

fairball ¹⁶



THE JOHNSTON
COLLECTION

fairhall

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

November 2015 | Issue 16

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



Fairhall is now adorned with the exquisite work by more than 170 artists and craftspeople from the Gippsland region in the spectacular *Christmas at The Johnston Collection 2015* exhibition

JOYFUL & TRIUMPHANT which opened on 5 November 2015.

Supported by Creative Gippsland, a collaborative arts initiative comprising all six Gippsland municipalities, the exhibition house tour includes 12 contributing groups and 8 individual artists. Working with Creative Gippsland was a significant first that has allowed us to showcase some great makers and wonderful works from the region.

The Friends end a successful year having been able to support The Johnston Collection with a remarkable contribution exceeding \$58,996 over the last financial membership year, 2014-2015. These funds allow us to take risks with our programs and you can see how these funds were applied in their report pages. The committee is now working on a superb calendar of events for 2016.

I would like to thank Sue Logie-Smith, who stands down as President of The Friends after her second, even more successful, tenure in this role. Sue has seen The Friends continue to adapt and grow and provide excellent support of what we do and that helps us build potential.

Supported by The Ambassadors, The Silver Society of Australia (Melbourne branch) ended another year of regular meetings at the Collection. We look forward to welcoming them back again next year.

We must thank Lisa Arrowsmith and Sue Chapman, amongst others, for finding such an array of inspired items for the retail area this Christmas. The sale of these products raises significant funds that greatly benefit our programs and activities.

fairhall is a tremendous volunteers newsletter by volunteers, for volunteers and a remarkable effort goes into every edition by numerous contributors who make it work. So, a very genuine thanks to Anne Glynn and all those involved with *fairhall* in continuing to engage, inform and record what we have done and continue to do.

We now celebrate the 25th Anniversary year of *Fairhall* being opened to the public by the late John Truscott on 19 November 1990. Join us, as we continue to build on our successes in the future.

Louis Le Vaillant
Director | Curator The Johnston Collection

Thanks

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





Christmas is very special to the Johnston Collection with the house decorated so imaginatively by various craftspeople throughout Victoria. This year is no exception.

Joyful and Triumphant has been creatively designed by various

craft groups from Gippsland, showcasing a unique collection. Many of the groups involved in this exhibition have had their work exhibited at prestigious galleries throughout Gippsland.

William Kent has been associated with introducing the Palladian architectural style to 18th century England. Here we look at Kent and his style while also discovering the relationship with the architect style of 16th century Italian, Andrea Palladio.

Meissen was regarded as the first European porcelain factory to create hard paste porcelain, in imitation of Chinese porcelain. In this edition, Ken Barnes tells us about the history of Meissen and why it is so important. Bill Davis continues his fascinating series on the history of glass and informs us about the development of pressed glass in the 19th century. This subject is continued in another article about the pressed glass of a *celery vase* in The Johnston Collection.

There is a long list of book reviews and recommendations to include in your reading list. You may also be tempted to dress your Christmas table with folded white linen napkins like the ones shown in this edition. To complement your Christmas ham, turkey or any cheese or antepasto platter that you serve over summer try our spiced orange pickle recipe.

Have you ever wondered about the meaning of a traditional English song *Green Grow the Rushes, O*? We tell you about one version. For those who are thinking of travelling we can give you some suggestions in *What's on where*. As usual there is our regular article on a Staffordshire Story, featuring an item from the collection and we continue our series on artificial lighting.

Thank you to everyone who has contributed to this edition of *fairhall* and we wish you all a very happy and safe Christmas New year. We look forward to seeing you at the *Joyful and Triumphant* tour and at more Friends events in 2016.

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



I enjoyed seeing many of you at the *Opening Doors* launch of The Johnston Collection's 25th Anniversary Fundraising campaign.

Thank you to those of you who have donated to help make our wonderful exhibition house sustainable for future visitors to enjoy.

Our visit to *St Mary's Star of the Sea* in West Melbourne was a great success with members and guests fascinated by Tom Hazell's story of the history and renovation of the magnificently decorated church interior.

On a cold and windy July night we were entertained by Mee Na Lojewski on cello and Nicholas Waters on violin at The Alexandra Club. They played a selection of chamber music showcasing the talent of the Australian National Academy of Music.

The AGM in August provided an opportunity to visit *Fairhall* and view Richard Nylon's 'House of Ideas' arrangement of William Johnston's collection. Our Director, Louis Le Vaillant spoke about the significant items purchased for the renovated administration facilities provided with funds raised by The Friends.

At the AGM we said farewell to four members of The Friend's Committee: Mary Bourne, Sheila Butler, Jenny Carty and Jean Verwey. They have all made significant contributions ensuring that our events have the special character and friendship for which we are renowned.

Four long-standing members of The Friends joined the Committee at the AGM. I am pleased to welcome Bernadette Dennis, Julie Nicholson, Heather Mallinson and Barbara Summerbell who will bring their skills to our events.

Members and guests enjoyed a private viewing of the home of renowned artist, Napier Waller in October. We were fascinated by the story of this amazing man who survived military service in the First World War and whose work became well known through his murals in many of Melbourne's public buildings.

Our ever popular Christmas Party will be held at the stunning Toorak residence of one of The Johnston Collection's volunteer guides. We are always grateful for the generosity of those who invite us to their homes.

Thank you to the Committee for their wonderful work. After my second term I am retiring as President, hence this is my last report for *fairhall*. I have greatly enjoyed all aspects of the role, particularly meeting our wonderful members.

Many thanks to Louis and the team for their enthusiastic support of The Friends and particularly to me during my wonderful time as President.

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



Peter Curnow



Tory West, Alison Waters
& Lesleigh Jermanus



Jason McLaren Jones and Brahman Perera



James Nolan



Kristine Walker & Gwendolynne Burkin



Michelle Campbell & Natasha Stipanov



Tony Preston, Richard Nylon & Louis Le Vaillant



Katie Somerville & Louis Le Vaillant



Sue & Robert Logie-Smith, Sharon & Joe Groher

The Johnston Collection welcomed guests to the opening of *RICHARD NYLON's FEATHERING THE NEST* | *Richard Nylon meets William Johnston* exhibition-house tour

The 'house of ideas' series exhibition was opened by Katie Somerville, Senior Curator | Fashion & Textiles, National Gallery of Victoria on Tuesday 14 July 2015.



Anthony Capon



Ianthe Gabriele & Estelle Michaelides



Brenton Geyer, Patrick Christie,
Taylor Wong & Christoffer Christie



Danielle Whitfield, Alix Hill
& Lizzie Anya-Petrivna



Susan Dimasi, Laura Anderson
& Brooke Carrigan



William & Margarette Hatzipavlis



Christine Newcombe & Shirley Neylon



Gwendolynne Burkin & Richard Nylon



Skye Davies & Annabelle Allen



Janice Breen Burns, Cindy De Waij
& Andy Maccoll



Lady Primrose Potter AC & Alison Waters



Daniel Humphries



Patrick Christie, Gavin Brown
& Christoffer Christie

CHRISTMAS AT THE JOHNSTON COLLECTION TOUR

Fusion Fibre Arts Network, a creative textile and fibre art network was launch on Saturday 25 October 2008.

Fusion encourages its members to expand their knowledge of concept building and artistic interpretation to develop skills using many mediums which foster and extend the potential for artist creativity.

The group attracts people of all ages from a wide variety of craft and art disciplines to explore and experiment with new and old techniques to produce a range of exciting and original works. Inexperienced novices are mentored to aid in their skills development.

An extensive calendar of programs and activities is designed to provide members the opportunity to participate in social events, exhibitions, demonstrations and workshops, or any other activity designed to instruct or promote textile art.

The Committee in consultation with members develops an annual calendar of creative sessions, one and multi day workshops.

Skills of the members envelope many mediums including wet and dry felting, embroidery, beading, spinning and weaving, quilting, knitting and crochet, multimedia, fabric painting, textile shaping and sculpting and paper art.

Members have experienced workshops and tutorials from many well-known artists including: India Flint, South Australia; Dorothy Caldwell, Canada; Effie Mitrofanis, Sydney; Dijanne Ceva, Victoria; Alison Cole Melbourne; Dawna Richardson-Hyde, Melbourne; Michael Shiel, Melbourne; Glenys Mann, Latrobe Valley; Mandy Gunn, Gippsland; and from East Gippsland, Jenny Toye, Margaret Mason, Marion Dawson, Jenny Romano, and many talented and skilled Fusion members.

In 2012, Fusion developed a six month Artist Development program which was funded through the Regional Arts Fund administered by Regional Arts Victoria. Under the leadership of Ephemeral Environmental Research Artist Dr Michael Shiel, Fusion members, were tutored and guided through a series of workshops and programs to assist in the building of conceptual and artist practice development. This culminated in an exhibition launched at the East Gippsland Art Gallery and then a tour of galleries including Meeniyan Art Gallery, Feaston ART Gallery in Orbost and Wellington Art Gallery Maffra and attracted over 2000 gallery visitors. The art was highly praised and commended on its beauty and diverse conceptual interpretation.

Fusion held its first members exhibition 'Reflections' in 2012 and more recently the second, themed 'Life Cycle' in 2015. Both of these exhibitions attracted over 500 visitors to the East Gippsland Art Gallery in Bairnsdale. Textile Artist Dawna Richardson-Hyde also exhibited a series of nine works as part of the 'Artists Journey' exhibition which ran in parallel to 'Life Cycle' and the members work exhibited was the final works from Dawna's residential workshop held at Wattle Point in 2014.

Visitors are encourage to come to monthly 'Come and Create' sessions which are held on the fourth Saturday of the month at Advance TAFE, Bairnsdale.

For further information about Fusion FAN Inc contact Rhonda Albrecht, President, Committee of Management (03) 5156 0222



Yvonne Renfree, *Lunaria*, exhibited: *Life Cycle*, 2015
Helen Banks, *Nurture Nature*, exhibited: *A Passage Thru Place – Landscape to Artscape*, 2012

GREEN GROW THE RUSHES, O

Green Grow the Rushes O is an old traditional English folk song.

It is a variant of the twelve days of Christmas, the popular song sung at Christmas time. This song is a mixture of Christian, astronomical and pagan symbols and is cumulative in structure, with each verse built up from the previous one by appending a new stanza.

The first verse is:

*I'll sing you one, O
Green grow the rushes, O
What is your one, O?
One is one and all alone
And evermore shall be so.*

The final verse is

*I'll sing you twelve, Ho
Green grows the rushes Ho
What is your twelve, Ho?
Twelve for the twelve apostles,
Eleven for the eleven who went to heaven,
Ten for the ten commandments,
Nine for the nine bright shiners,
Eight for the April rainers,
Seven for the seven stars in the sky,
Six for the six proud walkers,
Five for the symbols at your door,
Four for the gospel makers,
Three, three, the rivals,
Two, two, the lily white boys,
Clothed all in green, Ho,
One in one and all alone
And ever more shall be so.*

There has been much conjecture over the years about the meaning of the symbolic words.

It is thought the song referred to the conversion of England to Christianity and that this song provided an aid to teaching the Creed, however it appears it draws on pagan as well as Hebraic and Christian imagery. The

more traditional versions had only ten verses but the other two verses were added to bring it into line with the twelve apostles.

Some possible explanations of the meaning of the words are;

- **one** refers to God
- **two** lily white boys may refer to the story of the Transfiguration of Jesus where Moses and Elijah appeared with Jesus in clothes of 'dazzling white'. The "clothed all in green" would then refer to St Peter's suggestion that the disciples build shelters of branches for Moses, Elijah and Jesus. Another explanation is that the statues of St John and Our Lady which, in Christian Churches, flank the Crucifix on the Altar during Holy Week are bound with rushes to cover them.
- **three** rivals are the three Magi who came to do homage to the infant Jesus.
- **four** gospel makers are Matthew, Mark, Luke and John.
- **five** are symbols of earth, water, air, fire and spirit. It may also refer to the marks of blood that God commanded the Israelites to put upon their doorways at the Exodus. It could also allude to the practice of putting a pentagram at the door of a house to ward off witches and evil spirits in the late Middle Ages.
- **six** proud walkers. This may be a corruption of 'six proud waters', a reference to the six jars of water that Jesus turned into wine at the wedding feast at Cana of Galilee,
- **seven** stars in the sky are the stars of Pleiades located in the constellation of Taurus. Only

six stars are visible with the naked eye as it was thought the seventh was dimmed after the destruction of Troy.

- **eight** are pagan festivals (equinoxes, solstices and the cross quarter days which are the four mid points between the solstices and equinoxes)
- **nine** refers to the eight other planets in the solar system. It may also be an astronomical reference: the Sun, Moon and five planets known before 1781 yields seven and to this may be added the sphere of the fixed stars and the Empyrean.
- **ten** commandments given to Moses
- **eleven** refers to the apostles minus Judas who would not have made it to heaven.
- **twelve** refers to the number of apostles

Roger Brookes



Matthew 17:2 And he was transfigured before them, and his face shone like the sun, and his clothes became dazzling white.

Fra ANGELICO (Italy, circa 1400 - 1455)
Transfiguration (Cell 6), 1440-42 Fresco,
181 x 152 cm Convento di San Marco, Florence

THE JOHNSTON COLLECTION: CELEBRATING 25 YEARS

On the 19 November 2015 The Johnston Collection celebrated 25 years of being open to the public.

Speaking at a function at the Melbourne Town Hall to mark this important milestone, Chairman of The W R Johnston Trust, Mr Peter Watts, said that it was a time to reflect on the enormous generosity of William Johnston who left his house, his collection and an endowment so that all could enjoy The Johnston Collection as it is today.

"It was an act of very remarkable generosity for which the entire community should be grateful", Mr Watts said. "William Johnston decided to gift his house, *Fairhall*, and his substantial collection of fine and decorative arts to the public because he wanted others to enjoy it as much as he had."

Four years after his death in 1986, Johnston's wishes were realised. The doors of *Fairhall* were opened to the public for the first time by John Truscott on 19 November 1990 as part of the Spoleto Festival (now the Melbourne International Arts Festival).

Before his death, Johnston made it clear that the museum he was creating mustn't be static. In keeping with his wishes, *Fairhall* is regularly rearranged by guest-curators and public figures who have created imaginative exhibition experiences that combine current artistic thinking with historic art and design.

Mr Watts said that in the quarter century since The Johnston Collection first opened to the public, there have been many challenges and much change.

"The museum has expanded its operations considerably since 1990 and now includes an extensive lecture and workshop programme, a retail shop, a reference library, a large volunteer programme, a Friends of The Johnston Collection group that supports and assists the museum's activities, as well as raising considerable funds for the museum's programmes and building redevelopment, along with an Ambassadors group, and a Fundraising Committee."

In 2015 The Johnston Collection launched its *OPENING DOORS | The 25th Anniversary Fundraising Appeal* to help secure the continuity and creativity, success and sustainability of the museum.

Mr Watts said "Time has eaten away at our endowment and if we are to continue doing what we do we need assistance to keep William Johnston's legacy alive into the future."

Mr Watts noted the prestigious awards The Johnston Collection had won recently was further evidence of the museum's high-standing amongst its peers. "I hope William Johnston would be both pleased and surprised to see what has happened to his legacy" Mr Watts said.

The Johnston Collection looks forward to continuing to be true to William Johnston's legacy, to keep it as a living, breathing, changing place that reflects the best in the fine and decorative arts and design for another quarter century and beyond.



Margaret & Heather Mallinson



Georgia Hutchison, Jenny Wilson, Jean Verwey, Glenda Robb & Peter Watts



Paul Mitchell, Jill Canning, Linda Hagar & Mandy Ginsberg



Maddy Dorovitch & Ludovica Giovannini



Lise Rodgers & Rob Craig



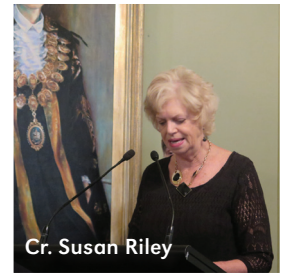
Marlene MacKintosh
& Jacinta Ryan



Dorothy & Laurie Morgan,
Walter Heale



Rob & Sue Logie-Smith



Cr. Susan Riley



Dani Balmford, Jan Heale, Walter Heale,
Anna Paule, Anne Hodges, Dorothy Morgan,
Deirdre Basham



Michael Barrett, Lily Spear
& Robert Buckingham



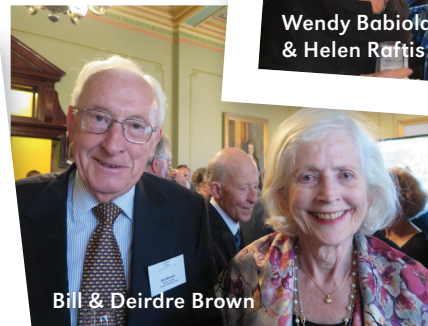
Grant & Rosemary Ramage, Louis Le Vaillant,
Suzanne & Bernard Katz



Wendy Babiolakis
& Helen Raftis



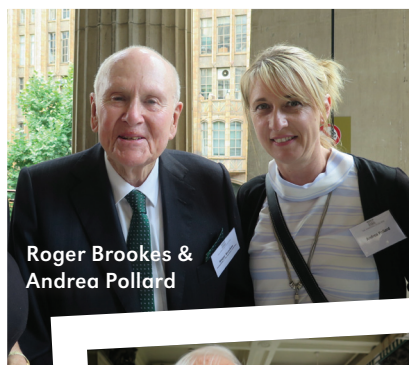
Sue Flanagan & Robyn Ives



Bill & Deirdre Brown



Sheila Butler, Jane Morriss
& Tony Preston



Roger Brookes &
Andrea Pollard



Peter Watts, Susan Riley &
Louis Le Vaillant



Cathy Trinca, Terry & Anna Paule



John Balmford, John Patrick
& Dani Balmford



Graeme & Paulene Blackman,
Sylvia Sagona

OPENING DOORS: DONATE TO THE JOHNSTON COLLECTION 25TH ANNIVERSARY APPEAL

The Johnston Collection is a vibrant and eclectic part of Melbourne's artistic and cultural landscape.

Since the bequest in 1986 The Johnston Collection has provided transformative exhibition and learning experiences connecting the people of Victoria and Australia.

The Johnston Collection, including *Fairhall* exhibition-house, has grown in stature to become a valued addition to Melbourne's cultural landscape. With over 100,000 people having already visited and participated in our programmes, we want to see it continue to actively evolve and be enjoyed well into the future.

As an award-winning and critically acclaimed museum, The Johnston Collection is promoting an even stronger future that will honour its notable past while seeking new audiences, sharing stories, and inspiring communities, as well as improving access to the collection.

In 2015, The Johnston Collection will celebrate 25 years of being open to the public and providing enriching experiences to everyone who walks through our doors and visits us online.

We look forward to achieving this with the support of our friends, enthusiasts, and project partners.

The Johnston Collection is OPENING DOORS to the future.



WE NEED YOUR HELP

The generous gift of William Johnston is vulnerable.

The endowment that supports it covers 80% of the running costs and now needs to be augmented by other means.

The Trustees have therefore launched this first-ever appeal with a target of \$1 million to be raised over the next two years.

This work will enable us to:

- *revitalise and upgrade Fairhall exhibition-house and its under-utilised garden*
- *generate three themed tours for Fairhall so that we continue to present an innovative, educational and culturally rich and diverse programme*
- *commission new works that showcase and celebrate the unique talents and contributions of Australia's dynamic creative individuals and communities*
- *encourage participation in The Johnston Collection's activities to the public at large*

We invite you to join us in supporting this important task ahead to ensure that William Johnston's gift is protected for future generations.



BE PART OF THE JOHNSTON COLLECTION FUTURE

The 25th Anniversary Fundraising Appeal to open doors for The Johnston Collection begins and we urge you to help us give The Johnston Collection a long and invigorated future.

Your support can be recognised among the following categories of donors:

ANNUAL AND REGULAR GIVING

Minton©	\$50000 +
Chippendale	\$10000 +
Chelsea	\$5000 +
Sheraton	\$1000 +
Coalport©	\$500 +

Details of these benefits are available at
donate@johnstoncollection.org
www.johnstoncollection.org/donate
 +61 (03) 9416 2515

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THERE ARE MANY WAYS IN WHICH YOU CAN HELP:

- Give a one-off donation
- Give a regular monthly or annual donation
- Leave a bequest

Donations over \$2 are fully tax deductible.
 ABN 8719 494 0961 | ACN 075 028 287

Your support will ensure that The Johnston Collection continues to be a creative innovator and leader.

The Johnston Collection is OPENING DOORS to the future.

Please use this form or visit
www.johnstoncollection.org

Name: _____

Address: _____

Postcode: _____

Phone: _____ Mobile: _____

Email: _____

I / We would like to support The Johnston Collection's 25th Anniversary Fundraising Appeal:

- ☐ I / We would like to make a single donation: _____
- ☐ \$ _____ annually over _____ years (i.e. 1,2,3,4, or 5 years)
- ☐ I / We would like to make a regular monthly donation of \$ _____

☐ I / We would like to pay by Credit card: ☐ Visa ☐ MasterCard

Name on card: _____

Card number: _____

Expiry date: ____ / ____ CCV: ____

Signature: _____

- ☐ I / We would like to make a donation by cheque
Please make cheques payable to The W R Johnston Trust
- ☐ I / We would like to make a bank transfer donation
Westpac 360 Collins St, Melbourne
BSB: 033157 Account: 403589
Please use your full name as a reference
- ☐ I / We would like to know more about leaving a bequest

Please send this completed form to:

The Johnston Collection | PO Box 79 | East Melbourne VIC 8002

Visit www.johnstoncollection.org for details on regular, one-off and annual giving options and bequests.

Donations over \$2 are fully tax deductible.
 ABN 87 194 940 961 | ACN 075 028 287

The Johnston Collection thanks you for your generous support.



THANKS

The Johnston Collection applauds the following individuals and foundations for their generous inaugural support of our campaign.

Chelsea ©

5000 +

Lisa Arrowsmith
Maggie Cash
Andrew Dixon
Graham and Anne Hodges
Sir Wilfred Brookes Charitable Trust

Sheraton

1000 +

ADFAS Melbourne
Holly and Joseph Barbaro
Christine Bell
Carol des Cognets
Diana English
Anne and Peter Glynn
Stephen and Sandy Gumley
Robyn and Bill Ives
Karina and Sholto James
Dorothy Morgan
Sirius Foundation Ltd
Robert Thomson and Hugh Ratten
Cathy and Philip Trinca
Peter Walsh
Peter Watts AM

Coalport ©

500 +

Anonymous (2)
Dani Balmford
Louise Box
Bronwen Cavallo
Jennifer Carty
John S Chambers
Sally Cooper
Bernadette Dennis
Joe and Sharon Groher
Jan and Walter Heale
Irene Irvine
Irene Kearsey
Vivien Knowles
Zara Kimpton OAM
Sue Logie-Smith
Heather Mallinson
Patricia Nilsson
Rosemary (Posey) O'Collins
Rosemary Stipanov

Other

Anonymous (1)
Pamela Bailie Palmer
James Baxter
Barbara Beard
Sheila Butler
Adrian Dickens
Diana Dolan
Keira Gee
Pamela Hartman
Allan Hamilton
Darren Head
Sally Holdsworth
Marilou Hudson
Helen Hunwick
Victoria Jennings
Gillian Lambert
Robyn Lateef
Lynette McAllister
John and Andrea Maynard
Leonie Moran
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Anne Neri
Sue O'Flynn
Susan Perry
Lisbeth Phillips
Jesse Raen
Elspeth Riggall
Anne Riseborough
Jennifer Ross
Susan Scollay
Pamela Spradbery
Richard Stuart-Smith
Marjorie Todd
Margaret Toomey
Jane Walters
Judy Watts
Sue Williams
Kerry Viksne
Margaret Ygoa

As of 1 November 2015

BEQUESTS

The Johnston Collection acknowledges with great appreciation ongoing bequests from the following benefactors.

NINA STANTON
(to acquire 18th century porcelain)

ALWYNNE JONA OAM

MERELL BROWNE MDIA

These bequests will be invaluable in the achievement of the Collection's objectives as when you leave a bequest to The Johnston Collection, you will be preserving the legacy of William Robert Johnston (1911-1986) who, on his death, endowed The W R Johnston Trust to ensure that his dream of leaving a small house museum for the public's enjoyment could be sustained.

Bequests, no matter the size, will help to strengthen the future of The Johnston Collection. Your enduring gift will enable us to continue our quest to offer visitors a unique, intimate engagement with European fine and decorative arts from the Georgian and Regency periods.

By making a simple decision to include The Johnston Collection in your Will, you will support the important task of ensuring that William Johnston's gift is protected for future generations.

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, or make a bequest call (03) 9416 2515.

The Cup that started a Collection



William Johnston was given a small Minton potteries cup (circa 1815) by his grandmother when he was about 8 years old. He kept it all his life, later recalling that this cup started his passion for collecting.

Minton, Stoke-on-Trent, est. 1793 –,
Thomas Minton period, circa 1809 –17, cup, circa 1815,
The Johnston Collection (A0660-1989)

THE JOHNSTON COLLECTION DONATIONS

The Johnston Collection is proud to acknowledge and celebrate the generous support and encouragement it receives through annual giving through The Friends.

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 (32)	Posie O'Collins *#^
Bill & Terri Allen ^	Lady Potter AC *# ^
Elizabeth Anderson-Ovenden ^	Anne Preston-Flint *#^
Roger & Carmela	Geoff Richards *#^
Arturi Phillips *	Prue Roberts *#^
Stella Axarlis ^	Jennifer Ross *#^
Eugene Barilo von Reisberg ^	Anita Simons #
Peter Bennett *#	Maxine Sindler *#^
Paulette Bisley ^	Marilyn & Charles Smith *#^
Clive H (Roger) Brookes	Emily Sreco *#^
David & Mary Bourne *#^	Rosie Stipanov *#^
Louise Box *#^	The Marjorie Kingston
Heather Campbell ^	Charitable Trust #^
Margaret Cash #?	Robert Thomson
Bronwen Cavallo *#^	& Hugh Ratten *#^
John & Loreen Chambers **^	Julie Walsh #^
Andrew Churchyard *#^	Jane Walters *#^
Bernadette Dennis *#^	Michelle Williams ^
Adrian Dickens ^	Gabrielle Walters ^
Carol des Cognets *	Heather Campbell ^
Marg Goodall ^	Adrian Dickens ^
Helen Hunwick *#^	Peter Bennett ^
Irene Irvine *#^	Paulette Bisley ^
Irene Kearsey *	Margaret Joseph ^
Zara Kimpton *#^	Margaret Leonard ^
Richard Knight &	
James Baxter ^	
Vivien Knowles *#^	
Sue & Rob Logie-Smith **^	
Patricia McCallum ^	
Patricia McKenzie ^	
Heather Mallinson ^	
Greg & Leonie Moran ^	
Diana Morgan #	
Julie Nicholson &	
Bernard Crosbie *#^	

* made donation to the
Collection in 2012-2013

made donation to the
Collection in 2013-2014

^ made donations to the
Collection in 2014-2015

FRIENDS EVENTS

We look forward to your involvement in the upcoming events conducted by The Friends of The Johnston Collection.

These events have three aims: to develop a convivial social programme that brings together individuals with similar interests in the arts; to provide access to events, specialists, locations and homes that normally may not be available to the public; and to assist with support of the Collection.

WE WELCOME MEMBERS TO JOIN THE FOLLOWING FRIENDS EVENTS:



ARCHITECTURAL TALK & TOUR

FEBRUARY 2016

Join us for this morning visit and guided tour of the East Melbourne Synagogue that opened over 150 years ago. The synagogue, consecrated in 1877, is the oldest in Melbourne and has played a vital part in the life of city.

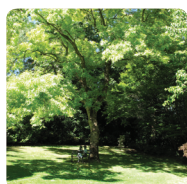


NEW | FRIENDS EXCLUSIVE TOUR PREVIEW

MARCH 2016

Hecker Guthrie Rearrange William Johnston's Collection

Join us on this evening preview of the annual *WILLIAM JOHNSTON: His Residence and Collection* house-museum tour.



A DAY IN THE COUNTRY

MARCH 2016

Enjoy a unique and exclusive visit to two significant and fascinating gardens in the vicinity of Mt Macedon.

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

WE WANT YOU! ...



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

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

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

BECOME A MEMBER

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

THE FRIENDS OF THE JOHNSTON COLLECTION

Mail: PO Box 428 | East Melbourne VIC 8002

Phone: (03) 9416 2515

Email: friends@johnstoncollection.org

Web: www.johnstoncollection.org

WELCOME TO THE FRIENDS NEW MEMBERS

Maurie Dean

Ann Galbally

Tony Peters

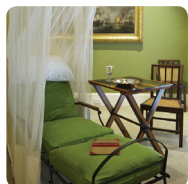
REMEMBER

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

2014 REVITALISATION PROJECT

The Friends of The Johnston Collection provided funds of \$58,996 from their reserve to support the 2014 Revitalisation Project for 152 Hotham Street (see *fairhall 14* for full details)

PROGRAMS Contributed funds towards the development of *Fairhall* exhibition-house tours



**AN ENGLISHMAN ABROAD:
At Home in British India**
18 July 2014 – 21 October 2014

An installation by guest curator, Dr James Broadbent as part of the annual 'house-of-ideas' tour.



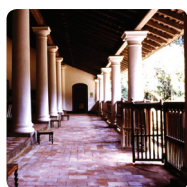
**MARTIN ALLEN REARRANGES
WILLIAM JOHNSTON'S COLLECTION**
13 March 2015 – 23 June 2015

The annual William Johnston and his collection exhibition-house tour.

LECTURES Contributed funds towards costs for bringing the following interstate lecturers:



**FURNISHING THE
COLONIAL HOUSE**
India & Australia,
Contrasts & Parallels
James Broadbent
16 July 2014



**THE BRITISH-INDIAN
BUNGALOW**
Clive Lucas
13 August 2014



**STAFFORDSHIRE OR CANTON,
CALCUTTA OR BIRMINGHAM?**
Household Goods in
British Colonial India James
Broadbent & Christine Reid
27 August 2014



INDIAN ACCENT
European Style in India
Ian Stephenson
10 September 2014



EATING EMPIRE 2
Spicing and the
Taste for Curry
Jacqui Newling
24 September 2014



'DRESS SOFT'
From The Prince of Wales
to the Preppy Look
Peter McNeil
15 October 2014



**THE HUGUENOT
ARTISTIC TRADITION
IN AUSTRALIA**
Robert Nash
24 October 2014



1980s FASHION
From The Street to
The Museum
Peter McNeil
24 February 2015

PUBLICATIONS

Contributed funds towards the production and distribution of *Fairhall*, the volunteers newsletter, issues 12, 13, and 14.

REFERENCE LIBRARY

Contributed subscriptions for:

SELVEDGE Magazine

WEST 86th 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

COLLECTION

Contributed funds towards the installation of a new picture hanging system in *Fairhall* in the Study.

CONSERVATION

Contributed funds towards conservation treatment of the frame of *untitled* (*presentation of the Christ Child*, attributed to Pietro de Cortona (AO944-1989), and on the Venetian polychrome mirror (A0018-1989).



Sue Bryan & Sue Sweetland



Robert Thomson & Jenny Carty



Anne & Peter Glynn



John Wakefield & Gary Jenkins



Philip & Cathy Trinca

VISIT TO THE ALEXANDRA CLUB

21 July 2015

The Friends attended an exclusive Soiree at the elegant Alexandra Club on Tuesday 21 July 2015 where they were treated to a performance by accomplished young musicians Mee Na Lojewski (2015 ANAM Fellow, cello) and Nicholas Waters (ANAM Musician, violin) from the Australian National Academy of Music (ANAM).



Elspeth Riggall, Loreen Chambers & Robyn Marshall

Jean Verwey, Pamela Hartmann,
Jane Morris & Alan HamiltonPatricia Rust, Helen Hunswick
& Helen SilvasichMee Na Lojewski
& Nicholas Waters

Sue Logie-Smith



Georgia Hutchison & Russell Oke



Nick Bailey & Hugh Ratten

AGM (including New Members evening) 6 August 2015

The 2015 AGM was a wonderful opportunity to connect with fellow-members and to meet some of the Committee and staff of The Johnston Collection. At the conclusion of the meeting the Director, Louis Le Vaillant, presented a talk on The Friends' support of the 2014 Revitalisation Project. New members of The Friends then had an opportunity to view the 'House of Ideas' tour Feathering The Nest, by guest curator, Richard Nylon."



Jenny Carty, Julie Nicholson
& Jennifer Shaw



Sue & Rob
Logie-Smith,
Eugenia
Mitrakis



Roslyn Wells,
Russell Oke &
Sue O'Flynn



John Wakefield,
Gary Plover, Gary Jenkins
& Margaret Toomey



Cathy Trinca, Sue Flanagan
& Mary Bourne



Janet Park &
Georgia Hutchison



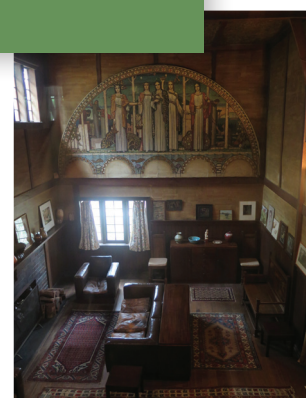
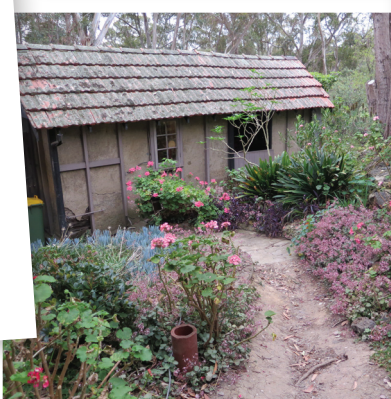
Louise Box, Louis Le Vaillant
& Sue Logie-Smith



Bernard Crosbie,
Heather Mallinson &
Bernadette Dennis

A HOUSE IN THE CITY 20 October 2015

The Friends enjoyed a private visit, morning tea, talk and tour by house curator, Fiona de Preu of a very significant house and fascinating garden, The Waller House, designed by Napier Waller in 1922 in the Arts & Crafts style and still in its original condition."



ZEBRAS

The first zebra brought to England arrived in 1762 and was kept in the menagerie at Buckingham House (Palace), ‘companied by an elephant, and later on transferred to the Tower of London’.

An observer noted “the Queen’s she-ass was pestered with visits, and had all her hours employed from morning to night in satisfying the curiosity of the public. She had a sentinel and guard placed at the door of her stable. The crowds that resorted to the asinine palace were exceeding great.” It, like all sorts of other wild animals, real and imaginary fascinated both the general public and possibly the Staffordshire potters who modelled them.

In fact, ‘the range of wild animals [they] made would do justice to a small zoo’ writes Kit Harding, but, of course, the craftspeople may never have seen a zebra except perhaps at a zoo, a circus or a travelling menagerie. Harding also says that ‘the resulting representations are quite superb in their accuracy’, allowing, of course, for tails that are more like those of horses and stylised regular narrow black stripes.

There are several versions of zebras in The Johnston Collection and like many Staffordshire animals were possibly originally made in pairs to decorate a mantelpiece. They appear designed to be viewed from one



side only and with minimal decoration on the reverse. Two pieces face each other; one looking to the right, the other to the left and are dated circa 1860-70 (A0339-1989), (A0346-1989). They are not a pair but each stands with a foreleg raised, the body supported on a trunk-like feature with an applied *bocage* decoration on the base and each is similar but again not exactly identical to many zebra pieces.

Another zebra figurine is a *spill vase*, circa 1860-70 (A0562-1989) and is described as facing to the right, its left foreleg raised and resting on an outcrop, the tree trunk forming the spill holder. There is applied *bocage* decoration and a gilt line around the base, and stylised stripes on the animal’s body. Spill vases were used for storing wax tapers, or cheaper twisted sheets of paper ‘spills’, with which fires or candles could be lighted. Interestingly, there is another similar spill vase with a horse figure which is made from the same mould as the zebra but painted with stylised ‘piebald’ red markings (A0287-1989). The same red paint appears to have been used for



left | George Stubbs (England, 1724-1806), *Zebra (or The First Zebra Seen in England (Portrait of a Zebra, standing, turned to the left, in a park)*, England, (1762-3), oil on canvas, Yale Center for British Art, Paul Mellon Collection, B1981.25.617

below, left-right | Staffordshire potteries district, Staffordshire, *figure (Zebra)*, England, circa 1860-70, earthenware, glazed | 127 x 60 x 120 mm, The Johnston Collection (Foundation Collection, A0339-1989)

Staffordshire potteries district, Staffordshire *vase, spill (figure of a Zebra) [flatback]*, England, circa 1860-70, earthenware, glazed | 278 x 68 x 174 mm, The Johnston Collection (Foundation Collection, A0562-1989)

Staffordshire potteries district, Staffordshire *figure group, (Zebra and child)*, England, circa 1850, earthenware, lead glazed | 162 x 57 x 111 mm, The Johnston Collection (Foundation Collection, A0427-1989)

the tree trunk behind the zebra and for the patches on the horse. Horse or zebra? The differences do not appear to have concerned the potter.

The final piece a *figure group*, circa 1850, (A0427-1989) is of a young girl mounted on a zebra side-saddle fashion, not that zebras have ever been domesticated to be beasts of burden or to carry riders. The zebra is prancing along and faces to the left whilst the rider looks at the viewer. She is wearing a hat, a dress with pink petticoats and is holding the reins, painted in yellow, in her hand. Like the zebras mentioned previously, it is likely that she also was one of a pair with a male companion who faces right.

When William Johnston was aged about 11, he acquired his first Staffordshire zebra. Whether one of the pieces in the collection is that particular one, is not known but it was certainly the first of many such pieces that we can enjoy at *Fairhall* today.

Marguerite Bell



OH CALCUTTA!

Our new state-of-the art storage facility was nicknamed the *Calcutta Room* within a short time of its commissioning.

The name does not relate to any of the Collection items, such as the Calcutta Suite purchased by William Johnston on one of his buying trips to India, but rather to the site of the new store, a long narrow space two steps down from the top landing with a relatively low ceiling and without windows so requiring full temperature control and thus acquiring the nickname from the infamous "Black Hole".

However it is far from that. Down two steps on the right side of the entrance is a bank of Compactus shelving units which are made by Dexion Shelving Systems here in Melbourne. The two units at either end are fixed, with the open flexible shelving arranged to hold the larger, heavier objects near the entrance, and with dedicated storage for all but the largest paintings and prints at the opposite end. Between these two fixed units, which are mounted on a heavy tracking rail, are two manually controlled moveable double-sided units making access at all times steady and efficient.

On the left of the entrance is a bank of five BAC modular units. The BAC Modular Storage System is a drawer and shelf system, each unit being securely fixed and then bolted to the adjacent module. Each unit has been factory configured to the WRJ Collection required specifications as to varying depth of drawers etc and these are precisely engineered to ensure ease of handling and are factory adjusted. The top section of each module is fitted with a cupboard and adjustable shelf options which makes for flexible solutions to storage problems with the scheduled changes in our exhibitions. BAC Systems is also an Australian Company designing and manufacturing these top quality units.

We are most grateful to The Friends for their generous contribution to this in-house storage solution for silver, porcelain, ceramics, pictures and all decorative objects that need safe storage and ready access on site at The Collection.

Anne Neri



DENNIS SEVERS' HOUSE

18 Folgate Street, Spitalfields, London

Lining up on the pavement outside this Georgian house on a Monday morning (in the pouring rain!) waiting for the door to be opened is part of the experience of visiting this amazing place, we could see the candles being lit in the basement kitchen.

Dennis Severs' House is not a museum, rather the creation of an eccentric visionary who bought the house in the 1970's and set about creating a home. He slept in each of the ten rooms with just a bedroll, a candle and a chamber pot!

Now each of these rooms is full of period furnishings as if belonging to a prosperous 18th-19th century family of Huguenot silk weavers, until one reaches the attic which reflects the later decline in the silk industry and is perhaps the most haunting.

It is as if the family have just left home when the visitors are invited in, eight at a time every five minutes, and given a brief introduction before beginning their exploration of the house in the basement kitchen. It is a sensory experience as one moves in silence through the candle-lit rooms. Open fires provide warmth and there are the sounds and smells that one would expect in a home. Each room is a tiny theatre and the visitor is a participant in a still life drama. Small cards in each room indicate what one should experience but for me there wasn't enough time to see every item in each room. Also in each room amongst the furniture and paraphernalia of everyday life are pieces which evoke a life interrupted, such as a roughly opened letter or an overturned chair.

Definitely need a return visit – next time I would like to experience the evening tour which one can pre-book.

Denise Farmery



EDITORS NOTE

David Milne, Curator of Dennis Severs' House visited The Johnston Collection and viewed Pascale Gomes-McNabb's *AFTER THE MEAL: a taste for excess* rearrangement of William Johnston's collection in April 2015





THE *GEFFRYE* – MUSEUM OF THE HOME

The Geffrye Museum, 136 Kingsland Rd, Shoreditch, London

This museum is set in the former Shoreditch almshouses built in 1714 to provide homes for the elderly poor.

After they were closed and sold in 1911 the buildings were converted into a museum of furniture reflecting the local industry. Later the *Geffrye's* impressive collection of furniture, paintings and decorative arts were organised into a series of period rooms showing how life has changed for the middle classes from 1600 to the present day. The focus is on the main living room used by the family and guests and each of these has an anteroom which gives the details of life in that period and may contain pieces of fabric to touch or a replica chair to sit on.

It is a very interesting self-guided walk through time with 'paddle boards' of information in each room and The Johnston Collection volunteer guides would recognise many familiar pieces. At the rear of the museum are the gardens each reflecting, with plants and design, the periods of the rooms – from the herbal garden of 1600 to the formal Victorian one. The large lawn and gardens at the front, provide open space for the local community.

One of the almshouses has been restored and furnished to show what conditions would have been like for the pensioners in the 18th - 19th century and is open at weekends.

www.geffrye-museum.org.uk





STILL LIFE WITH CATS

The *untitled (Still Life with Cats)*, Flanders, circa 1650, (A0972-1989) prompts questions as to what this ‘unstill’ still life painting represents.

Two cats have entered through an open pantry window, whilst a third looks on from the windowsill outside. On the table below the window, a gilt tazza holds a variety of luscious fruits and a pie is on a dish; but a Chinese blue and white porcelain plate and a bowl filled with ripe red berries have been toppled over and broken by a cat as it falls backwards, twisting and turning to face its feline foe attacking from above.

The painting is unsigned, leading to uncertainty as to attribution. Various thought to be by Frans Snyder (1579-1657), Jan Fyt (1611-1660), or Melchior d'Hondecoeter (1636-1695), recent research suggests that it could perhaps be attributed to follower of Paul de Vos (1591-1678). Snyder was a noted still life painter and animalier, and de Vos and Fyt were both employed in his workshop at different times.

The cats in The Johnston Collection picture replicate those depicted in a much larger painting by de Vos *Cats Fighting in a Larder*, mid 17th century, in the Prado Museum, Spain (P01866) and another *Fighting Cats and Dog in a Pantry* sold at auction in 2011. It is possible that the same template was used to create the cats in each of the three pictures. The distinctive gilt tazza appears to be the same as that seen in several of Snyder's still life paintings.

Art flourished in Antwerp during the first half of the 17th century and it was common for artists to repeat compositional schemes and motifs, as they sought to meet the demand for paintings from wealthy landowners and the affluent merchant class. It was not unusual for different artists and artist's studios to work collaboratively on a single painting. Both Snyder and de Vos are known

to have contributed animal figures to paintings by Rubens.

The tradition of lavish market scenes depicting tables laden with fruit, vegetables and game, and kitchen or pantry scenes, began in the late 16th century in the Netherlands and continued into the 17th century. It was a reflection of the increasing urbanisation of Dutch and Flemish society with an emphasis on the home and personal possessions. Despite trade wars with England and ongoing unrest between the United Provinces of the North and the Spanish Habsburg ruled South, the Netherlands was enjoying a period of prosperity with increased trade and commerce, improved agriculture and luxury goods imported by the Dutch East India Company.

The fruit seen on the table in *Still Life with Cats* would have been considered a delicacy to be served as part of the dessert course in an affluent household, however, the inclusion of the unruly cats represents ‘disorder’. In still life paintings and in the literature of proverbs, “animals fighting were interpreted as moral allusions to the abandonment of responsibilities and their consequences”. The pantry setting alludes to the perils of domestic disorder, and of the need to protect the household from external threat. Given the social and political climate of the times, the contemporary viewer may have also understood it to be a metaphor for the wider world.

Jan Heale

attributed to Jan Fyt (1611-1660)

attributed to Melchior d'Hondecoeter (1636-1695)

attributed to Paul de Vos (1591-1678)

untitled (still life with cats), The Netherlands, circa 1650

oil on wood panel | 720 x 970 mm

The Johnston Collection (A0972-1989)

AT THE NATIONAL GALLERY OF VICTORIA

You can view a painting entitled *The Poultry Yard* (late 17th century) by Melchior d'Hondecoeter (the Netherlands 1636 - 1695), “nicknamed the ‘Raphael’ of birds”.

Paul de Vos was one of three brothers all of whom were artists. At the NGV there is a beautiful portrait by Cornelis de Vos, who was one of Antwerp's leading portrait painters, entitled *Mother and Child*, circa 1634 (see *NGV Magazine*, May-June, 2015, p14).

A small, early 17th century casket (temporary exhibition *Exquisite Threads: English Embroidery 1600-1900s*, April-July 2015), is embellished with an embroidered panel depicting *Rebecca at the Well*, derived from an engraving by Marten de Vos (circa 1585).



ITEM OF INTEREST

As a new guide at The Johnston Collection I am regularly encountering fascinating objects on my probationary tours of *Fairball*.

To my Gen Y eyes I am amazed and beguiled at the variety, ingenuity and the downright unfamiliarity of some pieces. Take the regency style celery vases for example, last displayed in Green Room during Martin Allen's rearrangement earlier this year, not an item you are likely to encounter in twenty-first century kitchens and dining rooms.

I was quite surprised to discover that celery, what we know as a common everyday household vegetable, was treated like the caviar of its day or something you might find on the menu of a three star Michelin restaurant. It was quite a challenge convincing visitors that in the 19th century stalks of this leafed "delicacy" were displayed in ornate water glass vases on stylish dining table decorative arrangements, like breadsticks are in some French or Italian restaurants today.

The Johnston Collection's pair consist of an everted shaped rim and faceted on a plinth base. The regular motif of raised studs on the rim of the vase gives the impression of an all-over arrangement of raised dots forming a bumpy texture. This is known as a hobnail pattern because it looks like the short-headed nails sometimes used for studding shoe soles. A hobnail pattern is created by blowing the glass vase into a mould, or alternatively is achieved by pressing the glass into a mould.

The bowl component of the celery vase would have held celery sticks in fresh water and is likely to have been made by the method of press moulding using a hand-operated machine. Two glassmakers were usually required to shape a measured quantity of hot glass in a heated metal mould. By pressing a lever a metal plunger was lowered into the glass, forcing it into the patterned mould you see on the finished product. This technique for manufacturing elaborate glass was first developed in the United States in the early 19th century and spread to England and continental Europe.

Celery vases were one of many types of glass dishes designed to suit a particular food in the late 18th and 19th centuries. As the Victoria & Albert Museum notes, "extensive glass table services became increasingly popular towards the late 19th century." Interestingly, The Johnston Collection has also recently acquired a pineapple dish to join our pair of elegant celery vases.

Today, celery vases remain widely available and relatively cheap on the antique market ... so be on the outlook for oversize parfait glasses. You could use them for holding flowers, spoons, bread sticks, or if you are feeling a little fancy even for celery for your next dinner party!

Charles French

**above | maker unknown, celery vase (pair), circa 1810, glass
The Johnston Collection (Foundation Collection, A0330-1989)**

**below | 'Thanksgiving at a New England
farmhouse - [from a drawing by F A Chapman]',
illustrated in *Harpers Weekly*, supplement 9 December 1871, pp 1164**



NINETEENTH CENTURY ENGLISH GLASS

Although the Prince of Wales was the Prince Regent from 1811 to 1820, the Regency Period in the decorative arts extended from 1800 to 1837 when Victoria was crowned Queen.



During this period glassmakers turned more towards table wares in general rather than the concentration on drinking glasses which was a feature of 18th century production.

Drinking glass styles of the early 19th century showed little of the innovation of the glassmakers of the 18th century and tend to be dismissed by glass collectors. The technology of glass making had also improved considerably so that the glass itself lacked the attractive smoky tints, striations and tool marks prevalent in the earlier glass.

However, one glass form that was popular in the early 19th century with a copious bowl size was the 'rummer'. These goblets had short rudimentary stems and contrasted with the elegant small bowl longer stemmed glasses of the previous century. The small bowl of the 18th century glasses was said to be favoured because drinking parties involved many toasts, each requiring the contents of the glass to be drunk. The small bowl gave some assurance that the drinker would be able to enjoy the proceedings for a reasonable time.

A rummer of the Regency Period is shown in Figure 5. Rummors were originally intended for hot toddies and the name derives from a mediaeval European word, 'roemer', meaning 'roman- type' used to describe a drinking vessel with a large cup bowl. Such vessels were made in England in the 17th century but fell out of favour during the 18th century.

Regency tablewares are renowned for their extensive deep cutting, no doubt developed to compete with ceramic table wares and facilitated by the introduction of steam power around 1800. There are a number of examples in The Johnston Collection.

The Victorian Period is known for the reproduction of earlier styles with 'improvements'. Coloured glass was favoured and there are many examples of table glass from this period in The Johnston Collection.

The 19th century was a period of industrialisation with many famous glass companies such as Webb and Sons, Stuart and Sons, and Powells being formed. Mass production led to a significant lowering of costs and glass items became affordable by a broad range of society and utilitarian in nature. A feature of such production was 'pressed glass' where molten glass was pressed into a cast iron mould by a plunger. This process was invented in the USA in 1825 and introduced into England in the 1830's. The firm of Sowerby & Co was a leading producer making low cost imitations of cut glass 'Regency' tableware. A pressed glass compote is shown in Figure 6.

The revival of 18th century furniture styles in the late 19th and early 20th centuries brought with it a demand for reproduction 18th century drinking glasses which the glass manufacturers were pleased to supply. Unfortunately, many of these glasses are sold today as authentic 18th century examples.

Bill Davis

maker unknown, *rummer*, England, circa 1810-20
glass, cut and engraved on a wheel
collection of V&A Museum, London, Buckley Bequest, C.658-1936
©The Victoria and Albert Museum, London

Molyneux Webb Ltd., (manufacturer), Ancoats, Manchester
compote, England, after 1864 (design registered)
press-moulded glass collection of V&A Museum, London, C.748-1967
©The Victoria and Albert Museum, London

VAUGHAN'S STORY

There's a little Georgian chest of drawers that lives at our house which comes with a story.

On Friday, 13 December 1991, my husband, John, guessed that our son was HIV+. The next day it was as if Vaughan had already died; we were so grief-stricken. In those days, at the height of the pandemic AIDS was a death sentence. I thought, "We have to keep going." So, I suggested to my husband, "Let's have that overseas trip we always said we'd have." John agreed and we gave Vaughan the job of making all the arrangements thinking it would give him something positive to focus on and look forward to.

Vaughan was excited as it meant he'd get to visit his beloved France again (we had given him a trip to France for his 21st birthday). He'd just finished an Arts degree with a double major in French and Japanese and was enjoying a gap year before starting his Law studies.

We planned to visit England, Ireland, France and drive from Paris to Italy and fly home from Rome. However, as it was winter in the Northern Hemisphere we had to wait until the following May to fly out. In London it was apparent that Vaughan was dying in front of our eyes. Euro Disney had just opened outside Paris and he hung on just long enough to spend a day there, although we had to keep returning to one of the restaurants so he could lie down on one of the banquettes, — he was so ill and weak. The next day he asked to come home.

We skipped driving through France to Italy and flew back to Australia where he went into Fairfield Hospital. Vaughan died at home five months later, - 12 days after his 24th birthday.

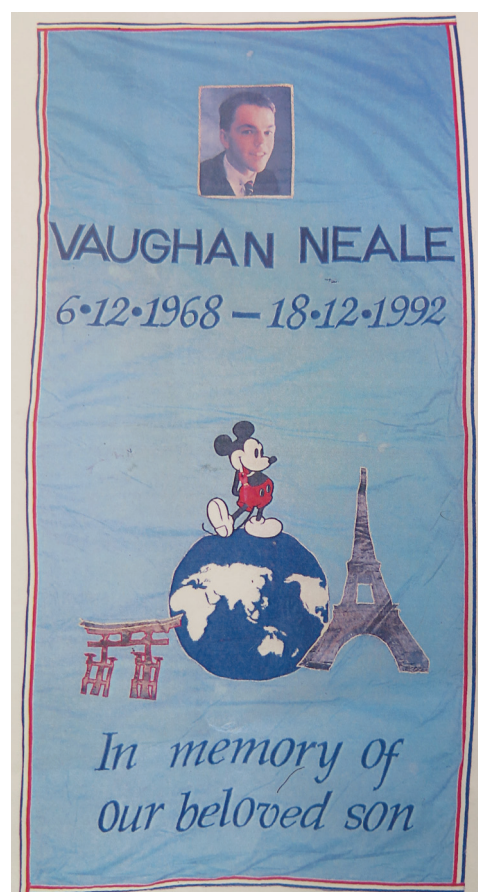
My husband and I decided to put the money Vaughan had left us together and buy something to remember him by, so we visited *Creswick Antiques* in Malvern Road, East Malvern, and there we found a bow-fronted mahogany *chest of drawers* (circa 1820), which has occupied pride of place in bedroom ever since. Recently, I had an antiques expert value some of our furniture, and it was discovered to be *circa* 1790, much earlier than the original date quoted at purchase.

After Vaughan died, my husband and I became very proactive in the AIDS world. I joined Victorian AIDS Council as a Care Team Leader; we were night carers at San Michel, - a house for homeless men with AIDS, we joined The Quilt Project. This project is a workshop where people who had lost a loved one to AIDS gathered to make quilts memorialising their loved ones. At the time of Vaughan's death there were over 10,000 quilts in Australia. Ten quilts are sewn together onto canvas backing into a block— known as a "panel" and each year the quilts are presented at a memorial service known as "The Unfolding". Each panel is folded up into a Lotus shape and a team of people, - all dressed in white, - perform a ritual where the quilt is unfolded and put on display on World AIDS Day (1 December) each year at The Positive Living Centre, in South Yarra.

And, every year they always honour us by displaying Vaughan's quilt.

The National Gallery has said that "The Quilt" is the greatest piece of folk art in the Southern Hemisphere.

Christina Neale





TALLOW CANDLES

Early candle fittings were the candle beam and consisted of horizontal cross timber beams in which the candle would sit.

In the wealthy homes, light intensifiers such as silvered metal reflectors cut into the shape of a leaf that stood behind the candle socket were used. Later mirrors would reflect this light. Popular in the poorer homes were ideas such as a glass bowl filled with water positioned just behind the candle, which accentuated the light produced. This trick was used especially by lace makers. Pendant fittings with one or two candle sockets were regarded as the yeoman's chandelier, along with portable table and floor standing candle fittings that could be moved close to where the light was required. Iron wall fittings were used to light cellars and work areas. In moderately affluent homes candle fittings were made of pewter and although not as durable as iron, were much cheaper than brass.

Chambersticks with a carrying handle, contained a candle socket, a snuffer and a dousing cone to extinguish the flame and enabled the candle to be taken to the bedroom. However tallow candles were never placed above shoulder height such as in chandeliers because of the difficulty in lowering them to trim the wick. Most socialising took place in daylight hours and only on rare occasions would a lavish display of lighting be required. The smell of tallow was not desirable so at more lavish functions, light was provided by the more expensive beeswax candles and from the fire hearth.

Early candles were made from tallow or animal fats. There was competition for these animal fats especially from the soap industry, so although Britain had an abundance of sheep, cattle and pigs from which to satisfy demand for tallow, large quantities of it had to be imported from Russia and the Baltic countries in the 16th century and in the 19th century from Australia.

The making of tallow candles was first mentioned as a craft in England in 1283. A chandler was a maker and dealer of candles and in 1462 the tallow chandlers were granted a Royal Charter by King Edward IV enabling them to maintain quality assurance and regulate their price. In 1709 a tax was imposed on all English and imported candles. In 1711, 31.4 million lbs of tallow candles were taxed and by 1830 the amount had increased to 109.4 million lbs. This unpopular tax was not repealed until 1831 which meant tallow candles then became the main means of lighting for the poor.

Candles were made by hand, either by repeatedly hand dipping a wick of peeled rush into melted fat or by pouring liquid fat into iron or pewter moulds. This resulted in more uniform size of candles suitable for a candle holder. Tallow had a lower melting point compared to beeswax so a thick wick was vital to produce a good light. Wicks were made from twisted cotton, hemp or flax. The secret to a good flame was to keep trimming the charred wick with a scissor snuffer. These were expensive so were a prized possession in the household that could afford them. By 1820 plaited wicks were more serviceable as the wick bent into the flame and was fully consumed. With the Industrial revolution, candle making and ingredients used to make them were refined to such an extent that the animal fat smell was markedly reduced and even the wealthy, when not entertaining, used them to supplement lighting. Being made of animal fat however, care had to be taken to keep the candles away from vermin so were stored in timber, brass or iron boxes.

above | The chamber candlestick, was intended to light the way indoors. This example consists of a wide, shallow circular base with raised edge. maker unknown, candlestick, Sheffield, circa 1830 Sheffield Plate, collection of V&A Museum, London, M.223-1916, gift of RF Norton, © Victoria and Albert Museum, London

below | artist unknown, British School, Trade card of John Bampton, Chandler Wax & Tallow, circa 1800, engraving on paper collection of the British Museum, London, Heal 33.2 bequeathed by Sir Ambrose Heal, 1960 © Trustees of the British Museum





SPICED ORANGE PICKLE

- 1.4 kg (about 4 large) oranges
- 1 teaspoon salt
- 400g caster sugar
- 2½ tablespoons golden syrup
- 185ml (3/4 cup) white wine vinegar
- 125ml (1/2 cup) fresh orange juice
- 6 slices fresh ginger
- 1 teaspoon black peppercorns crushed
- 1 cinnamon stick
- 1 teaspoon whole cloves

METHOD

Place the oranges and salt in a large saucepan and cover with cold water. Place a plate over the oranges to keep them submerged. Bring to a simmer over medium low heat. Cook 40 minutes or until oranges are tender. Drain. Set aside to cool. Cut oranges in half then thinly slice crossways.

Stir the sugar, golden syrup, vinegar, orange juice, ginger, peppercorns, cinnamon stick and cloves in a large saucepan over medium heat until sugar dissolves. Add the orange pieces. Bring to a simmer. Reduce heat to low. Cook 20 minutes. Transfer to sterilised jars and seal.

Store in a cool dark place or the fridge for at least 3 weeks to develop the flavours.

Wonderful served with ham, cheese or turkey for Christmas.

source: taste.com.au/recipes

THE SILVER SOCIETY OF AUSTRALIA INC.

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

The Meeting time is 6.30 pm to 8.00 pm. Please confirm your attendance for bus pick-up and catering purposes to Andrew Dixon, at silversocietyofaustralia@gmail.com

Note: ALL guests must be collected by The Johnston Collection courtesy bus from the foyer of the Pullman Melbourne on the Park, (formerly, Hilton on the Park Melbourne), 192 Wellington Parade, East Melbourne, at 6.15 pm. Please wait in front of the Park Lounge.

Thursday 20 August 2015

French Silver

Presentation by Patrick Street

Thursday 15 October 2015

Scandinavian Silver (especially Georg Jensen)

Presentation by Paul Coghlan

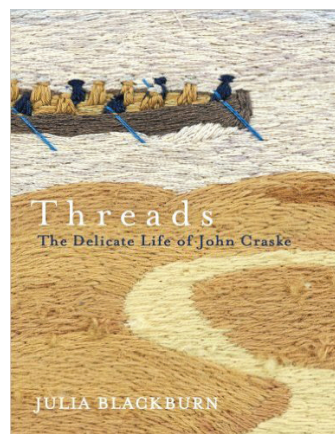
Thursday 3 December 2015

Silver Christmas Party & Drinking Vessels

Presentation by Tony Lewis

below | designed by Georg Jensen (Danish, 1866 – 1935) *wine cooler*, Denmark, 1925-32, silver, 85 oz, mark of Georg Jensen, Copenhagen, 1925-32 under base and cover, image courtesy of © Christie's 2015





BOOK REVIEWS

CONSTANCE STOKES: ART AND LIFE

The challenge of researching an artist can throw up many surprises. When that artist is your mother the surprises can be multiplied and the effect profound.

Lucilla d'Abrera is the daughter of Constance Stokes, "an artist's artist". The memoir of her mother reveals for the first time the intimate portrait of a woman who combined marriage, motherhood and art with consequential paradoxes.

Constance Parkin was born in 1906 on a wheat farm in the Wimmera district of Victoria. After the family moved to Melbourne, Constance attended the Gallery School at the National Gallery of Victoria. In 1929 she won the coveted National Gallery Travelling Scholarship with a painting entitled *Eastern Peasants at their Toilet*. This enabled her to spend two years abroad studying at the Royal Academy in London and in Paris. But the irony of this great achievement was that many years later Constance Stokes destroyed the painting "with a bucket of whitewash" and the only record of the painting lies in a newspaper photo.

In October 1933 Constance Parkin's (now Mrs Eric Stokes) first solo exhibition was opened at the Gallery of Decoration in Little Collins Street. Blaimire Young, critic of *The Herald*, commented the "delicate treatment of line and form reappears in many of her pictures with an added touch of a sensitive modernity".

Marriage soon had to be combined with motherhood and the role of artist. Her output was small but gained much artistic respect. She was selected to exhibit in *12 Australian Artists* in London in 1953 to mark Queen Elizabeth II's coronation. Other artists exhibiting included Arthur Streeton, Sidney Nolan and William Dobell. Further exhibitions, all critically acclaimed, followed in 1964, 1974, 1981, 1984 and, after her death, at the National Gallery of Victoria in 1993. She is represented in galleries

throughout Australia, overseas and in private collections.

Anne Summers' finely researched book *The Lost Mother* in 2009 created new interest in Constance Stokes. But in many ways she remained elusive, a trait her daughter seeks to resolve. She draws on the many journals, jottings, photos and articles her mother meticulously maintained to unravel details of Constance Stokes's career, as well as illuminating her private life. There are also numerous surprises, for example, unknown to the family, Constance Stokes's portrait of Dr Lawrence Stokes was a finalist in the 1935 Archibald Prize.

Besides drawing on personal memories the book contains academic evaluation of the artist which adds poignancy to her story. These evaluations are presented by two highly respected art scholars, Dr. Jane Clarke and Felicity St John Moore. The paintings, drawings, and photos are beautifully presented and illustrate the public and private life of an Australian artist who defied the common delineation of who or what represented an artist.

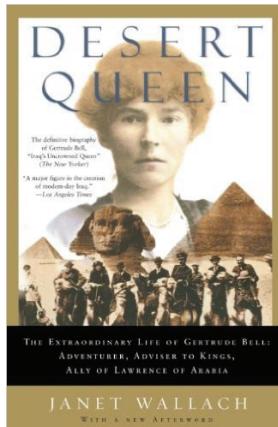
Barbara Summerbell

WYBORN D'ABRERA, Lucilla, *CONSTANCE STOKES: Art and Life*, Hill House Publishers, Melbourne & London, 2015

THREADS | THE DELICATE LIFE OF JOHN CRASKE

Very few facts are known about John Craske, a Norfolk fisherman. It is known that he was born in 1881 and in 1917 fell seriously ill and never fully recovered. In 1923 he started making paintings of the sea, boats and coastline on any materials that came cheaply, scrap paper or the furniture in his home. Later when confined to bed, he turned to embroidery again using images of the sea. Although John Craske made hundreds of pictures and embroideries, decorating the walls of his home with some and selling others, few have survived.

Julia Blackburn set off on a quest to discover the man and his work and in so doing creates a tapestry of her own, so many threads leading from one character or place



to another, accidental meetings resulting in new clues or disappointments. Colourful characters appear—the writer Sylvia Townsend and her lover Valentine Ackland who discovered Craske in 1937, locals who remembered the Craske family and Albert Einstein hidden away near Cromer, each one adding a new thread to the narrative. Other threads are the scenery and history of Norfolk as the author travels, often with great difficulty, to remote places in search of local colour.

The book reveals John Craske as a man whose life was full of hardships and pain yet he produced vibrant paintings and embroideries which were exhibited in London and New York but soon forgotten, as was their creator. It is a book to be savoured slowly, delighting in the illustrations of Craske's work and a fine if unusual biography.

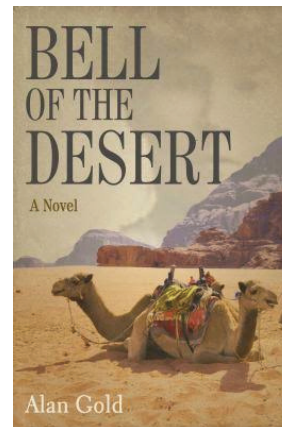
BLACKBURN Julia, *THREADS: The Delicate Life of John Craske*, Jonathan Cape, London, 2015

With a new film due out soon on the life of Gertrude Bell, *fairhall* readers might be interested in the following two, very different, books about this extraordinary woman.

DESERT QUEEN: THE EXTRAORDINARY LIFE OF GERTRUDE BELL

Janet Wallach's scholarly, well researched but very readable biography takes the reader through Gertrude's life from her privileged early childhood in the north of England to her lonely death in her adopted city of Baghdad. The author has relied heavily on Gertrude's diaries and the letters written constantly to friends and family, especially to her father and it is these that reveal the many setbacks in her life and the strength with which she tackled them.

Gertrude was one of the first women to go to Oxford and her time there was followed by visits to Istanbul and Teheran and her love affair with the Middle East



began. Having learnt Arabic, Gertrude began making long journeys into the desert with just her servants, but never forgetting to take her evening clothes and portable bath. Books and scholarly papers and reports followed which were highly thought of by members of the British Government for their political insight, historical perspective and cultural understanding.

Despite this she always struggled as the lone woman in a man's world; T E Lawrence was her protégé but his exploits eclipsed hers. Few know of her incredible achievements, the information that she provided during World War I, the creation of present day Syria, Saudi Arabia and the formation of Iraq under King Faisal. An American newspaper in 1921 called Gertrude 'Mesopotamia's Uncrowned Queen' a fitting title for a very strong and forthright woman.

WALLACH, Janet, *DESERT QUEEN: The Extraordinary Life of Gertrude Bell: Adventurer, Adviser to Kings, Ally of Lawrence of Arabia*, Orion Publishing Group, London, 1996

BELL OF THE DESERT

Bell of the Desert takes a fresh look at Gertrude's life set against the historical context of the time. Though a novel with some embroidering of events, it is also a biography, with the emphasis on political and social views of the time. These are often reflected in Gertrude's comments on people and places. Though she loved the Middle East she had strong views on the subjugation of women. The main theme though is her relationship with men –those she loved and lost, politicians such as Winston Churchill and particularly TE Lawrence and Prince Faisal. A lasting legacy of Gertrude Bell's life is the Baghdad Museum or sadly what is left of it.

GOLD, Alan, *Bell of the Desert*, Yucca Publishing, New York, 2014

Denise Farmery

PALLADIANISM

Palladianism is an architectural style, which was popular in the Western world, predominantly in the 18th century.

Broadly speaking, the style comes under the umbrella of Neoclassicism, which relates to the rediscovery of the architecture of ancient Rome and Greece whilst Palladianism originates specifically from ancient Roman and Italian regions. The name derives from Andrea Palladio (1508-1580), an Italian architect famous for his villas in the Veneto area outside Venice.

In 1570, Palladio wrote four books of architectural theory which included his plans and these were probably most responsible for the spread and adaptation of his ideas. He in turn, was influenced by the ancient Roman architect Vitruvius whose emphasis was on symmetry and balance. In Britain, Inigo Jones (1573-1652) was an early adaptor of Palladio's designs in the early 17th century, particularly the facades, more so than the mathematical aspects. One of Jones' noted buildings in this style is the *Queens House* at Greenwich. However the interruption of the English Civil War (1642-1651) and the lack of building activity stunted its growth and the style was eclipsed by the more fashionable baroque and gothic designs that came later.

The temple-like structure and the emphasis on symmetry and proportion typifies Palladian Buildings. The main features include Corinthian columns, scallop shells, pediments over doors and windows, masks as decorative motifs and statues used to hold up walls (called terms), arched or Venetian windows and porticos over the front door. Despite this ornamentation the exteriors of the

buildings are plain compared to other styles at the time and to the richly decorated interiors of the buildings. Palladio wrote little about these so it was up to adaptors of his style to interpret them. Palladio's villas had an identical façade on all four sides. The style changed with every adaptation and the larger British country houses extended the buildings horizontally by using wings on either side to maintain proportion.

The pinnacle of the style was in Britain in the early part of the 18th century when Scottish architect Colen Campbell published his 'Vitruvius' book of designs based on Vitruvius' principles of mathematical proportions. The fashionable and influential aristocrat Lord Burlington heavily promoted Palladianism after his Grand Tour and took on designer and architect William Kent as his protégée. Some examples of the style are *Chiswick House*, London and *Holkham Hall*, Norfolk.

The Palladian style was not just adopted in Britain, but also Prussia (Germany) and later in the 18th century to the American colonies. It was used in public buildings right up to the 19th and 20th centuries in the United States. In Britain the Gothic rivalled the style. Indeed, the architect of the Houses of Parliament, Pugin regarded them as too pagan, whilst the Gothic of course, was associated with the Christian god, which was more relevant to the age.

Helen Rawling



Chiswick House
designed by William Kent (English, 1685 - 1748)



La Rotonda in Vicenza, Italy
commons.wikimedia.org



Andrea Palladio (Italian, 1508-1580)
title page of *I quattro libri dell'architettura* (The Four Books of Architecture), 1642 edition

WILLIAM KENT

William Kent was born around 1685 at Bridlington, Yorkshire, England and died 12 April 1748 in London.



Kent was an eminent English architect, interior designer, landscape gardener, painter and a master of the Palladian architectural style in England. Kent's career began as a sign and coach painter, but he was encouraged to study art, design and architecture by his employer. In July 1709 he set sail for Rome to undertake this study.

Whilst in Italy he met Thomas Coke (who was to become the 1st Earl of Leicester). In the summer of 1714 they toured together and studied the architectural style of Andrea Palladio's palaces in Vicenza, Italy. He also met Richard Boyle, 3rd Earl of Burlington, a talented amateur architect. When back in England he was commissioned to assist in the decorating of *Burlington House* and *Chiswick House* which was designed as a re-interpretation of Palladio's *Villa Rotonda* (*Villa Almerico-Capra*, commonly known as *La Rotonda*). The Earl of Burlington was the foremost architectural patron of the 18th century in England and the principal promoter of a revival of Andrea Palladio's classical building style, known as Palladianism.

Inigo Jones, a theatrical designer and self-taught architect had originally introduced the Palladian style into England after trips to Italy in the late 16th - early 17th centuries. He sought every Palladio drawing he could find and on his return, he began designing and building these Palladian style buildings. He influenced a number of 18th century English architects notably William Kent. A book that popularised Palladium revival was *Some Designs of Mr Inigo Jones and Mr William Kent* written by John Vardy in 1744 and dealt with art and design, interior decoration and ornament details.

William Kent was to become a fashionable architect. He designed interiors as well as furniture, becoming one of England's earliest architects to plan a house in one unified design scheme, in fact he was regarded as the first architect to take a serious interest in furniture. One example of this was designing furnishings at Hampton Court Palace. He is also credited with having invented the natural English landscape garden and was a major contributor to the history of landscape design.

Among his best known works are; *Chiswick House*, *Holkham Hall*, Norfolk, *The Royal Mews*, *Treasury Buildings*, *Whitehall* and *Horse Guards* (building) in London.

Sandy Gumley

above |

Console table for Chiswick House
designed by William Kent (1684-1748)
carved by John Bosc (active 1720-43)
Console table for Chiswick House, circa 1727-32
collection of V&A Museum, London, W.14 to :2-1971
© Victoria and Albert Museum, London

This table is one of the earliest pieces of Palladian furniture. It was designed by William Kent for *Chiswick House*. The symmetrical form of the table is based on the capital of a Corinthian column with its distinctive acanthus leaf motif.

above left |

William Aikman (Scottish, 1682 - 1731)
Portrait of William Kent (1684-1748), circa 1710-1720
oil on canvas | 1230 mm x 995 mm
Government Art Collection, London, 1915, GAC number 11

CHEEKWOOD HOUSE

It is remarkable where
Hester Bateman turns up!



Recently, I visited a wonderful old home *Cheekwood* in Nashville, Tennessee. The house and its superb 55 acres of gardens are the legacy of the Cheek family.

The Cheek family made their fortune by developing a superior blend of coffee that was marketed initially through 'the best hotel in Nashville' *The Maxwell House*. Postum (now General Foods) purchased Maxwell House for more than \$40 million dollars in 1928-1929.

Using the proceeds of the sale, the Cheek family purchased 100 acres of land in Nashville and set about building a mansion as their family home. They hired New York residential and landscape architect Bryant Fleming and gave him control over every detail from design, building, landscaping to interior furnishings. Fleming's masterpiece, *Cheekwood*, was completed in 1932. The result was a limestone mansion, furniture, decorations and extensive formal gardens inspired by the grand English houses of the 18th century.

The Cheek family lived in *Cheekwood* until 1943, when Mrs Cheek deeded the house to her daughter and her husband. They lived in Cheekwood until the 1950s when

they offered it as a site for a botanical garden and art museum.

Cheekwood first opened to the public in 1960. It is privately funded and operates as botanical gardens, art gallery, and house museum. In common with The Johnston Collection, *Cheekwood* is decorated at Christmas time by local designers. Their Christmas display is from 28 November to 4 January each year (not quite as long as Christmas at The Johnston Collection). Their gardens host many displays during the year, for example in Spring 100,000 tulips are in bloom.

Wandering through the house, I was drawn to one of the glass cabinets that displayed a very impressive silver tea service. It comprised a teapot, tea caddy, cream jug and sugar basket. Quite an amazing, complete tea service, and, yes, it was created by Hester Bateman. In total *Cheekwood* has over 650 silver pieces, a large number of the items being from early American makers, but, to me, Hester Bateman's tea service is the outstanding piece of the collection.

Wendy Lee





MEISSEN: A GLORIOUS SURVIVOR

Standing alongside Wedgwood, Worcester, Spode and the other great British ceramic manufacturers in terms of quality and artistry, one German factory eclipses them all for its historical importance and longevity.



Like its British counterparts, Meissen began life in the early 18th century partly in response to the invasion of the European market by Chinese porcelain. The first successful production of *hard-paste* porcelain in Europe grew out of experiments in alchemy encouraged

by Augustus II, the Elector of Saxony, and conducted by Ehrenfried von Tschirnhaus and the more famous Johann Böttger.

The Meissen factory began manufacturing in 1710 and by 1713 it was producing delicate white porcelain imitating the Chinese style and the established European silver shapes. Although Böttger's recipes were closely guarded in Albrechtsburg Castle, Meissen's initial success soon energised other experimenters and manufacturers in Europe. After Johann Gregorius became director in 1720

its repertoire extended further to exquisite items decorated in multi-coloured enamels, depicting evocative landscapes, port scenes, flowers and animals as well as Chinoiserie.

Statuettes and figurines were also produced by Meissen from the mid-18th century, together with a famous range of rococo styles after Johann Kaendler was engaged as a designer. Further changes in manufacturing technique and styling came with the rise of neoclassicism in the 1760s when Meissen even went to the extreme of importing a model-master from France.

The 19th century saw the introduction of the so-called Second Rococo period which included Meissen's unique lacework detail and new forms of floral decoration. At this time their figurines were called Dresden porcelain in England. Even in more recent times, while adapting to some extent to modern trends including *Art Nouveau*, the factory continued to produce exquisite items designed in the 18th century. Throughout its history Meissen's rarity and cost has meant that it has appealed to collectors in Germany, Russia, France and England as well as other European countries and later the United States and of course Australia.

Among Meissen's famous dinnerware designs are the *Swan Service* (1737), *New Cutout* (involving plates with scalloped edges – 1745), *Blue Onion* (1739), and *Red Dragon* (a version of which was used in Hitler's Kehlsteinhaus retreat). Several pieces of Meissen are to be found in The Johnston Collection. One is of a porcelain jug, circa 1774 (A1293-2013), with a loop handle, gilt border, and painted floral decoration featuring a rose and tulip. The other is a candelabrum, circa 1790, (A0628-1989) the figure in porcelain representing Victory, set in an ormolu mount with branches and flowers (one of a pair).

The Meissen factory has always been state-owned, first by the Elector of Saxony (later King of Saxony/Poland) then from 1830 by the State of Saxony. After World War II, and even though much of the equipment was sent to the Soviet Union, Meissen was again in operation by 1946, its production sent mainly to Russia.

From 1950 the German Democratic Republic declared its owners to be "The People" and it returned to profitability. Finally, after German reunification in 1990, ownership was restored to the State of Saxony. This great manufacturing enterprise somehow survived three centuries of political upheaval and continues to produce fine porcelain and other ceramic bodies to this day.

Ken Barnes

[Meissen porcelain factory, (est. 1710 -)], Meissen candelabra (figures of Victory) from a pair, Germany, circa 1790-1800, (mounts 19th century) porcelain, gilt, metal | 230 x 230 x 170 mm The Johnston Collection (Foundation Collection, A0628-1989)

Meissen porcelain factory, (est. 1710 -), Meissen jug, Germany, 1774-1814, porcelain The Johnston Collection (A1293-2013), bequest of Mrs Alwynne Jona OAM

p 19 STAFFORDSHIRE STORY

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p 30 PALLADIANISM

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