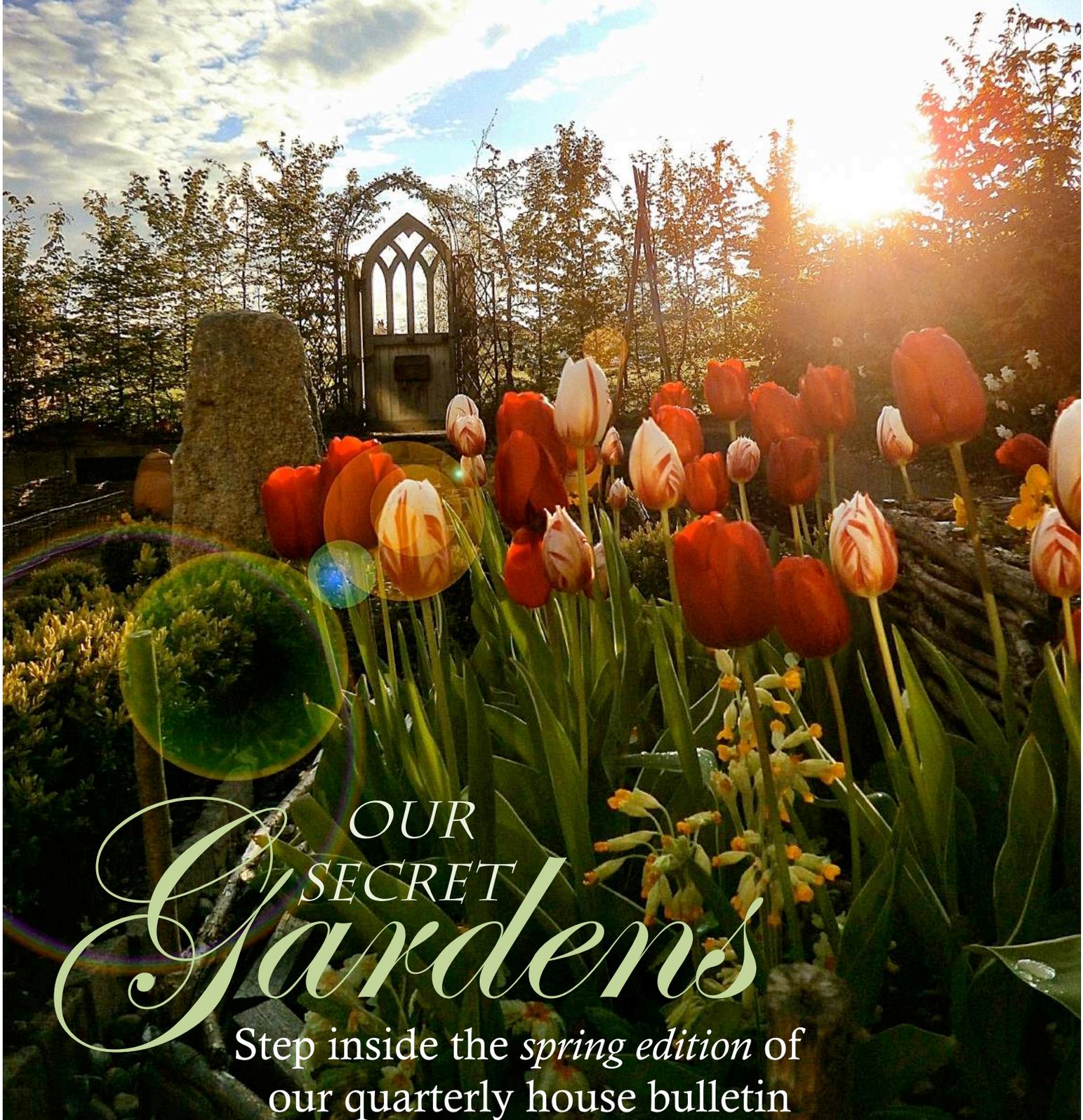


SPRING 2016

TALLISTON

T I M E S



OUR
SECRET
Gardens

Step inside the *spring edition* of
our quarterly house bulletin

NEWS & EVENTS FROM OUR MAGICAL HOUSE & GARDENS

TALLISTON

T I M E S

Spring 2016

21st MARCH – 21st JUNE

May events

TALLISTON PHOTOGRAPHY DAYS

Saturday 28th May

Unshaken Photography Training will be running a series of photography days. Led by professional photographer Nick Wood. Details from Unshaken or 01245 494258.



INVITATION TO VIEW

Sunday 29th May

First of summer series of private views. Tours last 2.5 hours including tea, coffee and cake – and continue through the summer on last Sunday of each month until September.

June events

WILD WEST MURDER MYSTERY

Friday 17th & Saturday 18th June

For the June solstice this year we're having our own version of a Midsummer murder... Don your ten-gallon hat and join us for a costumed, buffet-style Western-themed evening of murder and mayhem. This event will take place in The Watchtower, The Cabin and, weather permitting, The Fountain Courtyard.



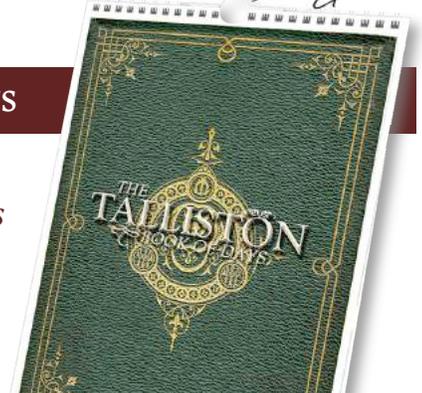
Welcome to the *spring edition* of our quarterly house bulletin

It is always a great joy as The Labyrinth and Fountain Courtyard gardens burst back into life after a winter of hibernation. We are extremely fortunate to live on an island that allows us to experience the full width and breadth of the seasons, and our lunar almanack reflects this with its many moons reflecting all the elements. So, do not always wish for sun – but instead embrace the beauty of the storm and snow, also!

The Talliston Book of Days

A 13-month journey through the labyrinth of the house and gardens

Limited edition calendar charting the thirteen rooms in glorious full colour. Available to order now via Talliston.com.





A Box of Shadows

*Constructing miniature cabinets
of all the house's curiosities*

A SHADOW BOX is an enclosed glass-front case containing an object or objects presented in a thematic grouping with artistic or personal significance. While shadow boxes have a strong tradition in military history, they are also frequently created purely for artistic goals. Shadow boxes are sometimes built by amateur crafters, as a way of preserving and presenting artifacts of historic or personal nostalgic value. The grouping of the objects and the depth effect created by their relative heights from the backing creates a dramatic visual result.

Military shadow boxes were originally simple boxes in which sailors retiring from shipboard service carried their belongings ashore. Superstition held that if the sailor's shadow touched shore before he set foot upon it, he would suffer ill luck. By carrying his belongings, a metaphorical 'shadow' of himself, he could ensure he would touch land before his 'shadow'.

For the Hall of Mirrors we wanted to add a shadow box that represented, in miniature, all the elements of the house. So we sourced house-shaped shelving and spent time sketching out the overall layout and design. We listed items and textures. We looked at the house and gardens to see those elements that we needed to include and replicate.

Creating the Main Boxes and Attic

The first stage was to stain the wooden boxes. For this we used the same colour as the carved wooden panels in The Boathouse. Once this was done the first room was the attic. This represents celestial sky, both day and night, and uses Baroque purple wallpaper and black painted interior. We then filled the space with bronze stars and finished off with a sun-moon centre piece.

Making the Fire, Air, Earth & Water Rooms

For the Earth room we lined the walls with textured paper, then created a tiny set of silver birch tree trunks, painted ghost white (just like the full-sized counterparts in The Starhouse). We finished off the forest by fronting with a giant acorn in its cup (another of the house leitmotifs). Water was represented by a stone hallway reminiscent of The Hall of Mirrors, hung with a framed miniature painting of Hieronymus Bosch's Ship of Fools. Upon the individually cut black and white tiled flooring sits a large cockle shell. Upon a field of green baize, a feather winged butterfly is displayed for the Air room, while the Fire room features a hand-sewn cushion of rustic fabric, inset with a bronze bumblebee and framed by clock cogs and wheels.

Making the Room of Shadows

The central binding element in the house is shadow and this room was lined with the Watchtower velvet fabric and swathed in antique black lace. Representing the labyrinth of the house, the Shadow room holds a red and gold talisman with an offering of semi precious stones before it. Also, each shadow box has a singular found object that makes it unique from all the others. We have added thimbles, gem earrings and even a silver ring. All of these were discovered on our travels, lost by former occupants and now preserved forever in our dioramas.

Crafting the World Tree & Adding The Final Pieces

Backed by a seafaring chart behind the crossed sword design brass grillwork inspired by the Haunted Bedroom radiators, the World Tree is constructed with fragments of oak tree, wire and covered in clay. The final tree is painted and adorned with blossoms. Once this was done we added final touches such as the bunting and moss to complete the entire shadow box.



OUR ARTISTIC PATRON

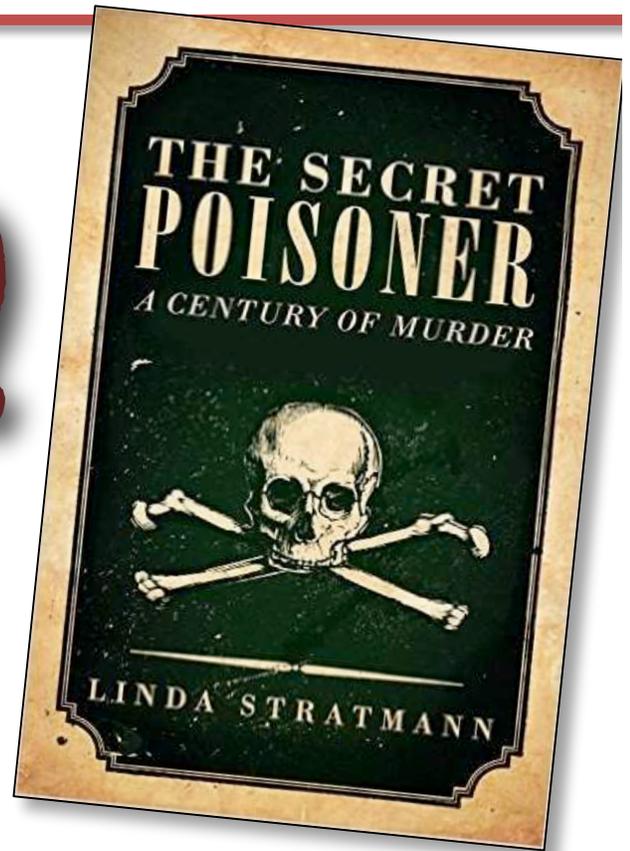
STRONG POISON

In the beautiful surroundings of the Talliston labyrinth and watchtower one can easily forget the fears that lurked beneath the civilised exterior of the Victorian home. Poison was everywhere; it could be purchased by the public in chemists and grocers shops in the form of vermin killers and cleaning fluids, and as an ingredient of patent medicines. It was found in many common products such as paint and fabric dyes.

In the 1840s a series of poisonings in Essex fuelled a public terror of an epidemic of uncontrolled and unpunished poison murder. Poisoning was a form of murder that evoked a dread like none other. Poison attacked the sufferer's body from within, and it could be administered secretly, treacherously, by trusted members of one's family, by servants or doctors, in food or medicine. Poison murder was usually carefully planned, with the intention that death would be attributed to natural causes. The symptoms of arsenic poisoning are very similar to an attack of cholera, and it was believed that large numbers of murders were going undetected.

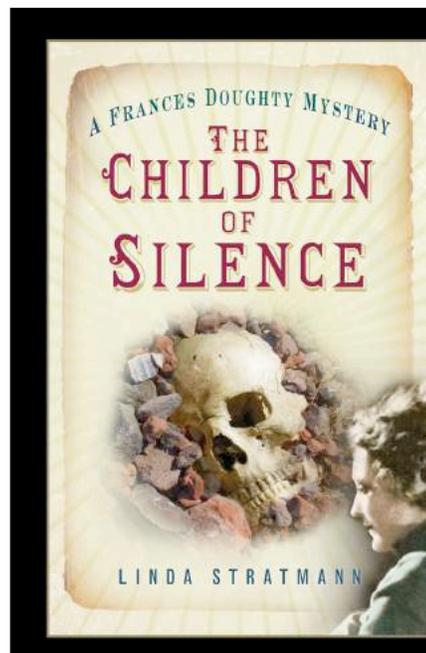
During the nineteenth century the danger was fought on two fronts. The developing science of forensic toxicology sought new means of finding poison in the bodies of murder victims, and the law finally brought in legislation to limit the access of the public to poison. Progress was far from simple however, since the poor still needed cheap medicine and vermin killers, and while chemists improved the means of detecting poison they also isolated and refined more powerful and deadly toxins. When the law and science clashed in courtrooms, professional pride and jealousies intervened, and reputations could be made or ruined in a single cross-examination.

My new book, *The Secret Poisoner*, examines through the murder cases of the nineteenth century the struggle to control the most feared of killers.



Linda Stratmann

WWW.LINDASTRATMANN.COM



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LEIGH RUSSELL

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SPRING 2015

Your Invitation To View!

Last Sundays from May to September

Again this year we have partnered with the Invitation To View scheme to offer new guests the chance to visit the house and gardens. On the last Sunday of each month, from May to September, we have two tours (13:00 and 15:00). Each tour features a full guided tour of the house and gardens by a member of the creative team, room by room, mapping out the labyrinth of the property and exploring each of the locations. All followed by refreshments and the chance to chat.

Invitation to View started in Suffolk in 1998 with a mere 14 houses. It now extends across the country from the tip of Cornwall to Merseyside and continues to expand throughout England and Wales.

You'll find full details of how to book and other properties at www.invitationtoview.co.uk

www.talliston.com
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THE DAVID PARR HOUSE

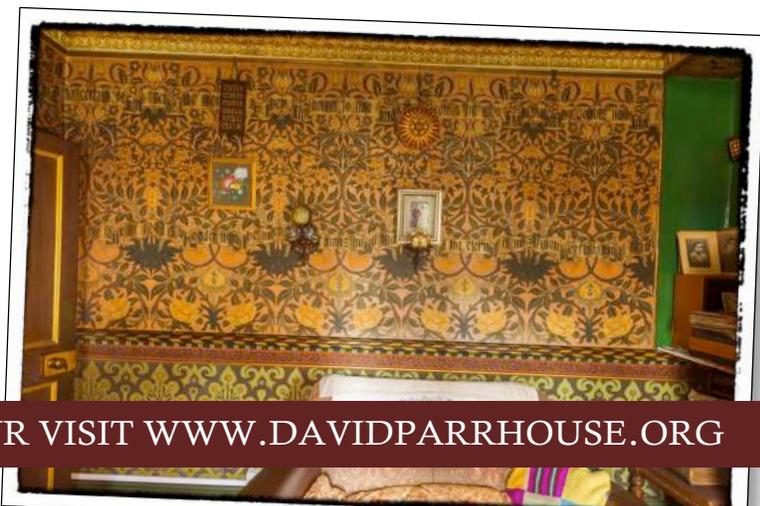
An extraordinarily decorated house in the heart of Cambridge



When people tour or contact us, many times they mention other houses and projects that have that Talliston aesthetic. So we felt time to visit and share their stories. The first is this architectural hidden gem in Cambridge. In a row of typical Cambridge terrace houses, hidden behind an unassuming front door, there is an interior where time has stood still and the decoration is dizzyingly extraordinary. It was created by David Parr, a Victorian decorator who lavished on his own modest home all the skills that he applied professionally when decorating neo-gothic churches, colleges, arts and crafts houses and even palaces. He worked for the Cambridge firm F R Leach & Sons who carried out work for some of the great Victorian designers of the day such as George Bodley and William Morris. When time permitted he came home and hand-painted his own walls, picture rails, dados, doors and ceilings in what to the modern eye is a display of excitingly clashing pattern and colour.

THE PAINTED HOUSE

This is amazing enough, but what is just as remarkable is that so much of it has survived since it was first painted over 100 years ago. Luckily, when he died in 1927 it was his granddaughter, Elsie Palmer, who came to live in the house, bringing up her own family in its spaces but also, over the next 80 years carefully preserving the unusual legacy that her grandfather had left her. Guardianship of the house has now passed on to the David Parr House Charity and a group of volunteers who are raising funds in order to conserve its beauty and open it up to the public.



FOR INFO OR TO BOOK A PRIVATE TOUR VISIT WWW.DAVIDPARRHOUSE.ORG