can be said is that at least my contributions do not stand out too badly!

My mother was born on Friday 29 May 1903 and her grandmother embroidered a beautiful little picture to mark the occasion. It is called *Friday's Child* (from the nursery rhyme in which Friday's child is "loving and giving") and shows a little girl giving her toys to some obviously poor children. I was not a Friday's child and nor were any of my children, but thankfully I have one granddaughter born on a Friday, so the picture will be hers one day.

In 1911, the English magazine *Hearth and Home* ran a competition to mark the coronation of George V. A sampler was issued to each contestant and a free choice of colours and stitches were allowed. The one in my possession was embroidered by my great-grandmother and won first prize because of the fineness of her stitches. A similar competition took place in 1935 to mark the Silver Jubilee of the same King. I own the entry entered and embroidered by my grandmother, but this one was not a winner.

I myself completed in cross-stitch a large sampler to eighteen squares around the edge, celebrating events and people of the previous 1000 years. The subjects are very English orientated. They include traditional subjects such as the Magna Carta, Shakespeare and Evolution, but I persuaded my friends and relatives to design others. My husband designed one marking the discovery of DNA, my son-in-law chose to illustrate the introduction of electricity, and a friend designed a square showing modern communications and technology. The sampler took me six years to complete but I value it as a joint endeavour.

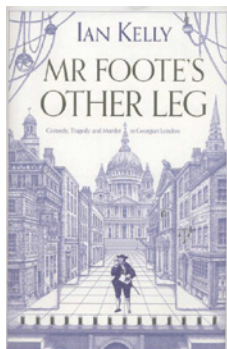
My latest acquisition was embroidered in 2010 after my grandson came to spend his honeymoon in Australia. His very talented young wife embroidered a sampler consisting of 26 tiny pictures from A to Z showing all the things they had done and seen in Australia. It is amazingly creative and I value it especially because it shows that even if we do not have the same leisure time as our grandmothers, the ancient art of embroidery is alive and well.

Elisabeth Neales | Melbourne Dickens Fellowship

BOOK REVIEW

MR. FOOTE'S OTHER LEG

Ian Kelly, Picador, London, 2012



For those who enjoy reading about Georgian life and society, treat yourselves to a fascinating biography of one of the most celebrated men of eighteenth century theatre and social life, a man whose name is unknown today. Samuel Foot, a celebrated playwright, comedy actor and impersonator of his time, wrote the first true-crime bestseller based on a family tragedy. He was a theatre star in both London and Dublin,

a friend of Dr Johnson and Joshua Reynolds (who painted his portrait) and everyone from prostitutes to King George III.

Having lost a leg but won a theatre in a bet, his life ended in ignominy after being involved in two of the most sensational criminal trials in British history.

Samuel Foote was a man of his times and his story is told against the social and medical background of Georgian life, in this very well written and researched book.

Denise Farmery | Volunteer Guide

ENGLAND'S MISTRESS: THE INFAMOUS LIFE OF EMMA HAMILTON

Kate Williams, Ballantine Books, 2006



Born in 1765 into squalid poverty in an English coal mining town, Amy Lyon, as she was christened, had a very hard childhood after her father died. She worked as a theatre maid in Drury Lane London during her teenage years. She also worked as a prostitute and as an artist's model to many famous artists such as Romney and Reynolds. After

changing her name to Emma, she became a courtesan to many notable men including Charles Grenville.

In the summer of 1783, Emma met the recently widowed British Ambassador to Naples, Sir William Hamilton. He became infatuated with her and married her. In 1798 after the Battle of the Nile, Emma met Lord Horatio Nelson, the famous British naval hero. They began a passionate love affair which ended tragically when Lord Nelson was killed at the Battle of Trafalgar in 1805.

This is a fascinating book to read because it captures the exuberant times and culture of the 18th century Britain and its outlandish personalities.

Karina James | Volunteer Guide

Like our Ambassador Roger Brookes, I cannot remember the context of the saying "Those who sup with the Devil eat with a long spoon.". I recall the saying from my school days.

The explanation presented to our malleable minds was a vision of a dining table groaning with food which the hapless and *ipso facto*, selfish guests could not take to their mouths because of the long spoons strapped to their arms. Had they been UN-selfish (and therefore not dining with the Devil in the first instance, if this moral bore close scrutiny) they would have thought of others and used their spoon to feed their neighbour.

It was the rule at this boarding school that we were not to ask directly for items for ourselves at meal times. For example we could not ask to 'pass the salt'. Perhaps it was feared we may one day be asked to "sup" with an unsuitable companion!

I was delighted to read that someone else was so familiar with this saying. I have carried an image in my mind of the banquet table for the wicked ever since I first heard it.

Maggie Cash



TOUR: NOT WITH A BANG BUT A MURMUR ROSSLYND PIGGOTT

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FROM THE COLLECTION: THE SANG GOBLET

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Above | Rosslynd Piggott
detail from *Murmur – Vacance en Paris*, 2013
artist's proof (edition of 5), digital print on Hahnemühle paper
courtesy the artist and Sutton Gallery, Melbourne

WELCOME TO FRIENDS' NEW MEMBERS:

Kim Baker
Nancy Gillies
Debra Knight
Kaye Nolan
Carmel Rigano

Alison Bare
Chris Hewson
Janet Miller
Judith Perry
Jodie and Mark Vogt

GOODBYE TO ABERDEEN PRESS

After 60 years Aberdeen Press will be closing at the end of June 2013. We have been customers of Aberdeen Press for many years. We're really sorry to see them go and it truly is an end of an era for the printroom and a happy working relationship.

On behalf of us all, we would like to thank Owen Batchelor, Karen, Sandy and wish all his staff every happiness in their future.

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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Sandy Gumley	Jan Heale
Walter Heale	Yvonne Hildebrand
Anne Hodges	Robyn Ives
Karina James	Wendy Lee
Linda McFadgen	Dorothy Morgan
Roisin Murphy	Christine Newcombe
Anna Paule	Helen Raftis
Anita Simon	Denise Way

TRAINEE GUIDES:

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

VOLUNTEERS:

Gail Arkins	Library Assistant
Holly Barbaro	Curatorial Volunteer
Christine Bell	Curatorial Volunteer
Robbie Brooks	Retail Assistant
Andrea Campbell	Library Assistant
Maggie Cash	Housekeeper
Sharon Groher	Retail & Administration Assistant
Jenny Hamilton	Retail & Administration Assistant
Anne Neri	Curatorial Volunteer
Wilma Oxley	Administration Assistant
Faye Rance	Retail Assistant
Helen Rawling	Library Assistant
Barbara Summerbell	Researcher & Retail Assistant

GET INVOLVED

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

If you have an interest 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 COLLECTION

— INCORPORATING —

Fairball House Museum,
Gallery, Reference
Library, Emporium,
Ambassadors & Friends

THE JOHNSTON COLLECTION
HOTHAM STREET
PROPOSED SOUTH ELEVATION

trethowan
architecture interior design



154-156 HOTHAM STREET – *FAIRHALL*

152 HOTHAM STREET



THE JOHNSTON
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