

A detailed still life painting featuring a squirrel as the central subject. The squirrel is positioned in the upper left, looking towards the viewer with its front paws resting on a dark surface. Below it, a large, ornate silver bowl is filled with a variety of fruit, including red apples, white pears, and clusters of green and purple grapes. In the foreground, a silver platter holds a large pile of bright red raspberries. The background is dark and textured, suggesting a wooden surface. The overall composition is rich and detailed, with a focus on the textures of the fur, fruit, and metal.

# *fairball*

NEWSLETTER OF  
THE FRIENDS, GUIDES  
AND VOLUNTEERS

ISSUE 5 | MARCH 2012



THE JOHNSTON  
COLLECTION

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*After The Meal: A Taste For Excess*, curated by Melbourne architect and restaurateur, Pascale Gomes-McNabb, has now opened.



Her 'rearrangement' of William Johnston's collection includes the serving-up of themed culinary delights and exploring meals or aspects of eating, over the course of a day in each room of *Fairhall*.

With this in mind, Gomes-McNabb has invited some chef friends to create dishes inspired by the rooms in *Fairhall*. Based on the

meals created by the chefs, Gomes-McNabb has also collaborated with Amanda Morgan/artist and James Morgan/photographer to create a series of site-specific works for the tour.

The current exhibition *Pride & Ornament: The Folly of Vanity* in the Gallery considers the ephemeral nature of people and collections. Curated by Angela Hesson, it offers insights into the fascinating and always topical theme of vanity.

We are looking forward to welcoming back our regular speakers along with some new ones. They all offer wonderful lectures and insights through their Collection-based topics. Remember that we will be holding a Study Day: *The Delicate Art of Deception | revealing fakes and forgeries* with speakers including Eugene Barillo von Reisberg, Bill Davis, Alison Inglis, John Payne, Martin Purslow, Susan Scollay and Robyn Sloggett. The day will look into the history and interest in fakes and forgeries, the process of attribution through furniture, glass, paintings, carpets, and the implications of re-attributions by museums and much more.

The Friends 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.

Thank you again to Anne Glynn and all those involved with this issue of *Fairhall*. Please support the newsletter by not only reading but also contributing to it.

Louis Le Vaillant, Director | Curator  
The Johnston Collection

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*.

- Front cover: attributed to Jan Fyt (1611-1660)  
attributed to Melchior d'Hondecoeter (1636-1695)  
Flanders [The Netherlands]  
*untitled (still life with cats)*, circa 1650  
oil on panel, 720 x 970 mm, The Johnston Collection (A0972-1989)
- Back cover: Bow porcelain factory  
after Edme Bouchardon 'Cris de Paris' series 1737  
England, est. circa 1743-1776  
*figure, female cook*, 1752-1754  
porcelain, polychrome enamel decoration  
170 x 80 x 90 mm, The Johnston Collection (A0351-1989)



Welcome to another exciting year at The Johnston Collection and the first edition of *Fairhall* for 2012.



From March we can enjoy stimulating lectures and a fascinating exhibition on vanity and its effect on all aspects of life. Then, of course, there is the new tour, where *Fairhall* is rearranged by Pascale Gomes-McNabb, an architect and interior designer for hospitality venues. Each

room in the house-museum shows a different meal and is inspired by the decorations in that room. An added bonus is that recipes that will be available for each room on the Collection website.

We are contributing to the Melbourne Food and Wine Festival again this year with *Fine Art Meets Fine Food* at The Johnston Collection, so many of the articles in this edition relate to that, including the popular series *My Collection*.

Charles Dickens celebrated his 200<sup>th</sup> birthday in February this year, and there is an article on his Australian connection.

Thank you for your comments and articles about *Fairhall*. I enjoy receiving them.

If you would like to contribute please contact me: [anneglynn@netspace.net.au](mailto:anneglynn@netspace.net.au)

**Anne Glynn**  
***Fairhall* Newsletter Editor**

## 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 guide?

We are seeking expressions of interest for additional volunteer guides to commence our training program in July 2012. If you would like further information please contact us on +61 3 9416 2515 or [info@johnstoncollection.org](mailto:info@johnstoncollection.org) for an application form.

As we all know, if the year is interesting and stimulating time goes very quickly.



That can certainly be said about 2011 at The Johnston Collection with seminars, lectures and Friends events. Like all of you, I have recently received the *What's On* booklet listing all the lectures with their speakers and functions and events organized by The Friends for the first half of 2012.

There are many highlights including what promises to be an exciting re-arrangement of *Fairhall* by Pascale Gomes-McNabb. Our favourite lecturers are here again plus other exciting new people speaking on a wide range of subjects.

Just to keep you up to date on the Committee, we have a new member - Liz Cromwell - who many of you know has many talents and will be a great addition.

Our Christmas Party on 1 December was a truly memorable evening held at *Tintern*, the historic and beautiful house and garden of Friends' member Vanessa Kennedy and her husband Malcolm. Their generous hospitality impressed everyone, with Vanessa showing guests around her lovely garden, and when we all gathered in the house the atmosphere was incredible. I cannot stress enough how grateful we are that people open their houses for us - it is really appreciated by all who visit them.

Our year began with a visit to St Patrick's Cathedral as guests of their Friends group under the leadership of Kathleen McCarthy. It was a perfect summer's day and Kathleen gave us a riveting address regarding St Patrick's, which is a world class example of Gothic Revival architecture - a masterpiece of William Wardell. Following the address we broke into groups and toured the cathedral with guides. If you have not been to St Patrick's it is something you should definitely put on your list - truly beautiful.

As you will see, we have some wonderful events planned for 2012. The Western District 2012 tour is totally booked out with as many on the waiting list. Our Secretary, Jane Morris has come up with a fantastic itinerary, and I know that those who are going will enjoy every moment of it.

A highlight in April will be a *Private Visit* to the home of one of The Johnston Collection Guides, Christine Bell. You will enjoy meeting Christine, who has travelled extensively and leads a very interesting life. She will tell you about her fascinating collections.

Keep checking for different happenings in the *What's On* or by contacting the Collection. It is always good to see you all and we are in for a very exciting year.

**Robert Thomson, SIDA President,**  
**The Friends of The Johnston Collection**

## THE FRIENDS' SUPPORT OF THE JOHNSTON COLLECTION

Since their inception, The Friends have had a long and substantial history of practical support, with significant purchases from funds raised through their social activities.

At their most recent Committee meeting, The Friends approved the funding of these two very practical items to help us with our Health and Safety responsibilities for visitors and the Collection.



### HEARTSTART SEMI-AUTOMATIC DEFIBRILLATOR

A St John HeartStart Semi-Automatic Defibrillator is now a necessary piece of standard equipment required for a responsible public facility that hosts members of the public.

We hope that we will never have to use the Defibrillator, however, it is now very reassuring that we will have one. Every minute that passes, the chance of survival reduces by 10% and with average ambulance response time being 9-14 minutes; the basic chain of survival now includes defibrillation.

### DISASTER SUPPLY BINS

Continuing along a safe Collection theme, a few years ago we purchased four sets of suitable First Aid kits to be located throughout the buildings.

Now The Friends have funded the purchase of four *Preservation Australia* Disaster Supply Bins. The contents of each Disaster Supply Bin can be used to respond to small, localised disaster situations. Each supply bin contains products for mopping up from a wet disaster, cleaning tools for a dust/soot-related disaster and also includes personal protective gear and documentation materials.

These are items that we hope we never have to put to use but are essential in case of an emergency event at the Collection.



## OUR FIRST ONLINE BOOKING VISITOR

As reported in *Fairball 3*, The Friends of The Johnston Collection have made it possible for an online booking system to become a reality for The Johnston Collection.

In November 2011, visitors were able to book directly into our *Christmas at The Johnston Collection* tour via our website. Our first person to make an online booking was Linda Paterson who visited with her husband. This first phase of introducing the new booking system to our audience was very well received. In January 2012, we expanded online bookings to include our *Lecture and Gallery Walk and Talk* programmes.

Director|Curator Louis Le Vaillant said "Our online booking system is still a work in progress; it will be continually refined to suit our needs and to make it as user friendly as possible. Although we expected a good response, we have been truly amazed at the number of first time visitors booking online."

In January this year, the system allowed us to distribute an e-version of our *What's On* brochure to over 4,000 addressees in a matter of minutes. It now also provides us with very useful statistics about recipient activity, such as how many recipients actually opened the email, and how many clicked on the brochure link. This is vital information for future planning, and Trustees and staff remain indebted to The Friends of The Johnston Collection for making it all possible.



## A VISITOR FROM DENNIS SEVERS' HOUSE, LONDON

It was a delight to be able to host David Milne, Curator from Dennis Severs' House, London in early March.

'18 Folgate Street is a Grade II listed Georgian terraced house in Spitalfields, London. From 1979 to 1999 it was lived in by Dennis Severs, who gradually recreated the rooms as a time capsule in the style of former centuries.' We spent nearly half a day talking with Milne about our respective house-museums and it was wonderful to hear him remark at the end of his visit that, 'it was more than I expected'.

When next in London visit [www.dennissevershouse.co.uk](http://www.dennissevershouse.co.uk)

Above: David Milne, Curator from Dennis Severs' House, with Assistant Curator Angela Hesson

Below: Mrs Jervis's withdrawing room, Dennis Severs' house, London.



Photo: www.heatheronhertravels.com

### VISIT TO A PRIVATE COLLECTION

Wednesday 18 April 2012 | 6.00 pm

A wonderful opportunity to view the amazing collection of one of The Johnston Collection's Volunteer Guides, in her home. More details to follow.

### PRIVATE PREVIEW AT SOTHEBY'S FINE & DECORATIVE ARTS AUCTION



10 May 2012 | 5.00 pm

The Friends are very pleased that Sotheby's continue to invite us to their pre-auction night. View the delights on offer prior to their upcoming Fine and

Decorative Arts auction is always a fascinating and informative evening.

### KAY CRADDOCK ANTIQUARIAN BOOKSHOP



Wednesday 23 May 2012 | 6.00 pm

One of Melbourne's iconic landmarks; Muriel and Kay Craddock opened their first store in 1965. Today, after 43 years, Kay Craddock offers a large and

diverse stock of antiquarian and second-hand books, ranging from the 15<sup>th</sup> to the 21<sup>st</sup> centuries, covering most subjects and price categories. Kay has kindly agreed to host The Friends at an evening reception within the historic premises on Collins Street.

### LOVE AND DEVOTION WITH SUSAN SCOLLAY



Wednesday 20 June 2012  
(time to be notified)  
State Library of Victoria

Susan Scollay, guest co-curator, will introduce this exhibition which features nearly 70 rare 13<sup>th</sup>

to 18<sup>th</sup> century Persian, Mughal Indian and Ottoman Turkish illustrated manuscripts and miniatures from the Bodleian Libraries of the University of Oxford.

Early European manuscripts from the Bodleian Libraries will also be on display, including a Roman de la rose and works by Chaucer and Dante. Love and Devotion will also feature rare editions of European literature, travel books and maps from our collections. This is the first major exhibition of Persian manuscripts to be held in Australia.





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## FRIENDS CHRISTMAS CELEBRATIONS

### Top Row (L-R):

- 1 Susan Perry and Prudence Roberts
- 2 Pam Golding, Julie Nicholson and Bernard Crosbie
- 3 Peter Walsh, Damien Roberts and Lee Barr

### Middle Row (L-R):

- 4 Sue Sweetland, Maryanne Moore and Helen Hunwick
- 5 Judith Conroy and Mark Weller
- 6 Vanessa Kennedy, Rani Ryan, Elizabeth Douglas and Maggie Cash

### Bottom Row (L-R):

- 7 Yvonne Hildebrand, Helen Raftis, Danielle Wood and Karina James
- 8 Hugh Ratten, Vanessa Kennedy and Robert Thomson
- 9 Diana Dougall and Bridget Evans



## Welcome | FRIENDS NEW MEMBERS

Cheryl Bailey	Glenda Banks
Freda Bishop	David Bourne
Judy Boyle	Geoffrey & Yvonne Chapman
Christine Dennis	Tony & Helen Dickson
Elisabeth Haddy	Christine Hubay
Irene Irvine	Robyn Maddock
Elizabeth Orchard	Elizabeth Phillips
Tony Preston	Judy Roach
Magdolna Rozsa	Margaret Ryan
Maree Silver	Ann Sylvester



## GET INVOLVED | The Friends provide a warm welcome and special social engagement through a regular series of informative and social events.

We are seeking expressions of interest for additional Committee Members to help support our activities.

If you would like further information please contact us on +61 3 9416 2515 or [friends@johnstoncollection.org](mailto:friends@johnstoncollection.org).

FRIENDS OFFICE HOURS:  
every Wednesday 2 pm to 4 pm



## PRIDE & ORNAMENT: THE FOLLY OF VANITY

The current Gallery exhibition *Pride & Ornament: The Folly of Vanity*, explores vanity in its various forms: from the creation of beauty and concealment of physical flaws, to ideas about the ways in which collecting and connoisseurship can be used to construct identity.

There is nothing new about our current obsession with beauty and perfection and the quest to remain youthful. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, ladies (and some gentlemen) pasted velvet patches onto their faces, both to conceal blemishes and convey secret messages to potential suitors. And although today we think of a corset as an item of feminine attire, in the late 18<sup>th</sup> century, corsets were more popular among fashionable men hoping to improve their figures.

*Pride & Ornament* explores how people presented themselves in the 18<sup>th</sup> and 19<sup>th</sup> centuries through a selection of objects that relate to the processes of creating beauty – mirrors, a commode, patchboxes, fans and an 18<sup>th</sup> century *court dress* worn at Queen Anne's reception.

The theme of 'Vanitas' in art – images which depict the fleetingness of life and the inescapable progress of time – will also be explored in *Pride & Ornament*. Historically,

many artworks served to warn viewers of the ephemeral nature of youth and beauty and the inevitability of death, and for this exhibition a series of works from the 18<sup>th</sup> and 19<sup>th</sup> century has been specially selected to illustrate and examine this idea.

*Pride & Ornament: The Folly of Vanity* will also consider the idea of collecting as an expression of vanity – of exhibiting one's knowledge and taste, and ensuring a kind of immortality for the collector. The Johnston Collection is, in itself, interpretable as a vanity project: a means of preserving the tastes and passions of William Johnston, and endowing him with a kind of immortality.

Angela Hesson, who curated the exhibition, says that *Pride & Ornament* will 'delight visitors with its rich and eclectic array of objects and images, ranging from the dainty and the frivolous to the melancholy and the macabre.'

**Above:** William Johnston, Greenwich, London, circa 1960s





## PRIDE & ORNAMENT AND MIRRORS

Usually when we look at a mirror as an object, we are interested in the style of the mirror and particularly its frame. There are a variety of styles and frames in The Johnston Collection, ranging from small timber framed mirrors, large gilded overmantel mirrors, gilded pier mirrors, to dressing mirrors and convex mirrors.

Two quite contrasting examples are an English 19<sup>th</sup> century *cushion mirror* (A1019-1989) and a French giltwood *mirror*, circa 1780 (A0755-1989).

The rectangular *cushion mirror* has a deeply moulded frame in Pine, with a Walnut Oyster veneer finish. The bevelled glass is quite thin and may be original, with its silvering in remarkable condition. The much larger French carved and gilded mirror displays elements of both the rococo and Louis XVI (neo-classical) style, and is thus considered a transitional piece. The rectangular frame, beading and reeding are neo-classical; however, the asymmetry of the top and the extravagant embellishment with naturalist flowers in high relief demonstrates a strong rococo influence. Flowers featured include roses, sunflowers, daisies, lilac and convolvulus.

It was during the 18<sup>th</sup> century that the French perfected the technique of casting large sheets of plate glass and largely ousted the Venetians from the monopoly in mirror-glass which they had enjoyed during the previous two centuries. Most of the large plate mirror-glass in English great homes of the early and mid 18<sup>th</sup> century was from France, often smuggled. It was not until the establishment of the British Cast Plate Glass Company in 1773 that reliable plate glass was produced for the local market, with the first successful large sheet of mirror-glass installed in Mrs Child's bedroom at *Osterley Park* in Middlesex in 1776.

If, rather than focusing on the style of the frame we look at the mirror-glass, we of course see ourselves, which is why several of The Johnston Collection's mirrors will be seen in our Gallery from March to June this year in an exhibition entitled *Pride & Ornament: The Folly of Vanity*. For better or worse, people have been viewing themselves in mirrors since antiquity. Has this opportunity to concentrate attention on superficial appearances been good for us or not?

Visit *Pride & Ornament* and discover 18<sup>th</sup> and 19<sup>th</sup> century views on this conundrum, illuminated not only through mirrors, but through paintings, patch and snuff boxes, costume, furniture, silhouettes and prints.

**Dorothy Morgan**



Above left: *Mirror*, France, circa 1780  
giltwood, split glass  
Louis XVI style, transitional between  
Rococo and neo-classical style  
The Johnston Collection (A0755-1989)

Left: *Cushion mirror*, England, 18<sup>th</sup> century  
Walnut, Oyster veneer  
750 x 650 mm  
The Johnston Collection (A1019-1989)

# FASHION PLATES

Historically, fashion plates were engravings illustrating current styles in dress. The first known fashion plates began circulating at the French court during the reign of Louis XIV to publicise what the nobility were wearing, however nothing occurred at a systematic level until the late 18<sup>th</sup> century when the latest fashions began to find their way into regular publications.

One of the first such publications was *The Lady's Magazine*, which appeared in London every month from August 1770 onwards. It was the first of the true fashion magazines that was issued regularly. The plates were not decorated with colour until 1790. Before then, dressmakers might colour the plates themselves to enhance the dress designs and entice their customers to order garments. Alternatively, subscribers could hand their dressmaker a hand-coloured fashion plate with a note outlining their instructions.

The Johnston Collection has borrowed four plates from *The Lady's Magazine* from The University of Melbourne Library, Special Collections for our current Gallery exhibition, *Pride & Ornament: The Folly of Vanity*.

The earliest of these plates depicts two ladies from 1775 in 'the newest Dress'. In the 1770s, the French dominated fashion and English women enthusiastically adopted the latest styles from the French Court, where women's dresses were not so much articles of apparel as awesome architectural constructions with gigantic coiffures incorporating huge wigs and outrageous head decorations. These were somewhat toned down for the English market.

The three other plates are more complex. Each of these engravings has a title, to wit, *The Mistaken Beauty*, *The Force of Flattery* and *The Enraged Coquette*, signifying that they are allegorical in nature and that there is more going on in them than mere fashion illustration, although the clothes are clearly showcased. This narrative approach has created scenarios that make moral observations about the nature of vanity and render the plates even more intriguing.

Fashion plates remained popular until the 1920s, when the phrase 'fashion plate', meaning 'a person who consistently wears the latest fashion', was coined. Thereafter, fashion photography replaced fashion illustration as the standard in magazines.

Christine Newcombe



Above: after Sigismund Freudeberg (dates unknown)  
*La Toilette* and *Un Evenement au Bal*, France  
 circa 1770-1780, print on paper  
 The Johnston Collection (A0996-1989)



# THE RAKE'S PROGRESS

A series of eight paintings by William Hogarth (1697–1764) were produced between 1732 and 1733, and are now in Sir John Soane's Museum, London. The engravings were first published in print form in 1735.



Left: William Hogarth (1697–1764)  
*The Rake's Progress (from the)*, England, first published: 25 June 1735 engraving, ink on paper, 330 x 380 mm (approx)  
The Johnston Collection (A1208–1989)

The series depicts the decline of the character Tom Rakewell, son and heir of a rich merchant. He became a spendthrift, wasting all his money on luxurious living, prostitutes and gambling. He was imprisoned in Fleet Prison (debtors' prison) and finally went mad in Bedlam.

In both *The Rake's Progress* and an earlier series *The Harlot's Progress*, Hogarth satirises the vices and follies of Britain's ruling classes, obsessed with appearances and the luxuries of life. Jenny Uglow in *Hogarth: A Life and a World* says "the single story line of *The Rake's Progress* explores the doomed loneliness of affectation ... and makes a statement about politics and values"

The work in the Collection, *The Heir*, is the first in the series. Tom comes into his fortune on the death of his miserly father. He is being measured for a set of mourning clothes. His pregnant fiancée, Sarah Young, is accompanied by her mother, who is holding Tom's love

letters. Tom is trying to buy her off with the offer of money. There is a painting over the fireplace of Tom's father counting his money – and a workman is hanging black mourning cloth to the walls. Previously hidden coins tumble out.

A starved cat searches for food. The candleholder above the door is empty and the father's crutches lean beside the fireplace indicating an emotional cripple of a father who gave his son no warmth.

Everything in the room is cold and dark. In the lower right there is more evidence of a miserly father – he has cut a sole for his shoe from the leather cover of a bible. Interestingly this was only included by Hogarth in a later revised edition. Mortgages, bonds, papers and documents litter the floor, and Tom has opened every box and cupboard to find evidence of his new-found wealth.

Linda McFadgen



## PASCALE GOMES-MCNABB

AFTER THE MEAL: DINING  
WITH WILLIAM JOHNSTON

**Pascale Gomes-McNabb's intriguing charm takes effect immediately. Her warm and relaxed demeanour belies both her perfectionism, and her busy and active life, as mother to young Tove, interior architect and designer, and co-owner of some of Melbourne's most highly-regarded restaurants.**

A popular Melbourne-born identity, her hospitality designs have set new benchmarks for others to follow, not only in Melbourne, but throughout the country. Interested and involved in many facets of design, with an emphasis on product development, Gomes-McNabb has designed and fabricated many items, from furniture and lighting to graphics, clothing and jewellery.

Gomes-McNabb is particularly interested in the context and meaning with which different objects are endowed. From the mundane and the everyday to so called 'fine art'; from cars, furniture, lighting and kitchenware to painting and sculpture, she remains fascinated by the ways in which we create, select, and live with objects.

As the daughter of two architects, art and design were constants in her life even as a child. Family holidays were spent at far flung destinations looking at the inherent beauty of buildings, and their methods of construction. Today, she appreciates how fortunate she is to have those experiences to reference in her work.

Although initially inclined towards fashion design, Gomes-McNabb was soon drawn to the creative possibilities of architecture. After completing a Bachelor of Architecture at the University of Melbourne, she gained experience both in Europe and Asia, returning to Australia to introduce new concepts, which (although she didn't know it at the time), would change Melbourne restaurants forever.

Gomes-McNabb's plans for the future include more fusing of design and architecture, with a range of furniture to complement these projects. There are many facets to her architectural interests, and she looks forward to further exploring and developing these.

When she received the invitation to curate a house-museum tour for The Johnston Collection, she arrived at the idea of merging food and design – embracing the challenge and opportunity to do something different, to learn something new, and to work in unknown territory. Her rearrangement also coincides with the Melbourne Food & Wine Festival 2012, which lends a fortuitous element of connection with Melbourne's vibrant food culture.

In her arrangement of *Fairhall*, Gomes-McNabb hopes to change the public perspective, to show the Collection in a different light. She is appreciative of and excited by the opportunity - learning about William Johnston, his life and interests, as well as the collection and its history and provenance. The tour subtly merges elements of Johnston's biography with Gomes-McNabb's own interest in design, and in particular in dining.

Each room in *Fairhall* will be individually designed and decorated, and Gomes-McNabb has invited eight different chefs to create a meal to compliment the decorative scheme of each of the eight rooms. The process will be documented with a series of site-specific installations which illustrate before, during and after each meal.

Gomes-McNabb intends to show off as much of the Collection as possible; this tour will be 'maximalist' under her curatorship. Visitors will see familiar pieces used in unfamiliar ways, and be offered the opportunity to see some of the less well-known objects from the Collection. Throughout the arrangement will be elements of incongruity, whimsy, and irreverence, which encourage visitors to reconsider traditional ways of viewing a historic collection.

Gomes-McNabb considers each project holistically, whether designing a house, a restaurant, or the tour for The Johnston Collection. The interior, the contents, the building, the exterior, their story - all must work together. She wants to challenge guests to consider The Johnston Collection differently and to approach it in a new light.

The Johnston Collection and Pascale Gomes-McNabb are a dynamic combination, adding a different and exciting dimension to the *Melbourne Food and Wine Festival 2012*.

**Liz Anderson**



# THE BICENTENARY OF CHARLES DICKENS 2012

2012 will be a very big year for Charles Dickens enthusiasts. Born in Portsmouth on 7 February 1812, his bicentenary will be celebrated with exhibitions all over the world. Already, several new biographies have been published, and the British Government has announced that The Mint will issue a special coin. Here, the Melbourne Branch of the Dickens Fellowship is holding various celebrations over the weekend of 11 February.

Dickens lived until he was fifty-eight and during his forty years of writing his output was prodigious. He wrote fifteen long novels (all published in installments) and hundreds of short stories and magazine articles. He wrote and acted in plays, he edited and contributed to a weekly magazine, and for the last twelve years of his life he undertook exhausting reading tours, reading extracts from his own novels. He travelled extensively in Europe and visited America twice. In twenty-two years of marriage he fathered ten children, until in 1858 he cruelly separated from his wife and began a secret liaison with a young actress, Ellen Ternan. He was a man of extraordinary energy and wrote

*I am incapable of rest. I am quite confident I should rust, break and die if I spared myself. Much better to die --- doing.*

Dickens never actually visited Australia though he was sorely tempted to do so in 1862, when George Coppin the entrepreneur offered him a large sum of money to visit the main cities on an eight month reading tour. Dickens reluctantly refused, saying that he could not countenance such a long absence from England, which really meant that he could not bear to be parted from Ellen Ternan.

However, Dickens had many links with Australia. He supported Caroline Chisholm in her work of raising money to enable poverty-stricken Londoners to emigrate to the colonies, by publishing a series of "Emigrants' Letters" in his magazine, and he clearly supported the view that Australia offered a great opportunity for those who were prepared to work hard. The same theme appears in his novels; for example, in *David Copperfield*, both the Peggotty family and the Micawber family emigrate to the Port Philip area and make a real success of their lives.

It is not therefore surprising that Dickens arranged for two of his sons to emigrate to Australia. Alfred arrived first in 1865 carrying letters of introduction to George Rusden, who found him his first position working on an outback station north of Hay. How different this must have seemed

to Alfred, who had been brought up in a Kentish village! However, Alfred enjoyed his experiences and became the manager of a large sheep station. He then married and moved to Hamilton to take up a partnership in a stock and station agency. Here, he had a happy family life with two little daughters, until disaster struck when his wife Jessie was thrown from her pony trap and killed. Alfred stayed in Hamilton for a few more years but eventually returned to England, as did his two unmarried daughters. The only reminder of Alfred is his wife's grave in the Hamilton cemetery and a room dedicated to his memory in the Hamilton Club.

Two years before his death, Charles Dickens had sent his youngest son Edward, then only sixteen, to Melbourne. Edward found it much harder to adjust to life in the outback but eventually he also married and became the manager of a station near Wilcannia. He even represented Wilcannia in the New South Wales Parliament for a few years, but eventually he lost his seat and found it difficult to find work. He died almost penniless in Moree in 1901. He had no children and the only reminder of him is a rather ostentatious grave (erected years later) in Moree cemetery. Although there are, therefore, no descendants of Charles Dickens in Australia, there are at least three very flourishing branches of the Dickens Fellowship!

**Elisabeth Neale**

**Elisabeth Neale is the secretary of the Melbourne Branch of the Dickens Fellowship and a regular lecturer at The Johnston Collection. Her next talks at the Collection are:**

**DICKENS AND CHILDREN**

**Friday 30 March 2012 at 10.15 am**

**DICKENS THE SOCIAL REFORMER**

**Friday 13 April 2012 at 10.15 am**





## DINING À LA FRANÇAISE PART 3

By the 17<sup>th</sup> century, dining in England had become more refined. When Charles II returned from exile in 1660, he brought many French customs, including a new style of dining known as *dining à la Française*, or ‘the great pleasure of eating with the eyes.’

This was appropriate for smaller elegant dinners and suppers that were now in vogue; in fact it was accepted as the only civilised way of dining. It meant that diners would now see the choice available and then help themselves to the array of dishes that were placed within their reach. In medieval dining, wealth had been displayed on the sideboard, but now it was seen on the table, in the form of the number of dishes, exotic food, knives, forks and spoons, silver and porcelain dinner services.

There were many dishes for each course, which remained on the table for fifteen minutes before being replaced. These dishes were arranged symmetrically and elegantly

on the table, before the diners sat down, and cookery books of the time gave instructions on the layout of the table. By the early 18<sup>th</sup> century a *surtout* was placed in the middle of the table. It was a decorative tray that held the central tureen, surrounded by sugar casters, cruets, and spice boxes containing flavourings for the soups and ragouts. By the 1760s this centerpiece often held candle branches. Gradually this practicality gave way to decorative excess, so the *surtout* became an elaborate centerpiece known in England as an epergne.

The first course consisted of two varieties of soup. Entrees included *vol au vent*, tongue, eel and sweetbreads and side dishes. The *hors d'oeuvres*, such as small pies, tuna, oysters, eggs and artichokes, remained on the table when the larger plates were removed.

The second course would be placed on the table in the same order as the first course. It consisted of the *pièce de résistance* which might be a roast of a turtle, swan, peacock, mutton, fish or suckling pig accompanied by salads, vegetables, creams and jellies.

Dessert was no longer a separate meal but became a course of the meal. It was either placed on a clean cloth on the same table as the remainder of the meal or at a separate table in the same room. It was the decorative part of the meal, consisting of cheeses, fruit, pastries and patés. No one was expected to try all the food but the abundance of dishes provided “a feast for the eyes.”

The long thin medieval trestle table gave way to a wider table to accommodate all the symmetrically placed dishes, silver and table decorations. Diners sat on chairs around the table and by the late 17<sup>th</sup> century, dining was in a smaller separate room used specifically for eating.

By 1782, the host provided each diner with his own knife, fork and spoon. Wealth was manifest in the food presented, especially if it contained spices from the East, exotic food like pumpkin from America and French-style sauces. Elegant and expensive matching porcelain dinner services, for serving and eating from, added to the concept that wealth was seen on the table rather than the medieval sideboard.

Although *dining à la Française* remained popular for about 150 years, it did have some disadvantages. The first course was already on the table by the time the guests were seated so the food was cold or lukewarm when consumed. The amount of food provided ensured that diners either tended to overeat or there was huge wastage. This style of dining gradually was overtaken by *service à la russe* which was regarded as more practical.

**Next Edition: *service à la russe***

**Above left: Charles Christofle (1805-1863)**  
*surtout de table - three graces*  
 bronze, silver, Private Collection



# THE SIDEBOARD

By 1780s the sideboard had come a long way from its origins in the sideboard table, court cupboard and the medieval dresser. It was used as a serving board on which food was 'dressed' and to store the accessories required throughout the meal.

The sideboard of Robert Adam's design consisted of a long table flanked by urns or pedestals, with a wine-cooler underneath. He thought such a rich composition was appropriate for the splendour of the dining rooms of great houses, where often, political decisions were made.

Cabinet makers in the 1770s were producing versions of the fitted or cellaret sideboard for rooms too small for the pedestal arrangement. It consisted of a side table, partly filled by cupboards flanking the centre where there might be a single drawer in the table frieze.

Thomas Shearer, in 1788, was the first to illustrate a specimen of a side table and flanking pedestals joined to form a single expansive unit. He fitted one pedestal with a wine drawer and the other with racks and a heater for warming plates, costing his design at £13. It was somewhat ungainly, but was bettered by Sheraton who arranged tall knife vases on the pedestals to flank an ornamental brass rod intended for supporting large dishes.

Both Shearer and Hepplewhite suggested a number of shapes for the top: bow, serpentine and semi-circular with marble and slate tops that were useful for serving hot dishes.

Sheraton invented designs with sham drawer fronts as cupboard doors to conceal fittings for plates and bottles. He also invented tiers of circular shelves above the rounded projecting ends, fitting the whole front of the central area with silk-draped cupboarding. When a pot cupboard was included, this might be opened from the back by pressing a hidden catch so as to render it inconspicuous.

This sideboard at The Johnston Collection, lived for many years in the vestibule next to the ballroom at Government House. A few years ago, then Director Nina Stanton recalled this piece back to the 'family home', *Fairhall*. This was replaced at Government House with another appropriate piece of Collection furniture that remains there today.

Details: 1790 Sheraton style, bow-fronted, Mahogany with satinwood stringing. Six square, tapering legs with end cupboards and four drawers (two dummy drawers). Two are cellaret drawers fitted for wine bottles (one in the middle and one on the right). The two end cupboards were for storage purposes.

Sue Flanagan



Above: maker unknown, England, *sideboard*, bow front, circa 1790 mahogany, satinwood, 887 x 1983 x 772 mm  
The Johnston Collection (A0030 -1989)

## SOME SIDEBOARD EQUIPMENT:

**BUTLER'S TRAY** | Called by Sheraton a sideboard for the butler. Specimens are known from 1720s. The tray could be carried into the room fully prepared with wines and glasses and placed where the butler could serve the company.

**KNIFE BOX** | Decorative receptacle for the silver flat-ware and cutlery used in the dining room - the forerunner of the flat box known to late Victorians as a canteen. Valuable tableware was washed in the dining room for each course rather than risking loss in the kitchen quarters. The boxes were compartmented and the owner could tell at a glance if any cutlery was missing. They were made in pairs and sets of three through the second half of the 18<sup>th</sup> century and in sets of four towards 1800.

**PLATE PAIL** | Straight-sided bucket. It had an opening (slide slit) from top to bottom that was essential for lifting plates out of the vessel. The sides were often perforated, in order to allow the plates to warm near the fire at informal meals.

**SIDEBOARD URN** | Fashionable ornament. Usually recorded as a pair of vases. Sheraton notes they have two purposes (a) for water to be used by the butler (b) sometimes as knife cases.

**WINE COOLER OR CISTERN** | Open vessel for ice and water to keep wine bottles cool.

**SIDEBOARD PEDESTAL** | Served two purposes (a) it could be fitted with a rack for warming plates but then required a lining of tin to avoid damage from the heater (b) the other pedestal would be the cellaret - compartmented for twelve bottles laid on their sides.

**CELLARET** | Lidded, metal lined, and locked piece of furniture, compartmented for keeping wine bottles. It accompanied the Georgian sideboard table and was low enough to stand underneath it.

## THE FRED J. JOHNSTON MUSEUM

When next travelling in the North East of USA, think about visiting The Fred J. Johnston Museum in Kingston, NY, which is situated on the Hudson River, 99 miles north of New York City.



Fred Johnston was an antique dealer who was born in 1911. His father worked as a machinist. Due to the Depression, Fred was forced to leave school in Grade 10 and worked in a shirt factory. From a young age he dreamed of owning an antique shop. When asked 'what was an antique?', he said it was something that became more beautiful the older it got. He loved being surrounded by beautiful things.

When he was 12 years old, he began buying furniture from neighbours and sold them from an antique shop he set up in his garage. He did have a shop in Main Street later, but struggled to make a profit. In 1936, a part time job with a restoration architect brought him into contact with Henry du Pont, who, realising Johnston's aesthetic sensibilities, asked him to help furnish rooms at his Winterthur museum in Delaware. Du Pont also introduced him to leading collectors who helped launched Johnston's more successful career in the antique business. He specialised in 18<sup>th</sup> and 19<sup>th</sup> century furnishings and decorative arts, especially early American Federal style (1780-1820). He also worked as an interior decorator and collected folk art.

The building that houses Johnston's collection at 63 Main Street, Kingston is a Federal style clapboard house, built for John Sudam, a New York State Senator, in 1812. It has an elliptical fanlight above the front door and windows symmetrically placed on each exterior wall. The house was to be sold in 1938 to make way for a gas station but Johnston persuaded the bank to lend him the money to save it from demolition. He paid \$4000 for it.

Johnston devoted the remainder of his life to preserving

it, leaving the exterior totally intact and making only unobtrusive changes to the interior. It is now an historic landmark in Kingston. From the front window Johnston was able to view the Dutch Reformed Church that he and his family attended. In keeping with his aesthetic sense of beauty, he endowed money to the Church to plant tulips in the churchyard every autumn, so that these could be seen from his lounge room window in spring.

The Fred J. Johnston Museum is a treasure because of the quality of the antiques it contains, all collected by one man. Johnston loved using colour in his decoration so each room is devoted to items of that colour and to complementary items, for example the kitchen is painted in a beautiful tan complemented by copper pieces and wooden furniture. The richness of the dining furniture was shown with emerald green pottery. The rooms are aesthetically arranged to display grouped items such as Chippendale or Hepplewhite furniture. Johnston used his house as his showroom, so clients could see how antiques could be used to create beautiful and comfortable rooms for contemporary living.

The Fred J. Johnston Museum offers an excellent study of the American decorative arts and is a visual delight. The house and contents was bequeathed to the Friends of Historic Kingston when he died in 1993, thus ensuring its use as a museum.

There are so many parallels between Fred J. Johnston and William Johnston - both born in 1911, both had a love of colour when decorating, a love of ceramics and 18<sup>th</sup>-19<sup>th</sup> century furniture, both aspired to be men of property, and both used their house as a showcase for clients.



## FEDERAL STYLE

The American Revolutionary War of 1776 produced not only a new nation but a new style in architecture and decoration. In a display of patriotic zeal, it drew its name from George Washington's Federalist political party.

The Federal style (1780 - 1820) represented the early phase of neo-classicism in America. It was based on Roman architecture, especially after the excavations of Pompeii and Herculaneum, popularised by Robert Adam in England.

The Federal style initially was inspired by English fashion in the form of pattern books and migration of skilled masons, carpenters and joiners from England, but developed further with influences from Percier and Fontaine's French Empire style. Craftsmen such as Samuel McIntire (1757-1811) John (1738-1818) and Thomas Seymour (1771-1848) became popular.

Features of Federal architecture were tall symmetrical windows, gabled roofs, and the main entry with a paneled door, framed by half or three quarter length sidelights with a fanlight over the door frame.

The interiors had a lightness associated with Adam, polished floors with scattered rugs, fabrics and wallpaper from France. The most common symbol of the Federal style is the American eagle, adopted in 1782 after Independence and symbolising "Freedom." It is very popular on the frames of convex mirrors.

Federal furniture is distinguished by its geometric forms and slim lines, using predominantly Mahogany. A new range of furniture was designed to furnish specific rooms, for example the sideboard and dining table in the dining room, desk bookcase in the library, or chest on chest on bracket feet in the bedroom.

Jackie Kennedy (1929-1994) redecorated most of the White House in the Federal style when she was in residence there. She enlisted the services of Henry du Pont of the Winterthur Museum and others, to acquire antiques and artifacts of the period. Many had previously belonged there. In this redecoration, historically and decoratively significant pieces were highlighted, helping to create a tasteful and comfortable home not only to live in but to entertain the President's many guests.



Above right: Drawing room, Craig House, Baltimore, Maryland, circa 1810 collection of The Metropolitan Museum of Art, New York

Right; The Treaty Room of the White House – restored to its early 19<sup>th</sup> century roots by Jackie Kennedy in 1963, Kennedy Library



## TURNER AT FAIRHALL

One of the less flamboyant items in The Johnston Collection is a twin-cylinder wine cooler manufactured around 1800–1810 at the Turner pottery in Lane End, Staffordshire.

The ceramic body is unglazed stoneware, decorated with two bands of brown to simulate a wine barrel. The sprigged figures applied to the exterior include a classical scene representing Hope and Plenty and an idealistic Britannia assisting the slaves.

The latter is of particular interest because slavery had been abolished in England in 1772, and was declared illegal elsewhere in the British Empire in 1833. Josiah Wedgwood was one prominent potter who campaigned vigorously for its abolition, so it is not surprising that William Turner, who was a close friend of Wedgwood (though a fierce competitor) would have held similar views. As Wedgwood had done in his famous 1786 slave medallion inscribed, “Am I not a man and a brother?” Turner could also be expected to demonstrate his enlightened position in his wares.

The Turner family business commenced in 1760, just as British pottery was entering its heyday as part of the Industrial Revolution. The original John Turner, the son of a lawyer, was an energetic master potter, experimenter and clay hunter who had developed a range of stoneware and earthenware and had been accorded the title “Potter to the Prince of Wales”. After his death in 1787 his sons John II and William continued and expanded the business, producing mostly decorative pottery, teawares and other utilitarian items whose quality rivaled that of Wedgwood, Neale, Mayer and other manufacturers. The Turner recipes

were so innovative that they were often written in French so as to outfox competitors; a necessary precaution at a time when potters flagrantly copied ingredients, techniques and decorative ideas from each other.

Among the Turners’ particular achievements was a jasper similar to the waxy and semi-translucent body that had been developed by Wedgwood: a cane or buff-coloured elegant stoneware and a dense black basalt of exceptional quality. Turner’s jasper includes a striking peacock blue and a slate grey-blue more subdued than the blues in Wedgwood jasper. By 1800, after discovering a new source of clay, the Turners had also developed a fine creamy-white ironstone-like earthenware which became known as “The Turner Patent” and was widely accepted by the growing British middle class.

While Wedgwood, Turner and several other notable potters were heavily influenced by the neo-classical movement, the Turners also produced pots decorated with more homespun and often whimsical scenes such as butterflies and birds, an archery lesson, a fox hunt, toppers, and even parsons in inebriated states. Perhaps the factory’s most widely-recognised production items were the stoneware jugs whose necks were decorated with a band of enamel in deep brown and which featured hunting scenes in sprigged decoration.

Like some other British potters, the Turners established markets in the Low Countries and in France. However, by the late 1780s some Staffordshire potters were having trouble obtaining payment from their aristocratic French customers, causing William Turner to visit France to retrieve the situation. There he fell into the hands of the revolutionaries just as they stormed the Bastille in 1789, and it was only after the intervention of the Marquis of Stafford that he was released.

The revolution and subsequent struggle for supremacy between Britain and France devastated the cross-channel pottery trade and by 1806 John and William were bankrupt. Both later re-appeared in partnership with other potters or individually until William finally closed his business in 1829. Thus ended an enterprise that had flourished for nearly 70 years, and which arguably ranked only second to the great Wedgwood company in terms of production output and quality.

### Ken Barnes

**EDITOR’S NOTE:** Ken Barnes and his wife Christine were first introduced to pottery in the neo-classical style through a Wedgwood exhibition in the mid 1970s. From there they developed a more general interest and in Ken’s case an obsession with stoneware. Because Ken’s work took him abroad very often, including several years in the UK and the US, he had the opportunity to expand his knowledge and gradually build a collection. He is a member and past-President of the Wedgwood Society of Australia and a member of the Wedgwood Society of Washington, DC and has written and lectured extensively on his favourite hobby.

**Above left:** Turner’s Wedgwood [Josiah Wedgwood and Sons (maker)] Staffordshire (made), England, est. 1759–wine cooler, 19<sup>th</sup> century, stoneware, unglazed 170 x 390 x 260 mm, The Johnston Collection (A0389-1989)





## STAFFORDSHIRE STORY

A two decked pulpit has a sleeping vicar above and the clerk reading the Lessons from the desk below. In front of each is an open bible.

It is said the potter was inspired by a note in the *Staffordshire Advertiser* that read "At the sale of an orthodox clergyman's effects lately deceased, his library was disposed of for three pounds and the liquors in his cellar for £276. The letter killeth, but the Spirit giveth life" dated 2 February 1800.

The figure is copied from a Chelsea Derby model.

Above: Staffordshire potteries district figure group, England, 19<sup>th</sup> century earthenware, glazed, 220 x 90 x 110 mm  
The Johnston Collection (A1187-1993)

## FLORAL FAIENCE

Late at night, when all is quiet at home, I sometimes catch myself staring at a faience pot in a nearby cabinet. The hand-painting of the flowers on this pot is nowhere near the calibre of *Sèvres* (or Meissen) but is lovely in its details and quaint charm.



*St-Clément plate*

Faience is the French equivalent of Dutch or English delft and Italian majolica. It started in the 17<sup>th</sup> century with wares made for the nobility. The floral designs are usually bouquets with tulips, roses or peonies but many of the other flowers are stylized. Early faience can rarely be seen these days except in museums.

Fortunately, I visited the Palais Rohan in Strasbourg that held the key to understanding my interest in floral faience. There displayed was wall after wall of floral faience from the Strasbourg factory, whose noted artists were from the Hannong family in the 18<sup>th</sup> century. Throughout the region of Lorraine, factories like Lunéville, which still exists, and Sarreguemines (whose reputation was enhanced by artists like Gallé), which has closed, decorated their wares with this style of floral painting.

From a shop in the tourist town of Riquewihr, 60 km from Strasbourg, I had to have a plate that was totally painted by hand: the front had a rose bouquet and the back had the words painted in the same dark pink (almost burgundy) colour that rimmed the plate: *St. Clément France Peint Main cL*

At an Auer Dult, a Munich flea market, I spotted a stack of plates whose floral pattern caught my eye. They were all chipped, yet I bought ten of them. Those plates were hung on my kitchen wall, five on either side of the archway leading to the dining room. Only last month, I researched the maker's mark; they were from Zell am Harmersbach, a small town in the Bavarian Black Forest region, close to the French border. Below the maker's mark are the words 'Alt Strassburg' (Old Strasbourg). It all makes sense now.

Jocelyn Ng

# RECOMMENDED BOOKS & NEW ACQUISITIONS



## A VINDICATION OF THE RIGHTS OF WOMAN

**Mary Wollstonecraft**

Written in 1792 as a declaration of female independence, this passionate and forthright attack on the prevailing view of docile, decorative femininity, lays out the principles of emancipation.



## LORD MINIMUS: THE EXTRAORDINARY LIFE OF BRITAIN'S SMALLEST MAN

**Nick Page**

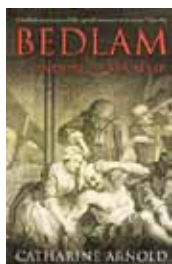
A biography of Jeffrey Hudson who, at only eighteen inches tall, became part of the royal court and was celebrated by the most famous artists of the day.



## COURTIERS, THE SECRET HISTORY OF THE GEORGIAN COURT

**Lucy Worsley**

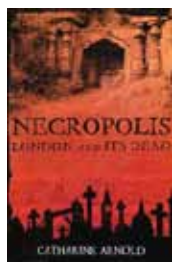
This is a very enjoyable book about the royal servants of the Georgian Court. It is through these servants that we learn about the intimate lives of the royals. The servants we read about are those depicted on the walls of the grand staircase at Kensington Palace, painted by William Kent. They include the mistresses of George I and George II and the Ladies of the Bedchamber and others.



## BEDLAM, LONDON AND ITS MAD

**Catharine Arnold**

A thought-provoking book on the attitudes of the English to those thought to be insane and their treatment within the walls of such institutions as the Bethlehem Hospital, or Bedlam as it was more commonly known.



## NECROPOLIS, LONDON AND ITS DEAD

**Catharine Arnold**

London sits on layer upon layer of graves dating from pre-historic times. This is a moving portrayal of death and its treatment through the ages, culminating in the funeral of Diana, Princess of Wales.



## CASANOVA: ACTOR, LOVER, PRIEST, SPY

**Ian Kelly**

A well researched account of a very complex man. Drawing on previously unpublished documents the author provides new insights into the life of this controversial individual who was very much a product of 18<sup>th</sup> century Venice.



## CHILDREN OF THE REVOLUTION THE FRENCH, 1799 - 1914

**Robert Gildea**

A dazzling account of the struggle to create a new regime after the final defeat of Napoleon. Revealing a France unfamiliar to many, where life in Paris was vastly different to that in the provinces. Behind the cultural façade it exhibited to the world, all aspects of French life were sharply influenced by the need to establish values.



## BRILLIANT WOMEN: 18<sup>TH</sup> CENTURY BLUESTOCKINGS

**Elizabeth Eger and Lucy Peltz**

A delightfully illustrated portrait of the women of the Bluestocking Circle, focusing on female artists and writers of the period, offering an insight into their history, significance and impact on their environment.

**Wendy Babiolakis**

**Remember: The Friends are welcome to make use of the Davidson | Copland reference library.**

Please contact us to make an appointment: [friends@johnstoncollection.org](mailto:friends@johnstoncollection.org) or (03) 9416 2515. FRIENDS OFFICE HOURS: every Wednesday 2 pm to 4 pm



## A DICTIONARY OF MINIATURE PAINTERS 1870 – 1970



The third book on portrait miniatures by Roger and Carmela Arturi Phillips, *A Dictionary of Miniature Painters 1870-1970*, aims to be the perfect resource for the collector or enthusiast of later miniatures. The result of thousands of hours' work, it lists over 2300 mainly British miniaturists of the late 19<sup>th</sup> century and the turn of the 20<sup>th</sup> century, working during the Revival period, and contains lots of details and stories about them, nearly all of them previously unpublished. New information on artists is included and an appendix of signatures and monograms.

Examples of the work of many of the top name artists are shown in colour, many of them full page, and there are close-up images of some startling examples of photominiatures. There is an appendix of signatures and monograms.

The book will be available for sale at The Johnston Collection. In the UK and Europe the book is available directly from the authors, at [portraitminiatureclub@googlemail.com](mailto:portraitminiatureclub@googlemail.com) and [www.amazon.co.uk](http://www.amazon.co.uk).

**EDITORS NOTE:** Roger and Carmela Arturi Phillips are miniature advisors and Ambassadors to The Johnston Collection. They have written many articles, curated several exhibitions and given lectures about miniatures.

They have a blog, [www.portraitminiature.blogspot.com](http://www.portraitminiature.blogspot.com), and may be followed on Facebook.



I received my issue of *Fairhall* yesterday, and this morning as I watched the *Antiques Roadshow* I was so surprised to see the same piece that was on the cover of the newsletter. It was a Minton piece. The expert called it a centrepiece. Interesting that it was in a different colour, 'salmon pink'.

The vase, the ribbon on the hair of the putti at the back and the decorated strip on the base were all a solid salmon pink colour, while the ground that the putti were walking on was a dark brown.

Thus, it appeared less regal than the one on *Fairhall's* cover. The expert also pointed out this was Parian ware; the Greek key pattern at the top of the vase and the Vitruvian scroll around the central part of the vase were *pate-sur-pate*. It was from 1870 and he priced it at £800-£1000. What a coincidence!

**Jocelyn Ng**



William Johnston with Ahmed Mousa Abo el Maaty & Trevor Wignell

### APOLOGY

In *Fairhall* 4, in the article *Afternoon Tea with...* we incorrectly captioned the image of William Johnston with Alan Eustace. He is instead Trevor Wignell.

Read more on your favourite topics touched on in this issue of *Fairhall*...

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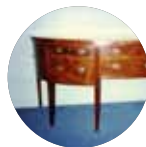


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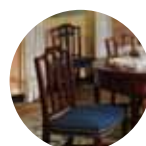
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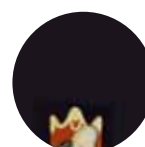
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## ADFAS LECTURE SERIES 2012

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 MELBOURNE

The Melbourne Society holds its lectures in the Theatrette, University of Melbourne, Hawthorn Campus, 422 Auburn Rd, Hawthorn at 8 pm

#### WEDNESDAY 21 MARCH 2012

##### The Art And Architecture of The Khmer Empire

Dr Michael O'Brien MD FRCP

#### WEDNESDAY 18 APRIL 2012

##### Why Does Viennese Art Appeal To Us? - Thinking about the NGV's 'Vienna 1900' Exhibition a year later

Prof William M. Johnston

#### WEDNESDAY 16 MAY 2012

##### William Banks - The Exiled Collector: The Making of an English Country House

Mrs Anne Sebba BA(Hons)

#### 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 Parlbay BA (Hons) MA (Courtauld) PhD

### ADFAS YARRA

Morning lectures start promptly at 10 am. Afternoon lectures start promptly at 2 pm and are held at the Theatrette, Glen Eira Centre, cnr Glen Eira and Hawthorn Roads, Caulfield South.

#### THURSDAY 29 MARCH 2012

##### Gardens of Love: Persian Poetry and the Arts of the Book

Ms Susan Scollay

#### THURSDAY 3 MAY 2012

##### The Arts and Crafts of Mexico, Past and Present

Ms Chloe Sayer

#### 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: 17<sup>th</sup> and 18<sup>th</sup> century female painters



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**Mr Tom Hazell AO (deputy chair)**

Consultant, Heritage Church Restorations, Patron, St Peter & Paul's Old Cathedral

**Dr Graeme Blackman OAM**

(National Trust representative|member)  
Chairman National Trust of Australia (Victoria), Chairman Australian Council of National Trusts, Chairman IDT Australia Ltd

**Mr Peter Walsh (member)**

Lawyer – Lawson, Hughes, Peter Walsh

**Mr Joe Groher (honorary member)**

Honorary Treasurer

## AMBASSADORS

**Mr Peter Walsh**

(Trustee representative)

**Mr Roger Phillips &**

**Mrs Carmela Arturi**

**Mr John Brookes**

**Mr Roger Brookes**

**Mr William (Bill) Davis**

**Mr Andrew Dixon**

**Mrs Alwynne Jona OAM**

**Mrs Robyn Ives (honorary member)**

## THE FRIENDS OF THE JOHNSTON COLLECTION COMMITTEE

**Robert Thomson**

President

**Sharon Groher**

Treasurer

**Jane Morris**

Secretary

**Louise Box**

**Mary Bourne**

**Liz Cromwell**

**Georgia Hutchison**

**Tony Preston**

## CONTACT:

PO Box 428 | East Melbourne VIC 8002

E: friends@johnstoncollection.org

P: (03) 9416 2515

W: www.johnstoncollection.org

## Friends Office hours:

every Wednesday 2.00 pm to 4.00 pm

## GET INVOLVED

The Friends provide a warm welcome and special social engagement through a regular series of informative and social events.

We are seeking expressions of interest for additional Committee Members to help support our activities.

If you would like further information please contact us on +61 3 9416 2515 or friends@johnstoncollection.org.

## THE JOHNSTON COLLECTION STAFF

**Louis Le Vaillant**

Director | Curator

**Angela Hesson**

Assistant Curator

**Fil Natarelli**

Manager Marketing & Administration

**Felicity Cook**

Marketing and Administration Officer

**Sue Chapman**

Visitor Services, Retail

**Robert Craig**

Visitor Services

## CONTACT US AT THE JOHNSTON COLLECTION

PO Box 79, East Melbourne, VIC 8002

T: (03) 9416 2515

F: (03) 9416 2507

info@johnstoncollection.org

www.johnstoncollection.org

## GUIDES &amp; VOLUNTEERS

## VOLUNTEER GUIDES:

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

## VOLUNTEERS:

Wendy Babiolakis	General Assistant
Maggie Cash	Housekeeper
Wilma Oxley	General Assistant
Barbara Summerbell	Researcher
Elaine Sutton	Archivist
Faye Rance	Retail Assistant
Alison Buchanan	
Records & Collections Services	
Sharon Groher	
Retail & Administration Assistant	
Jenny Hamilton	
Retail & Administration Assistant	
Anne Neri	
Curatorial Volunteer	

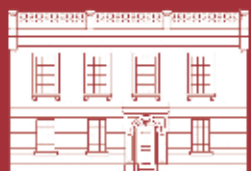
## GET INVOLVED

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 guide?

We are seeking expressions of interest for additional volunteer guides to commence our training program in July 2012.

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



## THE JOHNSTON COLLECTION

— INCORPORATING —

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





THE JOHNSTON  
COLLECTION