
CLUB FERMOY

The David Roche Foundation House Museum newsletter



Couture by Willi Smith and Frank Masandrea in *Silhouettes*

Club Fermoy #27

Dear friends and supporters,

Adelaide's 'Mad March' is upon us and I hope many of you have been able to enjoy the Fringe or are gearing up for the Adelaide Festival. To coincide with the festivals, you can visit our major exhibition *Silhouettes: Fashion in the Shadow of HIV/AIDS*, which showcases some of the most incredible late 20th century couture from around the globe and is specially curated just for TDRF. And don't forget to pick up

a copy of the accompanying *Silhouettes* catalogue published by TDRF, which is bound to become a collector's item and a must have reference book on the subject!

I am also pleased to announce that our 2022 lecture series commences on 17 March, when Rebecca Evans joins us to delve into the wonderfully creative world of Peter Tully (whose works can be seen on display in *Silhouettes*). Plus, for those lucky enough to secure a ticket, Jonathon Glonek will be performing *Paganini's 23 caprices* in the beautiful Roman room as part of Fringe.

We have some fascinating articles in this issue of Club Fermoy - discover more about the history of David Roche's walking cane collection, the origins of his Fermoy Afghan hounds, and the superb Coalport porcelain part dessert service that resides in David's home (the last courtesy of some excellent research done by one of our dedicated volunteer guides). The quality of David's porcelain collection never ceases to amaze and you can now access through our online collection additional rare Sèvres and Meissen examples.

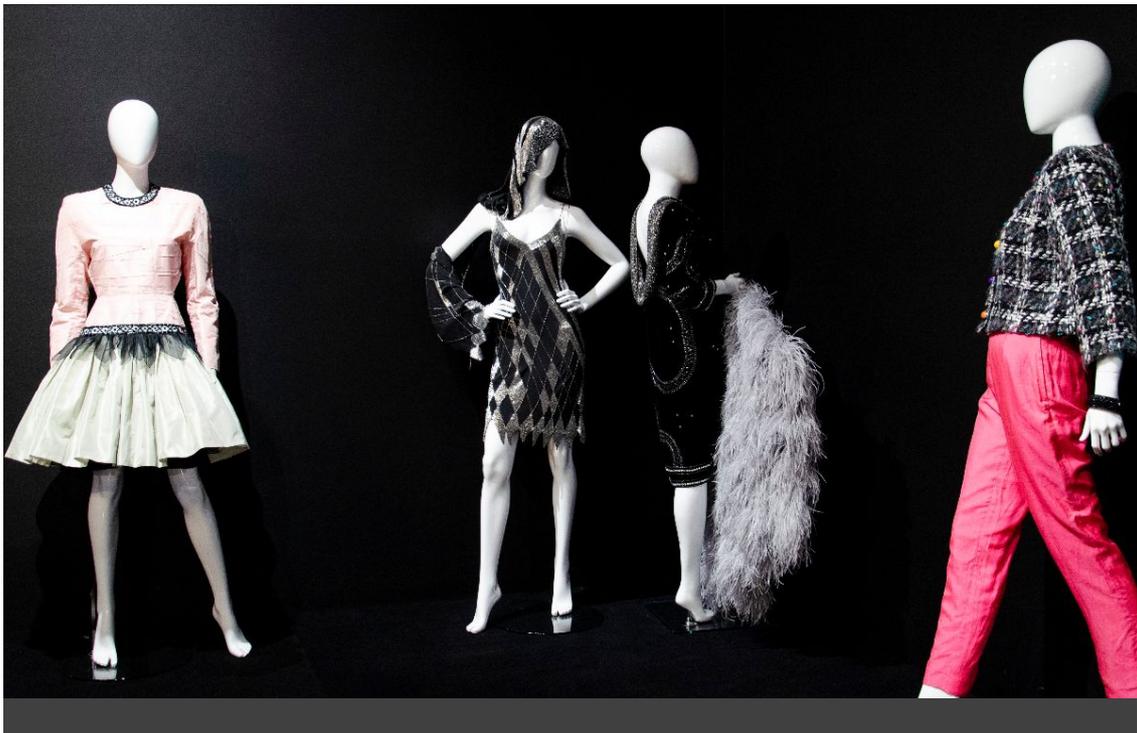
Best wishes,

Robert Reason
Museum Director

EXHIBITION

SILHOUETTES

Fashion in the Shadow of HIV/AIDS



Curated by Skye Bartlett (SAMESH), *Silhouettes: Fashion in the Shadow of HIV/AIDS* explores the lives and works of some of fashion's brightest stars from the late 20th century from household names like Halston and Moschino to forgotten talents like Chester Weinberg and Clovis Ruffin.

Across the over 120 pieces of fashion, art and ephemera on display – sourced from esteemed private and public collections from around the world – *Silhouettes* is a powerful reminder of an entire generation of international designers lost to the virus but deserving of contemporary recognition.

Details:

Silhouettes: Fashion in the Shadow of HIV/AIDS

Until 18 June 2022

Tuesday to Saturday 10AM – 4PM

No booking required.

Exhibition entry: \$12 adult. \$10 concession.
Children under 12 free.

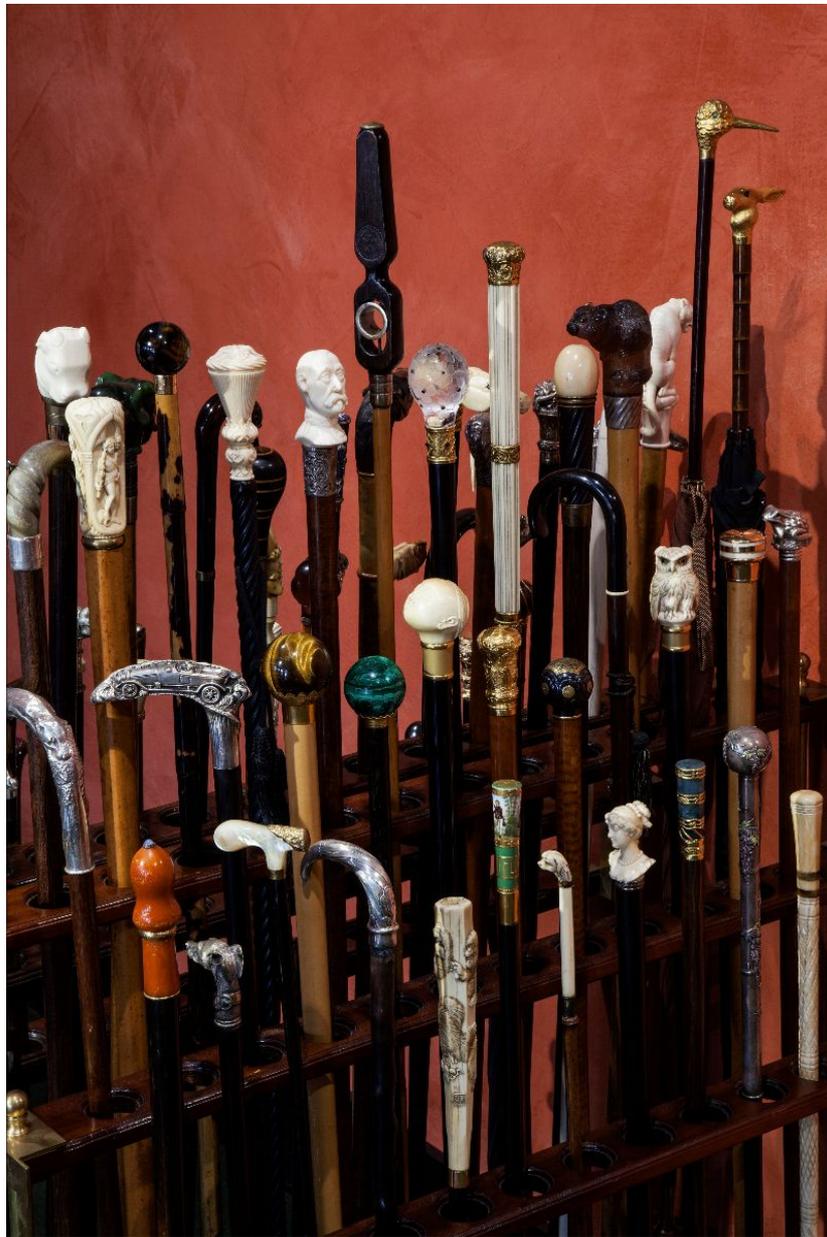
Guided house tour & exhibition entry: \$20 adult. \$17 concession.
Children under 12 free.

Guided tours of *Silhouettes* now available!

Each Friday 11:15am
(Curator's tour second Friday of the month)

Register for a guided tour

FROM THE ARCHIVES



A selection of David Roche's walking sticks, canes and parasols, photograph by Max Creasey 2017

When going on a tour of David Roche's Fermoy House, visitors will notice that there are a number of smaller collections within the main David Roche Collection, including a dazzling selection of walking sticks, canes and parasols. This collection is one of the first that guests see on their tour. For many years, David only had about half a dozen walking sticks, and it wasn't until the early 2000s that this particular section came into its own, when David undertook a major upgrade of his cane collection by way of a number of *Canes Through the Ages* auctions in 2005.

Amongst the earliest pieces in David's walking stick collection was the *Horse-head automaton umbrella*, which has a delightful feature whereby the button underneath the horse's head can be pressed by the owner, which results in the horse opening its mouth and sticking out its tongue.

David had a number of favourite canes that he would regularly 'wear', which were considered an important part of his ensemble. Most often it was the *Fox and Pheasant silver day cane*. Consisting of a silver crook in the form of a fox devouring a pheasant, and a rosewood shaft ending with a brass ferrule, this was his everyday

cane, and accompanied him on many a trip overseas. Also popular was the *Ram's horn day cane*, which has a rustic form ram's horn crook, with a white metal buckle-collar to a rosewood shaft and a horn ferrule.

Today the walking sticks, canes and parasols collection numbers some 87 pieces, of different shapes and sizes from all parts of the world, Europe, Asia, Australia and America, and all of these can be seen on display on the landing in the Roman room as part of a tour of Fermoy House.

TODAY'S TREASURE

Showcasing the favourite pieces of our fantastic guides and volunteers in The David Roche Collection. In this edition, Geoff S. shares what he has discovered in his research on the *Coalport Zoological Service*.



Coalport Porcelain Factory (Britain 1795-c.1967), Spotted opossum of New South Wales plate from *Zoological part Dessert Service*, 1800-05, porcelain, polychrome enamel, gilt. TDRF 2172

David Roche had an eye for the unique and the beautiful. At TDRF there are

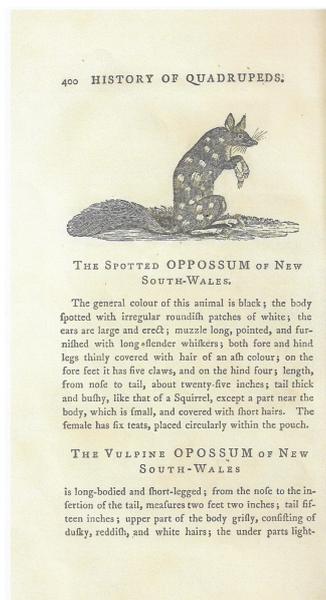
nine pieces known as the *Coalport Zoological Service* that I believe fulfil both criteria, as well as fitting perfectly into one of his main collecting periods, English Regency. Acquired at a Melbourne Sotheby's auction in 2003, it is notable that one of the plates features a painting of the 'spotted opossum of new south wales' (either the eastern quoll or the spotted or tiger quoll), which, considering David Roche's well established fascination with early colonial Australian imagery, is, I believe, most likely the reason that he acquired the pieces.

Each of the remaining eight pieces feature a different animal: the Fomart, the Cur Fox, the Greyhound, the Springer or Cocker, the Hare, the Guinea Pig or restless Cavy, the Spotted Cavy, and the Water Shrew Mouse (identified by an iron red inscription on the reverse of their plate). All of the images derive from *A General History of Quadrupeds*, 4th ed, 1800, by famed wood engraver, Thomas Bewick.

Bewick, who had not seen extant examples of the majority of his *Quadrupeds*' illustrations, based his opossum on the engraving by Peter Mazell that appeared in *A Voyage to Botany Bay* by Governor Arthur Phillip published in 1789. The rest of the animals were copied mainly from William Smellie's 1785 abridgement and translation of George Le Clerc, Comte de Buffon's *Histoire Naturelle, Générale et Particulière* published between 1749 and 1788.

This service would originally have consisted of a centre dish and a selection of side dishes of various forms (shell, square and lozenge), tureens, plates and possibly a pair of ice pails. The Shrewsbury Museum and Art Gallery in England has eight pieces including a tureen, and there are single pieces held by a number of individuals and three other museums in England.

Little else is known about the service other than the white blanks were made by John Rose's Coalport company around 1800, but how many pieces comprised the original service, who commissioned it and who decorated the pieces is unknown.



CANINE TIDBITS



David Roche with Mazari of Carloway after winning Best in Show at the Pal International Show c. 1967

It was while judging Best in Show at the 1963 Epton Open Show in England that David Roche first came across Mazari of Carloway, then owned by Sheila Devitt. At the time, David had become very keen on the Afghan Hound breed, and was scouting for an outstanding dog for his kennels. So impressed by Mazari was David that he immediately attempted to acquire the dog, but was turned down. However, some months later, David was contacted by Sheila, who had changed her mind. Although David was ecstatic, he soon realised that he did not have the funds necessary to buy the dog himself, and found it necessary to turn to his mother, Dorinda, who was willing to assist her son, and thereby become co-owner of Mazari.

David was quickly vindicated in his choice. Mazari was an incredible dog, who went on to win Four Royal shows, three (Adelaide, Melbourne and Sydney) in one year (1965), then after a gap of a year, come out of retirement to win the Royal Show at Melbourne a second time. He also won the Pal International Show.

Mazari was a turning point for Afghans in Australia, prior to him there had been Afghans, but none of great quality; this all changed with his arrival. David once described him thus:

Physically, he was not a terribly large dog, just a fraction under 28 inches. But there was an enormous amount of dog for his size. A very long powerful head, with a jet black muzzle which he held most of his life. His head was very fine from an English point of view. He had huge feet and an enormous body. His temperament was totally unflappable, he was very steady. When Bob Waters gave him Best In Show at the Melbourne Royal, he said he was the greatest dog of any breed, that he had ever seen in his life.

Mazari went on to become an important breeding dog, and sired numerous champions, 27 in all. Interestingly, David had not intended to ever breed Afghan

Hounds, rather he had only really wanted the one show dog (Mazari). However, in acquiring Mazari, he had been informed by Sheila that one of Sheila's kennel staff, Joyce West, was interested in moving to Australia, and so hired Joyce for his kennels. It was her influence that David would later credit for him getting "Afghan minded".

EVENTS

Peter Tully, Going for Baroque



A talk by Rebecca Evans
(Curator, Decorative Arts & Design, Art Gallery of South Australia)

Thursday 17 March | 6PM

Peter Tully (1947-1992) was an Australian artist, costume and jewellery designer, activist and inaugural artistic director (1982–86) of the Sydney Gay (and Lesbian) Mardi Gras. From the late 1970s until his death, Tully produced a wild and vivid body of work in jewellery, costume and sculpture drawing on inspiration from Australian gay culture at the time. This talk will look at key works by Tully held in the collection of the Art Gallery of South Australia and examine the intersection of art, politics, culture and identity through the fabulous work of Peter Tully.

Book now

ONLINE SHOP



The catalogue for our new exhibition, *Silhouettes: Fashion in the Shadow of*

HIV/AIDS, is now available. A 164-page record of this world first exhibition, this catalogue is a perfect compliment to the exhibition and includes entries and beautiful photographs for each of the 120 works on display, as well as essays on a variety of topics by guest curator, Skye Bartlett, fashion historian and collector, Tim Roberts, acclaimed curator and fashion historian, Daniel Milford-Cottam and much more.

Get it now for just \$35 (plus postage & handling or click and collect in Adelaide).

Get your copy

Visit the shop

COLLECTION



Did you know that many of the items in
The David Roche Collection are available online?

*Search by title, artist, type, materials, and place made to find
out more about your favourite piece or discover something new.*

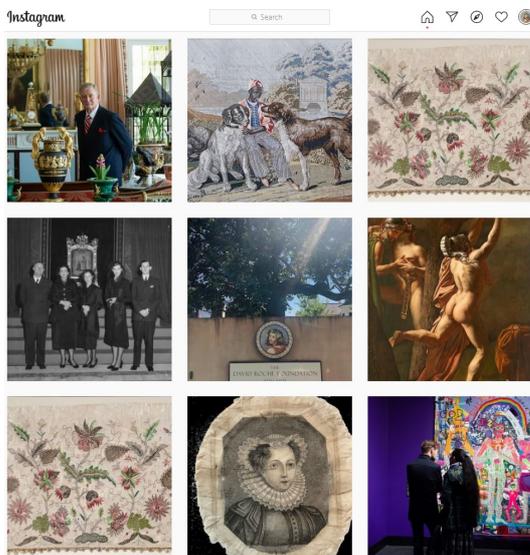
We have added new items to the database!

A variety of new pieces have been added to the database including a 1740-5 Meissen *Chocolate pot* with a continuous "Kauffahrtei" scene, a wonderfully colourful c.1830 *Figure of Harlequin* by the Derby factory and an assortment of gorgeous 18th and 19th century French Sèvres porcelain teapots, cups and sucriers.

[Search the Collection](#)

[View the new additions](#)

SOCIAL MEDIA



We are on Facebook and Instagram!

We provide regular content through our social media channels. Follow us now to keep in the loop!



Facebook



Instagram

LINKS WE LOVE

In case you missed it, here is a link to ABC Radio's Deb Tribe talking to our own Museum Director, Robert Reason, about our latest exhibition *Silhouettes: Fashion in the Shadow of HIV/AIDS*.

[LISTEN HERE](#)

Read this important article from Hisnobiety about the death of designer Willi Smith - whose work is on display in the *Silhouettes* exhibition - from pneumonia compounded by AIDS, in April 1987 and how it affected and changed the fashion industry's response to the HIV/AIDS pandemic.

[READ HERE](#)

Silhouettes

Fashion

in the shadow of HIV/AIDS
29 Jan – 18 June 2022



THE DAVID ROCHE FOUNDATION
ADELAIDE
House Museum

Presented in
partnership with:

SAMESH
A PARTNERSHIP BETWEEN SHINE SA & THORNE HARBOUR HEALTH



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TDRF acknowledges the Kaurna people as the traditional owners of the Adelaide region. We recognise and respect Kaurna heritage, beliefs and spiritual relationship with Country, and we pay our respect to Elders past, present and emerging.



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