

fairhall

NEWSLETTER OF
THE FRIENDS, GUIDES
AND VOLUNTEERS

ISSUE 6 | JULY 2012



THE JOHNSTON
COLLECTION

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Winter has arrived with a blast of cold as we work towards the opening of the next *Fairhall* house-museum tour, *The Bride, The Ship and The Wardrobe: Romance Was Born* meets William Johnston.

Curated by fashion design duo Anna Plunkett and Luke Sales,

we are excited by their 'meeting' with William Johnston's collection. They are interested in ideas about how they can create spaces to convey stories. This rearrangement will revolve around creating themes based in part on the colours of the individual rooms and will include examples of garments from their archives. *Romance Was Born* has also collaborated with Melbourne-based artist Kate Rohde and they will be including a series of her works in the tour.

The concurrent Gallery exhibition *Commanding Splendour: The Duke of Wellington and the Empire Style* considers his impact on the arts. It offers wonderful and satirical insights into the fascinating military and political figure of the Iron Duke.

We are also working on *Rejoice! the 10th anniversary Christmas at The Johnston Collection 2012*, where the creative spirits of Christmases past will come to life again as we return creations made over the last five years of our spectacular Christmas tours. What will be new this year is that, rather than rooms allocated to a group or society, each room will now have a theme associated with it, a new custom for *Fairhall*. Old will be new again.

The Friends continue to have an exceptional year of events, activities and even a lecture lined up for us. Tremendous thanks to Robert and the committee members who continue to initiate and organise a superb programme enjoyed by so many.

As always, a very big thank you to Anne Glynn and all those involved with this issue of the *Fairhall* newsletter. Please continue to support the newsletter by not only reading but also contributing to it.

Louis Le Vaillant, Director | Curator
The Johnston Collection

Front cover: wall plaque (*The First Duke of Wellington*), early 19th century, cast gilt metal

Back cover: *Romance Was Born* (fashion house) Sydney, 2010 dress, cutlery, found objects, tinsel wigs, nylon tulle hat, Christmas decorations, bells collection of *Romance Was Born*, Sydney made for *Harpers Bazaar* 2010, worn at Governor's Ball, shown L'Oréal Melbourne Fashion Festival

Fairhall Copy Editor: Anne Bell Design: The Letter Q

Thanks

The Johnston Collection gratefully acknowledges the support of The Copland Foundation.

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



Melbourne is in the grip of Napoleonic fever at the NGV with the exhibition *Napoleon: Revolution to Empire*. Our theme in The Johnstone Collection gallery is therefore somewhat related, with *Commanding Splendour: The Duke of Wellington and the Empire Style*.

Who was the first Duke of Wellington? We will discover a little about this famous man over the next few months in the Gallery and the lecture series. In this edition we are very fortunate to have a detailed article about the Battle of Waterloo written by Michael Annett, CEO of The Returned Services League.

There has always been a high regard for fashion in Melbourne so it is fitting that our rearrangement of *Fairhall* is by an Australian fashion house *Romance Was Born*. Kate Rohde is a Melbourne-based contemporary artist who has contributed to this arrangement. In keeping with the theme of clothing we will look at the evolution of clothing storage.

Fairhall house-museum is used as an educational resource for The Johnstone Collection. William Johnston wanted the Collection to be used for educational purposes and *Fairhall*, our regular newsletter, is one of many ways this is done. We thank our contributors for their research, providing us with more knowledge of the decorative arts.

The Friends of The Johnstone Collection have a very busy calendar again with several visits to private collections planned. This is a great way of meeting other people as we have a common bond with The Johnstone Collection.

Any ideas for articles or comments can be made by contacting me: anneglynn@netspace.net.au

Anne Glynn
Fairhall Newsletter Editor

Vale | ALWYNNE JONA OAM

We would like to express our great sadness at the passing of Alwynne Jona.

Alwynne made a wonderful contribution to the Ambassadors support group and was a steadfast and spirited supporter of The Johnstone Collection.

We will miss her spirit, wry humour and quiet generosity immensely.



When you read this report I will be in Europe. A highlight for me in any country is visiting house-museums and it always makes me think how fortunate we are to have The Johnstone Collection in East Melbourne. Not only is it a superb house-museum, but also a place of learning with its constant series of lectures and events and its wonderful guides.

We are delighted to welcome another new Committee member, Tony Preston, former Director of the Christchurch Art Gallery Te Puna o Waiwhetu, who is extremely well-known in artistic circles in Melbourne.

Since I last reported we have been on an amazing trip to the Western District. Once again it was under the extremely able direction of Jane Morris, who attended to every detail and ensured its complete success. We visited five famous historic properties and were welcomed in great style and friendliness by all the owners.

The overnight stop was in Hamilton and we received a warm welcome from Daniel McOwan, Director of the Hamilton Art Gallery. It really was the experience of a lifetime to visit these properties and it gave us a great insight into the pastoral history of Victoria.

The evening at Christine Bell's was truly a highlight, as one would expect knowing Christine's interesting life and taste. The house looked beautiful and Christine had worked hard to present all her paintings and treasures for our enjoyment.

We had a splendid evening as the guests of Sotheby's. It was a gala preview for their decorative arts sale and it was wonderful to be there for such an atmospheric occasion.

The evening at Kay Craddock's Antiquarian Bookshop in Collins Street will be over by the time you read this, but I can safely say it will have been an excellent night and extremely generous of Kay to host us.

Do not forget to put in your diary the AGM, which will be held at the Collection on 21 August. Our meetings are to the point and will be followed by a guest speaker and a drink with your fellow members.

We are always delighted to welcome new members and the initial welcome package includes a drinks party and a tour of the Collection. Please tell all your friends of the benefits that flow from being a member.

Keep checking Fairhall for future Friends' events as we have wonderful things happening which I know you will enjoy.

Robert Thomson, SIDA President,
The Friends of The Johnstone Collection





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1. Anne Glynn, Roisin Murphy, Christine Mammana, Peter Glynn
2. Molly and Pamela Christensen
3. Christine Reid, Tony Preston
4. Lisa Arrowsmith, Liz Anderson, Dani Balmford
5. Christine Bell, Ken Barnes
6. Minjah
7. Two new visitors, Dianne Kinnealy, Bernadette Dennis
8. Mrs Winter Cooke provides a tour of her family property, Murndal
9. Murndal
10. Mary Bourne, Sharon Groher, Jane Morris, Louis le Vaillant

Welcome | FRIENDS NEW MEMBERS

Bronwen Cavallo	Gary Chalk
Eileen Cunningham	Larry James
Gary Jenkins	Dianne Kinnealy
Anne Latrielle	Rosemary Kiellerup
Bev McLennan	Mitzi Mann
Barbara Marsh-Slattery	NGA, Canberra
Jo Pocklington	Janet Purves
Wendy Ritchie	Patricia Rust
Cathy Vassie	John Wakefield
Rosemary Wishart	Judy Wolstenholme
Anne Woodside	



THE BRIDE, THE SHIP AND THE WARDROBE

ROMANCE WAS BORN MEETS WILLIAM JOHNSTON

Created by duo Anna Plunkett and Luke Sales, *Romance Was Born* is a quintessentially Australian fashion label. Plunkett and Sales met in 2005 whilst studying at East Sydney Technical College and after graduating were invited to the fourth International Support Awards in Italy. It was here that they declined the opportunity to intern with the English couturier John Galliano. Their preference was to return to Australia and foster a wholly owned Australian brand and production process.

Romance Was Born burst onto the Australian Fashion scene in 2008, when the label gained much attention from the Australian fashion media at Australian Fashion Week with the groundbreaking Namaste Collection. Their work has been described as a return to Australiana, kitsch and 'nanna couture' and because it fuses art with fashion is often described as 'wearable art'.

In 2008, Plunkett and Sales produced a capsule collection for Sportsgirl and at Australian Fashion Week in 2009 they held an ocean themed collection at the Sydney Theatre Company's Wharf. This was in keeping with their unique and highly elaborate catwalk shows.

As well as achieving commercial success, *Romance Was Born's* work has also been embraced by the art world. Their clothes have been incorporated into several major exhibitions including *Manstyle* at the NGV and *The White Wedding Dress* at Bendigo Art Gallery. They also designed the costumes for Sydney Theatre Company's 2011 production of Edward Gant's *Amazing Feats of Loneliness*.

It has also designed for a number of musicians including Karen O of the Yeah Yeah Yeahs, Cindy Lauper, Debbie Harry, Lilly Allen and Architecture in Helsinki.

Romance Was Born now sell garments internationally and in May they opened Australian Fashion Week with their Spring|Summer 2012-13 show. The inspiration for this

collection was the Marvel Comics archive. Colour was an integral theme of the show. Plunkett and Sales believe that colour is very powerful and the models were made up with cartoon eyes, large lips and bright orange hair.

As Plunkett and Sales refashion *Fairhall*, colour will be an important theme, as their rearrangement will be based in part, on the colours of the individual rooms. Like their fashion shows, each room will convey a story and each will include examples of their clothing.

The Green Drawing Room will explore themes of nature, animals and Bacchanalian feasting. The sense of colour and spectacle will be heightened with installations by Melbourne-based artist Kate Rohde, with whom they have collaborated for their *Renaissance Dinosaur* Collection for The Rosemount Australian Fashion Week in 2010.

In contrast, the White Room will be arranged as though it has been used by a bride preparing for her wedding, merging fashion art, interior design and ceremony.

The Blue Room will be fashioned as if for a long sea voyage, with maritime paintings on the walls, and the dark wood furniture, piles of books, and portrait miniatures suggesting the crowded, memory-laden space of a ship's cabin.

Upstairs, the Yellow Drawing Room will be furnished as an opulent state bedchamber, inspired by the room's rich



pictured above | Anna Plunkett and Luke Sales of Romance Was Born

pictured left | installation shot,
The Bride The Ship and The Wardrobe, Fairhall, 2012
garments by Romance Was Born
photo: Ben Cordia Photography

gold colourings. Furnishings will include the four poster bed, with the Louis XIV *bureau plat* and accompanying *throne chair*. The walls will be hung with portraits to create a sense of noble lineage.

The Bride, The Ship and The Wardrobe | *Romance Was Born* meets *William Johnston*, promises to be a vibrant, quirky and elaborate rearrangement of *Fairhall* house-museum.

Kate Rohde is a Melbourne contemporary artist who has collaborated with *Romance was Born* on many installations. She also makes set designs for their catwalk shows. Kate is known for combining various elements of nature such as animal, geological and plant specimens using synthetic mixed media.

Kate's work is held at NGV, University of Queensland Art Museum and the Newcastle Art Gallery. She has had nine solo exhibitions and participated in over thirty shows. Kate was a finalist in the Helen Lempriere Sculpture awards and the ANZ Emerging Artist Prize and a winner in the Linden Postcard Show. We are very proud to have Kate exhibit with us at The Johnston Collection.

Anne Hodges

We welcome you to the following events:

AGM | Tuesday 21 August at 7.00pm



This year the Friends' Committee is holding its Annual General Meeting at the Collection. The AGM will be followed by a guest speaker and a drink with your fellow members.

VISIT TO A PRIVATE COLLECTION

Thursday 6 September 2012



Opportunities to visit private homes are always popular events on The Friends' annual calendar. This visit is to one of the most exclusive high-rise apartment buildings in St Kilda Road. More details to follow.

PRIVATE PREVIEW AT SOTHEBY'S FINE & DECORATIVE ARTS AUCTION | 25 October 2012



View the delights on offer at their upcoming Fine and Decorative Arts auction as it is always a fascinating and informative evening. More details to follow.

A DAY IN THE COUNTRY | Saturday 27 October 2012



This year we are to visit two properties that are connected with the one family, the Clarks. We plan to have morning tea at *Rupertswood* one of Australia's most important mansions, both historically and architecturally. It was built as a residence for Sir William John Clarke, the first Australian born baronet, in 1874-76. Sir William Clarke (1831-1897) was the son of the famous 'Big' Clarke who was reputed to be the wealthiest man in the Southern Hemisphere; he left an estate of £2,500,000 and 215,000 acres in 1897. The second property, *Bolinda Vale*, belongs to Sir Rupert Clarke, the Fourth Baronet of Rupertswood. Both he and his wife, Lady Clarke, are delighted to host the Friends at their beautiful property for lunch. We have been invited to wander through their significant house and fascinating garden. More details to follow.

CHRISTMAS PARTY | December 2012



The Friends' Committee is absolutely thrilled that the owners of this particularly prestigious property have agreed to host the Friends' Annual Christmas party at their residence. More details to follow.

DEVELOPMENT OF CLOTHING STORAGE

The *Fairhall* house-museum tour commencing in July will be arranged by the fashion house *Romance Was Born*. In anticipation, it would be interesting to consider the development of clothing storage over the centuries with particular reference to pieces in the Collection.



Early English storage furniture was simple - a chest, simply made, usually with a lock. Embellishment on the chest reflected the cost of the item and the status of its owner. In large households, a personal chest was essential for security and privacy. It was a versatile item, often used as room furniture but portable enough to serve as luggage too. The shifting of economic focus over the centuries from subsistence to trade led to the availability of a wider variety of goods than ever before. The accessibility of textiles meant that clothing, though still expensive, became more obtainable. Then, as now, it served as an indicator of wealth and status as well as proclaiming one's ability to keep abreast of the latest fashion from the continent.

A common dilemma arose - how to access the items at the bottom of the chest without having to disturb all the layers above? Eventually the inclusion of a separate, shallow compartment at the bottom of the chest led to a new form, the mule chest. As evidenced by the Collection's own version, this improvement on the basic box, allowed for a greater degree of sorting.

Two centuries or so later we arrive at the chest-on-chest, an example of which stands in the bedroom at *Fairhall*. Mahogany, with brass plates and handles, this George III chest is topped by a carved pediment finished in ivory. Providing a more sophisticated storage system, this style of chest could be divided to allow for easy travel. The problem of accessibility to the top drawers was solved by the use of bed steps, also used to climb into the high beds that were



in general use. In time, the chest-on-chest fell out of favour, to be overtaken by the wardrobe.

Although wardrobes were in use from the late 18th century, coat hangers appear to have been unknown until the very end of the 19th century. Clothes were hung on pegs or hooks around the inside of the wardrobe or laid flat in drawers or shelves. Clothes-holders or clothes-shoulders began to be advertised in

the late 1890s as an innovative way of hanging clothes and maintaining their shape.

The Collection's late 19th century wardrobe displaying both Classical and Regency revival elements, is made of satinwood or possibly maple veneer. It has five sections, incorporating hooks, hanging rails and drawers. Complementing the fine veneer are four columns with Egyptian-inspired lotus or papyrus leaf decoration. A central



full length mirror, another innovation, carved pediment and solid plinth enhance the classical revival piece. No maker has been identified - the only positive attribution relates to the hinges stamped 'Ching and Co.' a firm operating in Birmingham in the 19th century. Similarly marked hinges on furniture by Gillows, has led to speculation that the piece may be attributed to this prestigious

English furniture maker.

Today, the traditional forms of storage have given way to the practicality of built-in closets and walk-in robes which, while practical, somehow lack the romance and warmth of the old. Incorporating both in sympathetic modern design seems the ideal solution - honouring the traditional while embracing innovation, a familiar principle at The Johnston Collection and one that is embraced in the new tour *The Bride, The Ship and The Wardrobe*.

Anna Paule

pictured above | *mule chest*, England, early 18th century, Oak 820 x 1230 x 525 mm, The Johnston Collection (A0914-1989)

chest on chest, England, circa 1780, Mahogany, Ivory, Brass 1795 x 1132 x 503 mm, The Johnston Collection (A0008-1989) attributed to Gillow and Co., England (1730-1962)

wardrobe, late 19th century, Satinwood, Mahogany 2300 x 2350 x 700 mm, The Johnston Collection (A0046-1989)

THE DUKE OF WELLINGTON

The Duke of Wellington was one of the leading military and political heroes of Great Britain in the 19th century. He was born Arthur Wellesley (The Honourable Arthur Wesley), in Dublin, Ireland, in 1769. He participated in over 60 major battles in his military career notably in India, Spain and Portugal with his most celebrated success, the defeat of Napoleon at the Battle of Waterloo in 1815.



Wellington was Prime Minister of Great Britain from 1828 to 1830 and he remained a leading figure in the House of Lords until his retirement and remained Commander in Chief of the British Army until his death in 1852. Wellington is buried at St. Paul's Cathedral alongside another well-known military hero, Lord Nelson.

Apsley House known as 'Number One London', in Piccadilly near Hyde Park, is testament to his success. Although the present Duke of Wellington has living quarters there, it is a museum to the first Duke. It boasts one of the finest art, silver and porcelain collections in London. *Apsley House* was built for Lord Apsley who was Lord Chancellor from 1771-1778. It was sold in 1807 to the first Marquess of Wellesley, who sold it in 1817 to his famous brother, Arthur Wellesley, 1st Duke of Wellington. The original section of *Apsley House* was designed by Robert Adam in 1771 in the neoclassical style.

Wellington, as well as being a collector, was also interested in the latest ideas in design. He instructed his bootmaker, Hoby of St. James's St, London, to modify the 18th century hessian boot to fit more closely around the leg and to end below the knee. It was made of calfskin leather so was suitable for the hard wear in battle and comfortable for the evening. The boot was named the Wellington, considered very fashionable and worn by dandies such as Beau Brummell (1778-1840). In Australia we may know it as the popular waterproof gumboot.

The Duke of Wellington's reputation has given us Wellington Street in East Melbourne, Mt Wellington in Tasmania, Wellington the capital of New Zealand, the practical Wellington chest, Beef Wellington and many others.

The Johnston Collection

(with reference to Sylvia Druitt, *Antique Personal Possessions*, Littlehampton Book Services, 1980)



pictured above |

print made by William Heath, England (1794 - 1840)

published by Thomas McLean, England (1788 - 1875)

A wellington boot or the head of the army, 1827

hand-coloured etching on paper

Collection of the British Museum, London (1868.0808.8822)



THE BATTLE OF WATERLOO

The Battle of Waterloo was fought on Sunday 18 June 1815 near Waterloo in present day Belgium, then part of the Kingdom of the Netherlands. An Imperial French army under the command of the Emperor Napoleon was defeated by the combined forces of a predominantly British-Dutch army commanded by the Duke of Wellington and a Prussian army under Field Marshal Blucher.

For most of the day Wellington's army fought alone, with the Prussians arriving in the evening to turn the French defeat into a rout. It was the only time Wellington and Napoleon met as opposing commanders in battle and Napoleon's defeat ended his rule as Emperor of the French and marked the end of his 'Hundred Days' return from exile on the island of Elba. After his surrender, the Bourbon monarchy of King Charles X was restored in France, and Napoleon was exiled to the remote South Atlantic island of St. Helena, where he died in 1821.

Since France's defeat in 1814 the victorious Allies, chiefly Britain, Prussia, Austria and Russia had been discussing the future of Europe. On Napoleon's return from exile in early 1815 he quickly raised an army of his veterans and the Bourbon monarchy fled from Paris. As the Allies began to raise a coalition of forces to meet Napoleon he moved north from Paris intending to destroy the only forces immediately in the field, those of Wellington and Blucher. He intended to then capture Brussels, secure France's northern frontiers and negotiate his return to power with the Allied nations from a position of strength. Napoleon had the element of surprise, Wellington only hearing of Napoleon's rapid movement north at the Duchess of Richmond's Ball in Brussels on the evening of 15th/16th June. Napoleon's two most trusted marshals, Ney and Grouchy, commanded the left and right wings of his army and respectively they pushed back British troops around Quatre Bras on 16 June. The Prussian army was repulsed at Ligny on the same day and the Allied forces retreated towards Brussels. Wellington gathered his combined British-Dutch forces on 17 June on a defensive position

on the low ridge of Mont Saint Jean south of the village of Waterloo, astride the main road to Brussels. Blucher and his Prussians, though badly mauled by their defeat, regrouped and Blucher promised to come to Wellington's assistance if he was attacked by the French on the next day, 18 June.

The French army numbered around 72,000 men, many of whom were experienced veterans of Napoleon's wars and was particularly strong in cavalry and good artillery. The British-Dutch force was less experienced and unused to working together and totalled some 68,000. Wellington's most reliable troops were his veterans of the Spanish Peninsula War, but these only numbered some 15,000. The Prussian army comprised 50,000 men but most of these were conscripts.

Wellington had chosen his defensive position carefully with his right flank anchored on a walled farm called Hougoumont, his left flank on a small hamlet called Papelotte and in the centre of his line another walled farm, La Haye Sainte. All were garrisoned and fortified and in particular Hougoumont held out all day despite successive French attempts to take it. Wellington himself felt this was the key to the battle as the fighting around Hougoumont soaked up many French troops and his whole line would have been vulnerable if the farm had fallen.

The battle fell into three phases and did not start until around 11 am. Heavy rain had fallen the previous day and Napoleon wanted the ground to dry out so his artillery would be more effective (bouncing cannon balls did a lot of damage) and his cavalry could manoeuvre more freely.



The first phase consisted of repeated French attacks on both walled farms, together with massed French infantry attacks against Wellington's centre. Wellington's infantry were deployed inline and were kept protected behind a ridge line until revealing themselves to fire volleys. Wellington's heavy cavalry then drove the French infantry from the field stopping the French assault, but the cavalry extended their charge too far into the French position. They themselves were then badly cut-up by a French counter attack by heavy armoured cavalry, called cuirassiers, and by French lancers.

The second phase of the battle was a series of massive French cavalry charges that attempted to smash through the centre of Wellington's line in mid afternoon. A feature of this period of the battle was that Napoleon delegated much of the conduct of the fight to Ney who put in a series of poorly coordinated attacks. This may have cost Napoleon the battle. Many of his staff commented on the fact that he was not well with stomach disorders and allowed his subordinates too much latitude on the day. He also gave vague instructions to Grouchy to rejoin the main force during the day but he never appeared.

Because the French cavalry and artillery did not coordinate their efforts the British and Allied infantry were able to form defensive squares along the ridge line and repulse the cavalry assaults. By late afternoon there were reports of the Prussian army approaching from the west and Napoleon knew he had only one last chance to win the battle. As parts of Hougoumont and La Haye Sainte fell, Napoleon personally gathered his best reserves, the

veteran infantry of the Old Guard for the third phase of the battle. Again led by Ney, the Guard attacked the British and Dutch infantry line. Wellington's Foot Guards emerged from their reverse slope positions at very close range to the Old Guard as they approached the ridge line and successive musket volleys threw them into confusion. Wellington then signalled his whole line to advance and the Old Guard retreated down the hill. The rest of the French army was shaken by this and as the Prussians emerged on the right flank of the French the withdrawal became a rout and Napoleon was forced to flee the field. He abdicated in Paris a few days later. Wellington met Blucher later that evening at La Belle Alliance Inn and declared the battle 'the nearest run thing you ever saw in your life'. Casualties were heavy on both sides, some 24,000 killed and wounded on the Allied side and 25,000 French plus 8,000 captured. The battle did however usher in a half century of peace between the great powers of Europe and brought to a close a quarter century of destructive fighting and political turmoil, which had started with the French Revolution in 1789/90.

Michael Annett CSC, CEO Returned and Services League (Victorian Branch)

pictured above, from left | Waterloo

after Sir Edwin Henry Landseer RA. RI. (1802-1873)
engraver T H Atkinson, *A Dialogue of Waterloo 'But 'Twas a Famous Victory*, circa 1851, colour oil print on paper, private collection, Melbourne

after John Lilley, print made by James Scott
His Grace The Duke of Wellington KC, as Lord Warden of the Cinque Ports, 1837, mezzotint on paper
collection of The University of Melbourne, Special Collections (1959.3470)

THE EMPIRE STYLE 1804–15

The French Revolution of 1789 had an impact on all aspects of French life, insofar as the leaders of government now wanted to distance themselves from any association with the monarchy. With the appointment of Napoleon Bonaparte as First Consul, those who made money from the revolution thought it now safe to spend it, which they did, on the arts and decorative arts.

Napoleon told Intendant-General Daru in 1805, 'My aim is to make the arts address subjects that will keep alive the memory of the achievements of the past fifteen years' As Consul, then Emperor, he used art to reflect the glory of France, and possibly himself, and commissioned his architects, Charles Percier and Pierre Fontaine and the artist Jacques-Louis David, to design a new style inspired by the grandeur of imperial Rome and the French love of luxury. Dominique Vivant Denon, a French artist and archaeologist who accompanied Napoleon on the Egyptian campaign of 1798, sketched monuments and antiquities while there, and these sketches provided a basis for Egyptian ornamentation to the style.

This new style became known as the Empire Style, named for the reign of Emperor Napoleon Bonaparte. It had aspects of neoclassicism and the Directoire inspired by ancient Roman ideals of heroism, purity and civic virtue reflected in purity of line, functionalism and simplicity in architecture and decorative arts. Napoleon thought it

important, however, to include luxury by decorating with rich textiles such as silk from Lyon.

Percier and Fontaine were commissioned to decorate Napoleon and Josephine's residence *Malmaison* and *Tuileries Palace*. Walls of the house were either decorated with colourful striped wallpaper or draped with fabric emulating the tents used in Napoleon's campaigns. The patriotic tricolour palette of red, white and blue was supplemented by shades of green, golden yellow and violet. The chimneypiece was classical in style with a marble mantel flanked with columns or caryatids. Doors were like triumphal arches.

Furniture was influenced by classical styles from Greece and Rome with rectangular and symmetrical lines and decorated with Egyptian style gilt bronze or ormolu mounts in the shape of sphinxes, griffins, swans, caryatids and eagles and motifs associated with warfare and victory. Much of the furniture was made by Jacob Desmalter and included pedestal based tables, the klismos chair (a type of ancient Greek chair), the Egyptian X-based folding stool and the tripod table. A 'gondola like' bed was made to be positioned in an alcove or against the wall. Chairs had sabre-like legs and armrests and were made comfortable by upholstery.

Mahogany was the wood of choice for furniture, but was expensive and scarce due to the blockade of imports from British colonies, so native woods like Bird's eye Maple and Walnut were used instead.

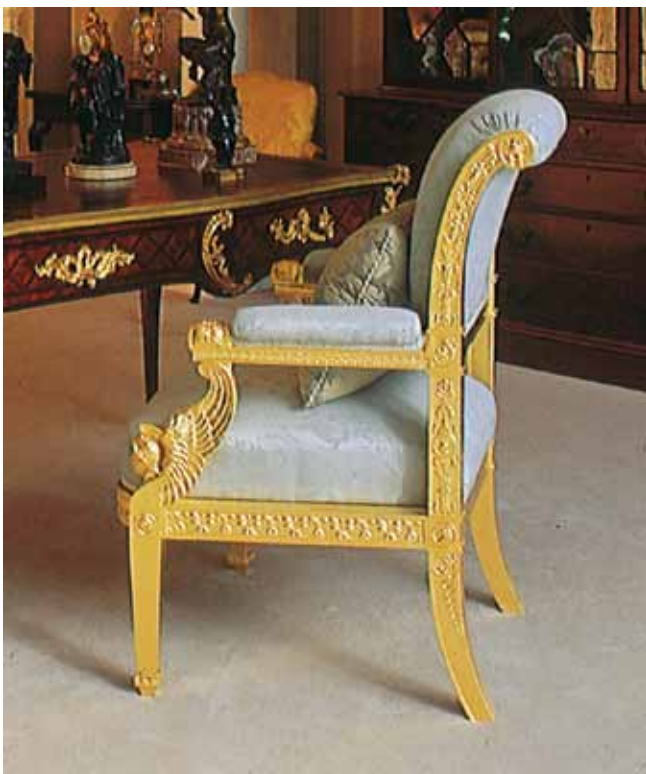
The Empire style in dress also found its inspiration in classical times and for women it emphasised femininity and grace with flowing floor length creations, having décolletage, girdled under the breasts and made from light fabric such as muslin. Men's fashion was elegant featuring a cutaway tailcoat revealing a waistcoat and high collared shirt with cravat.

In architecture, the style emulated the buildings of the Roman Empire and was seen in Parisian buildings such as The Church of La Madeleine (L'Église Sainte-Marie-Madeleine) and the Arc de Triomphe du Carrousel, Arc de Triomphe de l'Étoile, and Vendôme column.

The Empire style was copied throughout Europe with each country adapting it to its own national taste. In England it informed Regency style, Germany used it to inspire its Biedermeier style and it influenced the Federal style in the USA. The Empire style fell out of fashion in France after Napoleon's downfall although neoclassicism continued to influence decorative styles.

Anne Glynn

pictured left | after a design by Percier and Fontaine, France
throne [chair] (from a pair), France, circa 1870
timber, gilt, silk upholstery (recent)
1030 x 720 x 670 mm, The Johnston Collection (A0861-1989)



FRIGATE AT SEA

The tradition of maritime painting really began in Holland in the 16th and 17th centuries.



Most notable of the Dutch artists who influenced the British marine art tradition were Willem van de Velde the Elder (circa 1611–1693) and his son the Younger. Willem van de Velde the Younger (1633–1707) was especially admired and thus influential in England, where he lived and worked for thirty-five years. The methods developed by the Dutch to successfully depict some of the sea's more elusive features (light and shadow, or the reflection of the sky over the ocean's uneven surface, for example) were adopted by British artists as they founded their own marine art tradition. Knowledge of Dutch methods of marine painting was considered so fundamental to a successful marine painting education that it was likened to 'grammar school' for the British marine artist.

British marine paintings can be divided into three main categories: ship portraits, paintings of ships at sea, and inshore, coastal and harbour scenes.

Ship portraits were immensely popular before and throughout the Romantic era. They were, as apparent by the name, focused entirely on the ship, rather than on the surrounding sea, although the best known of the ship portraitists strove to carry the accuracy of their drawings out into the atmosphere surrounding the ship (sky, sea, coastlines etc.). Accuracy in all the details of the ship was of the utmost importance in ship portraits.

Paintings of ships at sea fell into two categories: large, full-rigged vessels (such as naval vessels), and of smaller vessels. The former had more prestige and were more expensive, while the latter were much easier to come by and generally cheaper.

Our painting *untitled (Frigate at sea - Dutch East India*

Company Ship), by William Huggins could be described as a ship at sea.

William Johnston obviously had an admiration for maritime paintings. While residing in London, he took premises in Greenwich – within sight of the grand British tea clipper the *Cutty Sark*. (It is good to note here that the *Cutty Sark* has just been reopened to the public by the Queen, five years after the 19th century ship was ravaged by fire).

The painter William Huggins (1781-1845) first learned about ships and the sea by serving as a steward with the British East India Company. In 1814, he returned to London and became a full time marine artist. As a result of his great ability, King William IV named him official marine painter to the Court in 1836. His works were eagerly sought by the public and he was well known and popular throughout his career. A highly prolific artist, Huggins painted detailed ship portraits and maritime scenes, thus providing an important record of British maritime activity in the early 19th century.

Huggins exhibited at the Royal Academy, as well as the Suffolk Street Galleries. A large number of his paintings were made into lithographs. The National Maritime Museum in London holds a pair of Huggins paintings of the Battle of Trafalgar that have been favourably compared to the famous rendering by Turner.

Wendy Lee

pictured above | signed William John Huggins, England, (1781-1845) *untitled (Frigate at Sea - Dutch East India Company Ship)*, circa 1830 oil on canvas, The Johnston Collection (A1119 -1989)

FIVE OF ANYTHING MAKE A COLLECTION

Lila S. Perry, an American collector of Chinese snuff bottles used this maxim to justify the many things which she bought obsessively, and then had to hide under beds in her house until she could break the news of more things coming into her husband's already crowded houses.



It's a maxim which I have followed since reading her book, and was forced to realise that the only snuff bottles which I really liked were well outside my financial reach. I concentrated on other things, which was easier because of living in Asia and concentrating on what was beginning to be called folk art. Snuff bottles were out, but objects associated with the use of betel nut for chewing were not. Over a year or so, I acquired five betel nut cutters. These are iron, cast in the shape of *wayang kulit* or shadow puppets. Some have sheets of silver covering their iron handles, and those used by persons of high rank or wealth are often inlaid with silver gilt- there are none of these in my collection, alas, These five cutters were joined by a sixth last year, when visiting my favourite junk shop in Singapore. Interest in the use of betel led to acquiring some small boxes, which originally held lime, from Laos, Sri Lanka, India

and Indonesia, all places I had visited in the past. None of these things can be explained away in term of personal use, but as curiosities and sometimes decorative items.

Who could possibly find use for five silver cream jugs? Somehow over the years they just increased by stealth. A tiny spouted jug, too small for use today, was made in London in 1765 and bequeathed to me by an older friend. Two small helmet-shaped examples, made in London in 1792 and 1794, hold enough cream if there are six people for supper. Cows apparently gave less creamy milk in the late 18th century. A much larger one, also helmet-shaped and made in London in 1792, celebrated a tax return last year. An Irish jug, made in Dublin in 1800 by Robert Breathing, was found in the mid-1970s, and was joined in 2000 by a teapot, also made in Dublin in 1806 by Robert Breathing.



Pictured above |
a series of commemorative jugs
(The Duke of Wellington), England

Pictured left to right |
betel nut cutter (*wayang kulit*
or shadow puppet shape)
female figure, Philippines
helmet-shaped Cream jug
Bilston style patch box, England

The fifth cream jug is now known as a milk jug because of the teapot, which holds ten cups and pours very well.

The Johnston Collection has several patch boxes, and my five will eventually join them. All except one were given to me by my husband as Valentine's Day presents, and in 2009 they were joined by another which bears the message 'A trifle from London'. There was almost a sixth, which I found in Geelong, but there was a major repair to the base and it was decided that five were quite enough for one person.

Blame for collecting five Wellington jugs lies with my late husband. The smallest was acquired when we first went to live in Dublin in 1995. We lived in rented accommodation in a rather unsavoury area of the southern side of the city, with a tough drinking establishment called Mother Redcaps behind our building. On Sundays, this was the site of a junk market, where nothing cost more than 40 Irish pounds. The Wedgwood salt glaze jug caught Christopher's eye, and was the start of the collection. Other finds came from forays into the English countryside and in Cambridge, where there was a shop opposite the entrance to the Fitzwilliam Museum much favoured by my husband when he was studying for his Ph.D in the 1960s. The last was bought in Melbourne in 2007. It celebrates the 2nd battle of Oporto in 1809. These jugs are not fine pottery, and the subject somewhat esoteric, but should readers share this Wellingtonian obsession, I do know where another can be found, in a Malvern antique shop.

Another of Lila Perry's sayings was that once you have one object, pretty soon others just seem to arrive to keep it company. This was true of a number of small wooden sculptures, most of them Chinese, often described as junk gods – not because they are junk, but because they formed part of tiny altars on those wooden fishing boats known in south China as junks. There are twelve of these now, and another joined them last year, from a big Melbourne antique exhibition. This last one, and it will be the last, comes with a very impressive London provenance. Last year, hunting through a box, which was packed in Dublin in 2007 and still not opened, I uncovered two of my favourite things. One was a small wooden sculpture of a female figure, made in the Philippines in the 19th century, and acquired years ago from the person who sold me the Chinese pickle pot. The other object is a small wooden board with a rickety foot, used by children in Sri Lanka to play a game, using small red beans as counters.

Travel is supposed to broaden the mind, and it does. It diminishes the money supply and adds to the baggage, which accompanies you as you move from country to country. These small objects collected over the years act as aides-memoires – you pick up a betel cutter, and remember that it came from one's first visit to Jakarta in 1969. You can't take these things with you when life ends, but it has been great pleasure and fun picking them up on the way through. And remember, five of anything can make a collection.

Christine Bell



Before the Napoleonic wars there was a bizarre fashion for officers to have their moustaches smeared with hot tar and moulded into shape before it solidified. These soldiers would

'Keep a Stiff Upper Lip'.



During the American civil war when there was no anaesthetic or alcohol to dull the pain, injured soldiers were given a bullet to hold between the teeth, while their injuries were being treated. This is the origin of

'Bite the Bullet'.



In the Royal Navy shirts were expensive and had to be looked after. If someone wanted to fight you he would begin to take off his shirt. If you did not want to fight you would say

'Keep your Shirt On'.



In the days of sailing ships and convicts, flogging was a common punishment. A cat o' nine tails was used and it was kept in a bag. It was called a cat because it left marks like cat scratches. When it was time for a flogging they

'Let the Cat out of the Bag'.

Origins of sayings as seen at Barwon Park, Winchelsea



THE GREEK KYLIX AND FAIRHALL

The ancient Greeks hold an important place in the long history of pottery. Early examples of the potter's art have been found in the remnants of Mycenaean civilization; however the golden age of pottery in what is now Greece was probably the 7th to 4th centuries BCE when first Corinth and then Athens became the dominant centres. In both, the early geometric decoration gave way to a classical form in which detail could be added in either the black-figure or later red-figure style.

By the 5th century CE decoration had become so subtle and so varied that pottery provides one of the most important windows we have into the everyday life, attitudes and preoccupations of Greek citizens. One of the most elegant shapes introduced in the classical period, and one that lent itself to decoration of this kind, was the kylix or drinking cup. This is a shallow vessel with a base or foot (with which the cup was held) and two loop handles (which the Greeks called ears) used for hanging.

The kylix was an ideal vessel for decoration with meanders and friezes in various patterns as well as representations of the Greek lifestyle such as weddings and funerals, mythological figures and the celebration of ideal physique, often associated with Greek heroes like Theseus.

The kylix was also an important implement in drinking parties or *symposia* which were essentially for the male aristocracy attended by male and female slaves and *hetairai* or courtesans. One of the trivial pursuits during such parties was the game of wine-flicking where the

kylix would be held by a handle to aim the wine at the target. Another kylix attraction was that the design or decoration on the base (which often featured whimsical or titillating images) would appear gradually as the wine was consumed.

Over two millennia later, as the neoclassical style found its way into British pottery, Josiah Wedgwood realised that the elegance and charm of Greek art could be translated into modern stoneware. Not surprisingly, one of the shapes that appeared in his black basalt and jasper was the kylix. Although its utilitarian value as a drinking vessel had been overtaken, it lent itself to use as a *pot-pourri* or violet pot, or as a decorative feature in its own right. One of these remarkable objects is represented in The Johnston Collection, its date of manufacture nearly a century after the first Wedgwood example.

The kylix at *Fairhall* has loop handles and a perforated cover. Its dark blue jasper-dip ground is decorated with white sprigging, the body featuring groups of putti in various pursuits. The perimeter of the kylix is decorated with a frieze of acanthus and the cover with quatrefoils. The squat finial is topped with a floret and from it radiates four palm fronds. It is altogether a most appealing and beautiful example of the potter's craft and a fitting way to remember the great arts of Corinthia and Attica.

Ken Barnes

**pictured above | Josiah Wedgwood and Sons
Etruria Works, Staffordshire, England, est. 1759-
lidded bowl in the form of a kylix, circa 1867-69
jasperware with applied relief decoration
70 x 130 x 172 mm
The Johnston Collection (A0301-1989)**

PORTRAIT OF A GENTLEMAN

In England during the 18th century there was a greater demand for portraits than in any other country in Europe. Jonathan Richardson ‘the Elder’ (1665–1745) a portraitist and one of the most influential theorists of the 18th century, wrote in his *Essay on the Theory of Painting* (1715) that to ‘sit for one’s picture is to have an abstract of one’s life written and published and ourselves thus consigned to honour or infamy’.

The unknown *Gentleman* in this portrait is dressed in the fashion of the day, clad in a three piece suit with jacket, waistcoat and breeches of the same dark fabric. The generous cut of his silk lined coat, the many gold buttons, the fineness and whiteness of his linen, and the superior quality of his wig all indicate that he is a man of wealth. The marks on the letter at his right hand suggest that he is able to avail himself of free postage in the form of the ‘Franking Privilege’ which was a privilege largely limited to Members of Parliament and to Peers sitting in the House of Lords.

The subject adopts the hand-in waistcoat pose, a stance considered to be appropriate for gentlemen in polite society. It was highly popular in portraits, more so than in life. For portraitists it was a pose considered to be suitable to ‘persons of quality and worth’ who wished to appear agreeable and without affectation. In 18th century English portraits, the hand-in pose symbolised modesty and the rational style of rhetoric and typified the aristocratic British gentleman’s natural ease and eloquence, especially in contrast to the perceived volubility and flamboyant gestures of the French.

For the English upper classes a classical education included the study of sculptural models and familiarity with classical texts. Richardson’s *Essay* outlined portraiture’s ennobling aims and suggested ways in which the artist might be inventive. Of these, the ‘Airs’ and ‘Attitudes’ portrayed were considered to be the most important. ‘Air’ referred to the general appearance or manner of the person, generally using descriptions such as ‘lofty’ or ‘gay’. However, the ‘Attitude’ (or pose) was considered to be far more important in conveying character. Many of these were derived from classical sculpture. For example, the *Apollo Belvedere*’s ‘forward stride’, or the *Leaning Satyr*’s relaxed ‘cross-legged stance’. According to Richardson, ‘Antiquity’ provided an idealised antecedent that was borrowed by ‘all great poets and painters’.

In art, the figure of ‘Rhetoric’ is generally personified by an extended arm with open palm. However, the model



orator of ancient Greece was expected to display extreme control and modesty before the Assembly, and especially to avoid any demonstrative gestures. The ‘hand-in’ attitude seen in 17th and 18th century portraiture has been linked to an ancient Hellenistic figure of the Greek statesman and orator *Aeschines*, and with John Bulwer’s 1645 canon for Rhetoricians which declared that ‘the hand restrained and held in is an indication of modesty’.

Over time the ‘hand-in’ stance elicited a different response.

So prolific were portraits of

Englishmen adopting this pose that it was caricatured by William Hogarth and others in their satirical images of ‘polite’ society. And when associated with images of Napoleon, it was perceived to represent arrogance and pride.

Jan Heale

pictured above, from top:

attributed to Joseph Highmore, England (1692–1780)
untitled (portrait of gentleman), circa 1740, oil on canvas, 1240 x 1000 mm,
The Johnston Collection (A0973-1989)

Aeschines, 1st century Roman copy of a 4th century BC Hellenistic figure,
Marble, Naples National Archaeological Museum



DINING À LA RUSSE

Dining à la russe was a new style of dining that replaced *service à la française* (see *Fairhall 5*). It originated in the Russian court and was introduced into French society at a dinner given by the Russian diplomat, Prince Borisovitch Kourakin (1752 –1818) in 1810 at Clichy.



It is a style of dining that we are more familiar with - whereby the courses of the meal are brought to the table in sequence. It is thought that Napoleon Bonaparte he was on campaign during the Patriotic War against Russia in 1812 and popularised it during la République.

After the guests were seated, they were each presented with an already filled plate of food consisting of a variety of hot or cold appetisers. This was followed by two soups, one thick and one clear, several entrées and often sorbet. The main course was meat, poultry or fish, initially shown whole so guests could appreciate it, then carved at the sideboard by the valet and served with a side dish of potatoes, vegetables, or salads with the appropriate sauces. A hot and cold dessert came next finishing with coffee and liqueurs. Each course was presented by the valet and plates and cutlery were replaced after each course. There could be up to twelve courses but by the late 1800s in response to new ideas about diet, the number of courses were reduced to eight.

Dining à la russe remained popular, as food was served hot and everyone had a chance to taste all that was available. In order that the guests knew exactly what they were eating, a menu was laid out for each person. There was less extravagant waste, the tablecloths stayed cleaner, but as more food was placed on the plates, more food was eaten. Ladies no longer sat together but were interspersed with the men, however rank and status continued to determine a guest's place at the table. Until 1850, fresh flowers were not placed on the table as decoration as it was thought the perfume would contrast too much with the aroma of the food. After that date however, exquisite fresh flower

arrangements or plants in fancy pots were the decoration in the middle of the table and these were intermingled elegantly with sweetmeats and fruits for dessert. Flowers that could withstand the heat of the room and were regarded as acceptable included Iceland poppies or silver honesty with scarlet geraniums. However, fashion fluctuated and it was important to keep abreast to what was *avant-garde*.

Due to the high number of servants required for *dining à la russe*, this style of dining was regarded as inappropriate for small households, however the emergence of the rich new middle class ensured its continuity and success. Wealth was also seen in the size of the coordinated porcelain dinner services, the number of wine glasses, the number of courses and the table decoration. Specialty cutlery like fish and fruit knives and forks were needed but knives were no longer used for piercing food so the pointed blade became rounded. The day of the long drawn out meal was over. The meal using *dining à la russe* style lasted 1½ hours so this meant order and efficiency in the household was paramount. Equally important was that this was done elegantly.

The diner was able to concentrate on one course at a time so the focus was on the quality of the food and how it was prepared and presented. This appreciation of good food meant that good chefs were esteemed and highly sought after, such as Antoine Careme and Auguste Escoffier.

We may find aspects of *dining à la russe* familiar to our modern day dining, especially the use of menus and service of filled plates by waiters at restaurants.

Anne Glynn



BIENNALE DES ANTIQUAIRES

Should you be visiting Paris this autumn, make sure you are there between 14 and 23 September to coincide with the 26th *Biennale des Antiquaires* being held as usual, in the wonderful Grand Palais with, this year, the overall design the responsibility of Karl Lagerfeld.

I was fortunate enough to have been there for the 25th Biennale in 2010. The diversity and quality of the offerings was overwhelming. One could have walked out with a small Giacometti sculpture or Matisse or Schiele in bubble wrap and elegant carry bag, funds allowing! The Louvre itself had made a purchase, according to Figaro.

One of my particular favourite exhibits was that of Jorge Welsh and Luisa Vinhais, 'specialists in works of art related to the Portuguese expansion' with galleries in both Lisbon and London. Apart from an unforgettable Japanese chest from the mid 17th century, porcelain made up the main display here, with the labelling clear, informative and in English!

It was a joy to visit the Lisbon gallery recently and to view the treasures beautifully displayed in tranquil surroundings. Chic and elegant though the Biennale was, serene it was not! I was made most welcome, showcases willingly unlocked even though I had explained that sadly I was not a customer.

Maggie Cash

CULTURAL TREASURES FESTIVAL 2012

The biennial Cultural Treasures Festival is a free program hosted by the University of Melbourne over the weekend of 28 and 29 July 2012.

The program includes exhibitions, walks, talks, seminars, demonstrations, displays and guided tours – all showcasing the University's rich array of hidden treasures.

Guided tours by experts from the University of Melbourne uncover botanical, medical, musical and scientific collections, unique architecture and 'cultural rubble'.

In addition, staff and researchers will be running free seminars and presentations. During the weekend visitors will also have access to the Open House Melbourne program and the 39th Melbourne Rare Book Fair.

Bookings for tours are essential. For further information about the Cultural Treasures Festival 2012 see www.unimelb.edu.au/culturalcollections/treasuresdays

Email: cultural-collections@unimelb.edu.au

Phone: (03) 8344 0216

'The rhino', in *The Historie of Fovre-footed Beastes...* by Edward Topsell, London: printed by William Jaggard, 1607, p. 595. Gift of the Alfred Hart Bequest, Special Collections, Baillieu Library, The University of Melbourne

MERELL JEAN BROWNE MDIA

Merell Browne (1935–2011) was a longstanding and very supportive member of The Friends of The Johnston Collection. She was a regular attendee at numerous lectures, Friends' events and house-museum tours.

Merrell attended the Gloria Goldsmith School of Design in East Sydney going on to establish a design career that included time working in Hong Kong and London. On her return from the England in 1985, Browne continued to work professionally in Melbourne. She involved herself in the Victorian chapter of SIDA and was also a member of ADFAS.

We extend our thanks to Merell, who is survived by her husband Marshall and their daughter Justine.

We were surprised and delighted to receive her generous bequest to the Collection. In recognition of Merell's career and interest in the Collection, interior design and historic houses, the funds were put towards the significant purchase of the following books for our Library.



REMEMBER:

The Friends are welcome to make use of the Davidson | Copland Reference Library.

Please contact us to make an appointment:
friends@johnstoncollection.org | (03) 9416 2515



A Museum of One's Own: Private Collecting – Public Gift
Anne Higonnet

Art and the Formation of Taste
Lucy Crane

Between Luxury and the Everyday
Katie Scott

David Hicks: A Life of Design
Ashley Hicks

Early Georgian Interiors
John Cornforth

Elise De Wolfe: The Birth of the Modern Interior
Penny Sparke

Furnishing In The 18th Century
Dena Goodman

Horace Walpole's Strawberry Hill
Michael Snodin

Household Gods
Deborah Cohen

John Fowler: Prince of Decorators
Martin Wood

London Interiors
John Cornforth

Luxury in 18th Century: Debates, Desires and Delectable Goods
edited by Maxine Berg & Elizabeth Eger

Nancy Lancaster: English Country House Style
Martin Wood

Oliver Messel: In the Theatre of Design
Thomas Messel

Spectacular Flirtations
Gillian Perry

Syrie Maugham
Pauline C. Metcalf

The Art of Beauty: 1852
Mary Eliza Joy Haweis

The Cosmopolitan Interior
Judith Neiswander

The Great Lady Decorators: The Women who defined interior design, 1870–1955
Adam Lewis

The Hummingbird Cabinet
Judith Pascoe

The Poetic Home: Designing The 19th Century Interior
Stefan Muthesius

The World Of Madeleine Castaing
Emily Evans Eerdmans

Sister Parish
Martin Wood

Women's Painted Furniture, 1790–1830
Betsy Krief Salm

MILITARY THEMES

TALES OF PASSION, TALES OF WOE

Sandra Gullan

Set in Paris at the end of the 18th century this captivating novel tells of the marriage between Josephine Rose Beauharnais and Napoleon Bonaparte. It covers the period from Napoleon's time as General in Chief of the army until his rise to First Consul of la République. The novel is based on letters and documents from the period.

DANCING INTO BATTLE: A SOCIAL HISTORY OF THE BATTLE OF WATERLOO

Nick Foulkes

A fascinating new perspective on one of the most famous conflicts in British military history, the Battle of Waterloo 1815.

NAPOLEON'S BROTHERS

A Hilliard Atteridge

The author gives these brothers the recognition that they deserve by meticulously telling their life stories. Joseph, Lucien, Louis and Jerome each merit their own places in history independently of their better-known brother.

BLENHEIM, BATTLE FOR EUROPE

Charles Spencer

How two men stopped the French conquest of Europe. A compelling account of a major turning point in European history.

NAPOLEON'S MASTER: A LIFE OF PRINCE TALLEYRAND

David Lawday

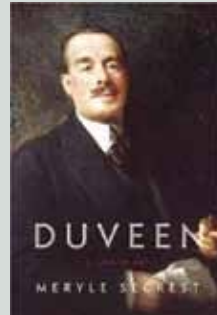
The author follows Talleyrand's remarkable career through the most turbulent age Europe has known and explores his extraordinarily perverse relationship with Napoleon.

MARIE-THERESE CHILD OF TERROR: THE FATE OF MARIE ANTOINETTE'S DAUGHTER

Susan Nagle

The first major biography of one of France's most mysterious women – Marie Antoinette's only child to survive the revolution.

BOOK REVIEW



DUVEEN: A LIFE IN ART

SECRET, Meryl, Alfred A Knoff, New York, 2005

This is a wonderful book about Joseph Duveen who later became Lord Duveen of Millbank.

It traces the life of this Dutch Jew who together with his family migrated to England in 1866.

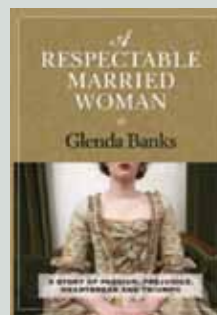
Although from the humble beginnings working in an antique shop, he becomes one of the world's great art dealers advising the likes of Henry Clay Frick, William Randolph Hearst, JP Morgan, Marjorie Merriweather Post and many others, on the establishment of their private collections.

Lord Duveen became a generous patron to many British Institutions such as The Tate Gallery, National Portrait Gallery and The British Museum.

A fabulous biography of an extraordinary man and his time.

Karina James

RECENT PUBLICATION



A RESPECTABLE MARRIED WOMAN

Glenda Banks, Lacuna Press, 2012

Charlotte Hatfield, barely eighteen, is sent away from her English family estate to marry an army officer stationed in Australia and return to her titled family a respectable married woman –

instead of the unwed mother of her true love's child.

Together with a midwife-companion, employed by her father to see her safely delivered and suitably wed, Charlotte finds the officer she marries is no gentleman.

Alone and divested of the dowry paid to her new husband, she joins the hordes heading for Victoria's goldfields to support her new family in whatever way she can.

A French banker, a Chinese digger and an American stagecoach driver play their parts in Charlotte's transformation from sheltered society darling to frontier woman of substance, moulded by the challenges and achievements on which she thrives.

source: <http://www.gbapl.com.au/lacuna.php>

ADFAS MELBOURNE

The Melbourne Society holds its lectures in the Theatrette, University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn at 8.00 pm

WEDNESDAY 20 JUNE 2012

Contemporary Australian Design: Creativity Applied to Everyday Things and Collectables | Ms Simone LeAmon
BFA (VCA sculpture) MA (RMIT industrial design)

WEDNESDAY 11 JULY 2012

Great Tarts In Art: High Culture and the Oldest Profession
Ms Linda Smith BA (Hons) MA

WEDNESDAY 15 AUGUST 2012

The Art of the Magical Cave Churches of Cappadocia in Turkey | Dr Geri Parlby BA (Hons) MA (Courtauld) PhD

WEDNESDAY 12 SEPTEMBER

A Victorian Splendour: The Golden Age of British Glass
Mr Charles Hajdamach BA (Hons) FSGT

WEDNESDAY 17 OCTOBER

An Introduction to the Gardens and Tea Houses of Japan
Mr Keir Davidson B.Ed

WEDNESDAY 14 NOVEMBER

AGM followed by lecture
7.30 pm Annual General Meeting
8.00 pm (tbc) Mr Hugh Belsey MBE

All Volunteer Guides of The Johnston Collection are either Full Members or Associate Members of the Australian Decorative and Fine Arts Society (ADFAS). If you are an associate member only, then each lecture will incur a small fee. Please contact Sue Flanagan (03) 9817 1646 if you wish to attend.

ADFAS YARRA

Morning lectures start promptly at 10.00 am.
Afternoon lectures start promptly at 2.00 pm and are held at the Theatrette, Glen Eira Centre, cnr Glen Eira and Hawthorn Roads, Caulfield South.

THURSDAY 7 JUNE 2012

Chelsea Porcelain: Unearthing the Lady Ludlow Porcelain Collection | Mrs Patricia Begg OAM

THURSDAY 5 JULY 2012

The Divine Raphael | Prof Brendan Cassidy

THURSDAY 2 AUGUST 2012

Women who bucked the trend: 17th and 18th century female painters | Dr Angela Smith

THURSDAY 6 SEPTEMBER 2012

Cooking for Kings – the life and times of Antonin Careme, the first celebrity chef and founding father of modern cooking | Mr Ian Kelly

THURSDAY 4 OCTOBER 2012

Designing Women | Dr Paul Atterbury (Independent lecturer)

THURSDAY 1 NOVEMBER 2012

10am only followed by the AGM
Feminine Faces of Power: the Coins of the Flavian, Trajanic and Hadrianic Imperial Ladies | Dr Trudie Fraser

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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	

VOLUNTEERS:

Wendy Babiolakis

Retail Assistant

Alison Buchanan

Records & Collections Services

Maggie Cash

Housekeeper

Sharon Groher

Retail & Administration Assistant

Jenny Hamilton

Retail & Administration Assistant

Anne Neri

Curatorial Volunteer

Wilma Oxley

General Assistant

Faye Rance

Retail Assistant

Barbara Summerbell

Researcher

Elaine Sutton

Archivist

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

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Fairball House Museum,
Gallery, Reference
Library, Emporium,
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