

AUTUMN 2017

TALLISTON

T I M E S

UNLOCK THE
Fantastical

News on upkeeping the house and
gardens in our *autumn edition*

NEWS & EVENTS FROM OUR MAGICAL HOUSE & GARDENS

TALLISTON

T I M E S

Autumn 2017

21ST SEPTEMBER – 21ST DECEMBER

SEPTEMBER

LAST SUNDAY OF THE MONTH

Sunday 24th September

Sunday 29th October

Sunday 26th November

There are only three dates this autumn to see the house and gardens. Arranged through Invitation To View, these private tours last 2.5 hours including tea, coffee and cake.

WWW.INVITATIONTOVIEW.CO.UK

NOVEMBER

DAY OF THE DEAD

Saturday 4th November

Talliston presents an exclusive party, food and drink inspired by the Mexican celebration of Día de los Muertos. Last few tickets!

TALLISTON.COM OR CALL 07760 171100



PHOTOGRAPHY: GAVIN CONLAN

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

This autumn marks our second workshop, focusing on the sense of sight. Our primary way of interacting with the world around us, the event will explore the method of creating fantastical interiors, decluttering your life and the tips and tricks we use to make normal sized rooms feel like medieval halls. We also are looking forward to our Hallowe'en season of séances, candlelit ghost tours and, of course, the Day of the Dead exclusive party in early November. And if anyone fancies a private event for Christmas season, now's the time to grab the date!

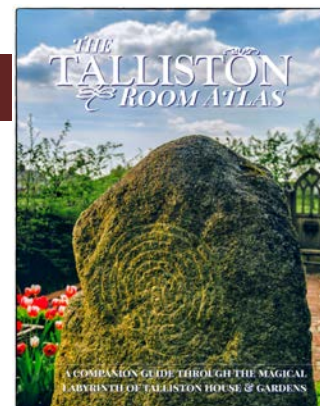
Jan.

The Talliston Room Atlas

Premium 36-page, magazine format companion guide to the house

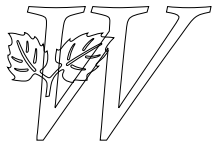
Packed with stunning photography by Gavin Conlan, charting each location of the project. Available now from WWW.FOLKSY.COM.

ALL EVENTS ARE PRIVATE AND AVAILABLE ONLY TO FRIENDS OF TALLISTON. IF YOU ARE NOT A FRIEND, PLEASE UNSUBSCRIBE.



A SONG OF GLASS & STONE

While Talliston is a house of objects, it is also a house of stories... and here is one recent tale of a remarkable gift whose history is quite extraordinary



WITHOUT DOUBT, TALLISTON IS EVER A place of weird coincidences and strange surprises. And recently a series of occurrences brought into the project a rather amazing gift from stained glass artisan and stonecarver, Caroline Weidman. Caroline is responsible for the wonderful stained glass in the Hall of Mirrors, plus a rather special winged fairy in the Victorian living room – but who would have thought her next addition to Talliston would be stone from a real 13th century watchtower! We'll begin with her story...

CAROLINE'S STORY

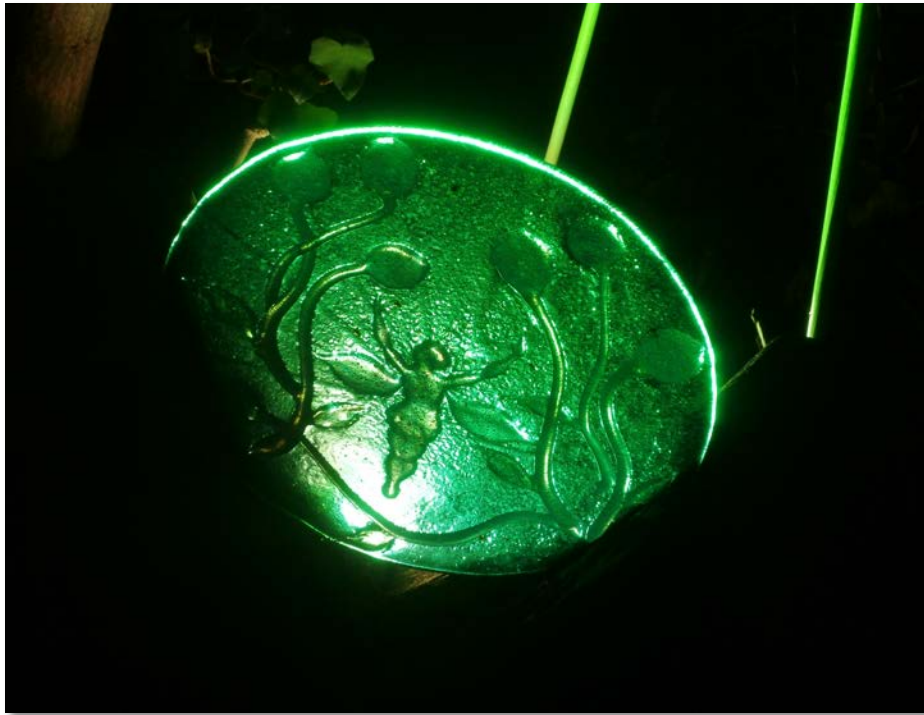
I started stone carving around 1995. I had moved to Great Wakering in 1992 and a neighbour introduced me to James Davis, master stonecarver, based in Shoebury, whom she had attended classes with for a number of years. She had recently completed a piece which she had gifted to Terry Waite, following his release from captivity. I attended classes regularly and carved for personal pleasure for a number of years, having recently qualified as a Probation Officer. Over the years the female figure, with long flowing hair, featured strongly. The inspiration frequently coming from the piece of stone itself. During this time I exhibited with the Shoebury stonecarvers at both Southend and Chelmsford libraries and participated in several fetes and events with the group. I started working in glass in 2004 and established a stained and fused glass business. It became increasingly difficult to attend the Friday evening stonecarving classes and I stopped carving on a regular basis about 10 years ago.

AURORA CREATED

In February of this year I had made a glass roundel, which had both fused glass and flamework elements. I was surprised at how beautiful and luminous the piece was when it first came out of the kiln. I named her Aurorora - Goddess of the morning. The colours used, also giving rise to a spring collection of bowls, jewellery and sculpture. I was undecided what to do with her and the roundel had been left on the bench at the studio for a couple of months. Then, this Easter, I felt inspired to carve again and spent three days working on a new piece



outside the front of my studio at Barleylands. Again the female figure with long flowing hair, who I had now given the name Aurora. During the course of that weekend, while carving, I spoke with a man, who said he had some stone I could carve and would bring it over. Several weeks later he returned and gave me the two stones from Flint Castle and a piece of white marble. He said the stones had lain in his mother's garden in Flint before he had them. One piece was a Y shape, part of a window, with a groove. The stones from Flint are made from sandstone and I usually carve in limestone. I thought about making something in glass to go in it, a



Welsh dragon perhaps, but then remembered the roundel. I put the two pieces together and it fitted perfectly within the groove. Overwhelmed by the symbolism, I felt strongly this piece should go to Talliston and contacted John. I knew there must be some link between the stones and Aurora, but at that point I had no idea what it was. I was stunned when John came to the studio with Marcus and explained the story of the Welsh watchtower – and also how in all the rooms there are objects that link with other locations...

JOHN RESEARCHES THE STONE

Looking into the snippets of history from Caroline, I found out that the stones had quite a provenance. We traced them to two pieces of architectural millstone grit sandstone, which were originally from Flint Castle in North Wales. One of the pieces is a stone mullion for the top of a small stained glass window. Flint Castle (*Welsh: Castell y Fflint*) is located in Flint, Flintshire, and was the first of a series of castles built during King Edward I's campaign to conquer Wales. The site was chosen for its strategic position in North East Wales, being only one day's march from Chester, meaning supplies could be brought along the River Dee and by a low tide ford across to England. Building work began in 1277 initially under Richard L'Engenour, who would later become Mayor of Chester in 1304. Flint was the first castle of what would later become known as Edward I's "Iron Ring"; a chain of

fortresses designed to encircle North Wales and oppress the Welsh. Its construction began almost immediately after Edward I began the First Welsh War in 1277.

GLASS MEETS STONE

So, the Welsh mullion sandstone was reversed and the soda lime glass roundel slotted into the top. It was placed in various locations in the Fountain Courtyard, but finally found its home beneath Madame Lilith's Wishing Tree. I particularly like the tiny flecks of yellowy brown that make the piece look like it's brushed with pollen or random fireflies. Caroline says these were not planned, but "an accident of the kiln gods". We were both amazed when we backlit the piece as neither of us could have realised Aurora would be so luminous and beautiful.



The Beauty of Willow

Debbie Hall from SalixArts creates a whole new panel for our Fountain Courtyard – and tells a little of her life as a weaver of willow

I HAVE BEEN WEAVING WILLOW NOW FOR OVER twenty years and am as passionate about it now as I was when I first discovered it. I was inspired to try my hand at weaving after buying a couple of large and lovely willow plant supports. Installing them in my garden, I was struck by the thought, 'I bet I could do that', and the rest is history! When I made my first basket back in 1995 I became instantly well and truly 'hooked', and going to basketmaking workshops became my new favourite thing – little did I know that I would be teaching them myself a few years down the line.

SALIXARTS

My passion for weaving grew organically from a hobby into a successful business, which has taken me all over the place, creating sculptural work and site décor for festivals and events, living structures in schools and nurseries and teaching people from all walks of life. I like a challenge and love the variety that weaving offers. Though I'm using (sometimes centuries old) tried and tested techniques (with a few of my own new 'twists'), weaving willow allows me to make an extremely diverse range of things in very different places, for and with different interesting people and organisations. My work ranges from the tiny to the truly enormous, from detailed delicate quirky handbags to entire children's play areas. Willow kept inside can last a lifetime, just as I created it, but I also love making outdoor pieces that change with the input of nature.



FOR MORE INFORMATION ON DEBBIE'S WORK, GO TO WWW.SALIXARTS.CO.UK

Living willow will grow and take on its own life and shapes, and non-living pieces will shift and change as they gently decay. I also grow my own willow and get a lot of satisfaction from being in such close contact with the material I use and seeing its entire life cycle – I can be involved from bud to basket.

RECENT PROJECTS

I particularly like quirky projects, and these tend to be large – over the years my willow creations have included a huge living willow crocodile, a 13-metre long slave ship, a toadstool big enough to sit under and several giant nests. I've worked in idyllic nature reserves and on noisy building sites, in blazing sunshine and horizontal sleet – I've even done night shifts, so that the restaurant I was working in didn't have to lose custom while I was working! I mostly use willow (I have a real attraction to this beautiful natural material), but I'm sometimes asked to use other materials – a recent project for Nando's in Camberwell

saw me up scaffolding in hi-vis and steel toecaps weaving round a steel frame with copper strips, plastic carpet and coloured cane!

I was delighted to be asked to make a new willow screen for the fabulous courtyard garden at Talliston. I have been captivated by the house since my first visit, and over several visits since (including delicious dinners and an overnight stay in the trapper's cabin) have seen it develop in amazing ways. I must admit, even though I think I have quite a talent for visualising things, I wasn't able to see how the narrow scruffy stairs would become a convincing Venetian Palazzo. John obviously does have that vision, and I'm glad he shares it! I just love the attention to detail, and the dedication that John and Marcus show to their amazing project. I love to delight people with my creations, and feel an affinity with their obvious desire to do the same. John once said to me that one of the house mottos is 'Absolute Excess in Total Moderation'. I can really relate to this – what a wonderful way to live life!

HALF PAGE ON MEXICAN
FOOD FROM JO SALE



AUTUMN 2017

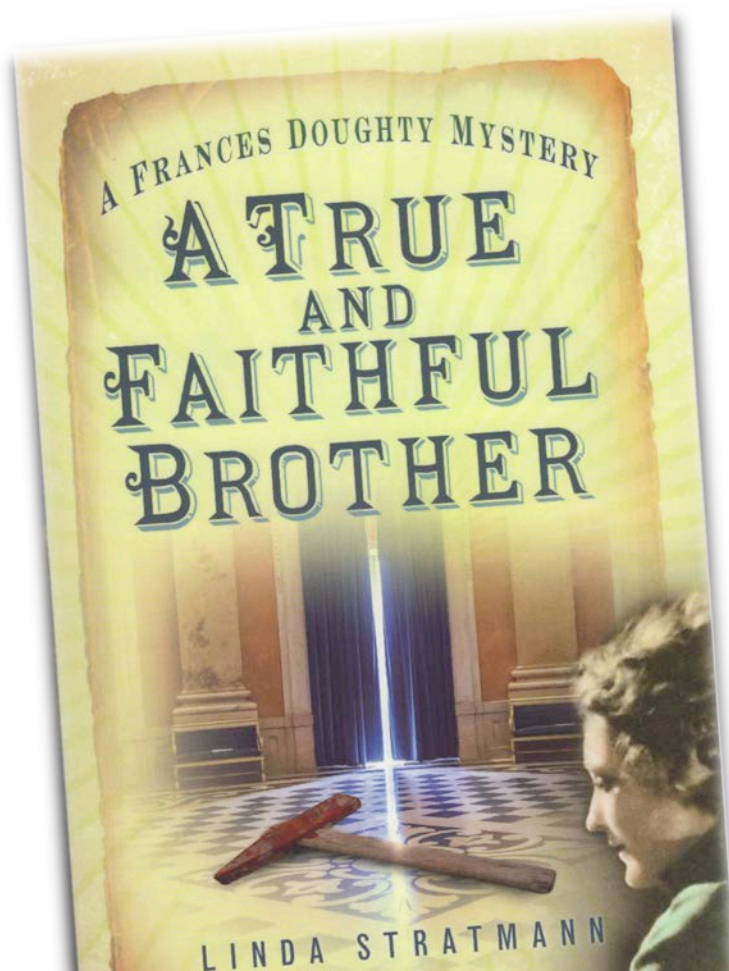
Talliston 2020

Building the team for the next stage of the project

As has been said before, completing the house and gardens was just the beginning – and as we reay to celebrate twenty-seven years of the project, we are ever looking to the future of the house and gardens. If you know someone who would be able to spare a few hours a week or month, would love to get involved in tours or tea making or baking – or even handling the social media or email marketing, please get in touch. Right now, we're gathering a new team of people to take on the running of all aspects of the house, both volunteers and paid positions. Be great to hear from you!

www.talliston.com
info@talliston.com | 07760 171100

NEXT ISSUE ❧ WINTER 2017 ❧ 21ST DECEMBER 2017 *



A True and Faithful Brother *Linda Stratmann*

Book 7 in the Frances Doughty Mysteries.

When a wealthy philanthropist disappears from a locked and guarded room, Frances is reluctantly drawn into a case that tears the veil of mystery from her own past.

"The story opens with a chilling prologue which compelled me to find out how Frances got herself into that situation"

"This series feels mature now, and it gave it an opportunity to expand on some of the long developing plot points"

"Frances Doughty returns in her usual fine style."

"All the clues are there but you will be kept guessing until The Revelation."

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