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Please send me your Space-Fitta brochure and list of main stockists.

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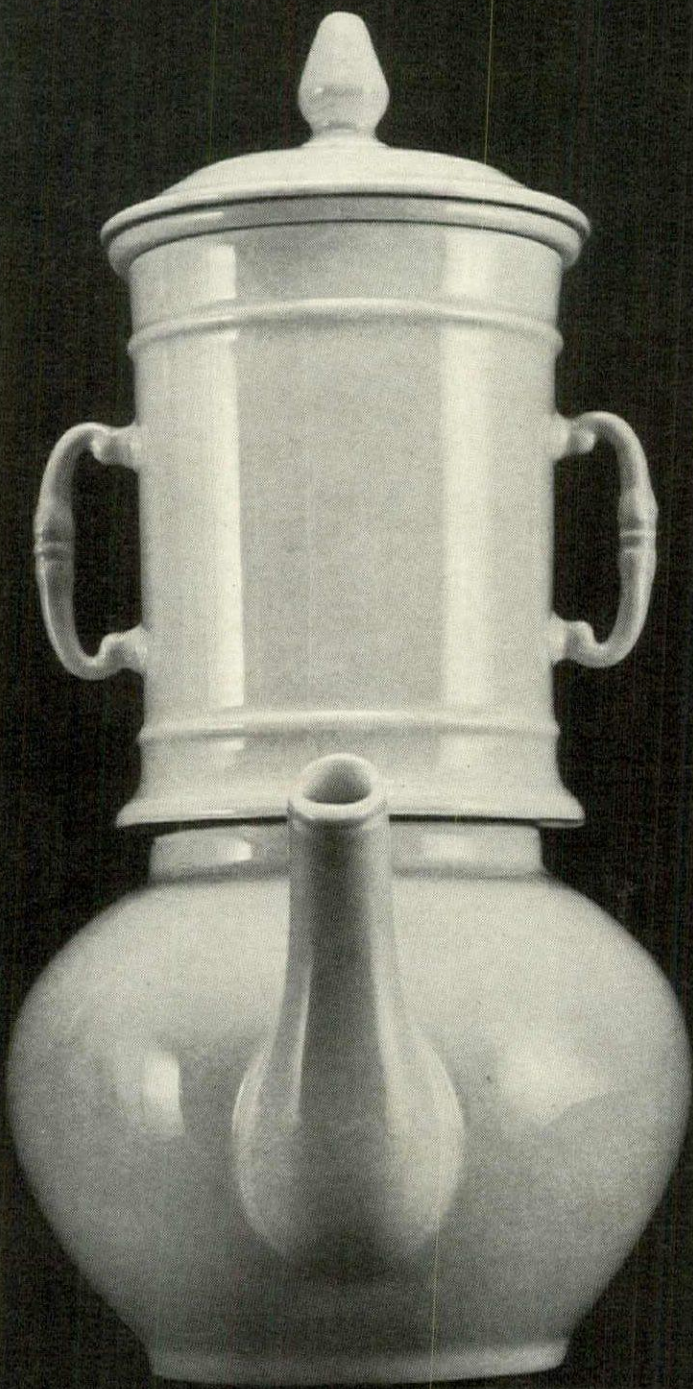
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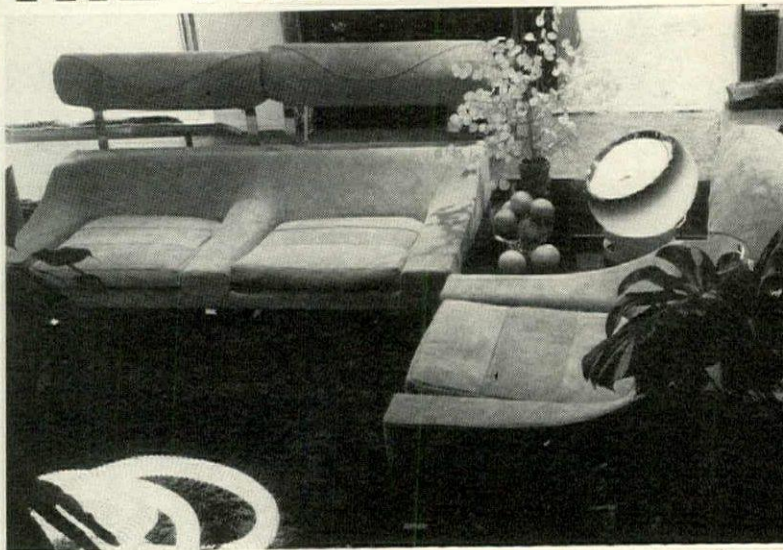
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MARY KENDALL

SHOPPING IN THE MIDLANDS



All kinds of furniture

A five-floor family business at 73 Warwick Street, Leamington Spa, was started in the 1920s by the Bailey family who now combine tomorrow's designs with yesterday's quality. The lower ground floor tends to concentrate on young design, including some sturdy Danish tables and chairs in wood, stained a spinach-green, costing £31.00 and £13.75 each respectively. Particular attention to good design is seen in a Dutch chair with a laminated beech frame moulded to act as a spring. Slung with canvas and covered with a corduroy pallet it is remarkably comfortable and costs £63.50. Also on the lower ground floor, there is a kitchen design service incorporating such names as English Rose and Kandya.

The Pent House, however, is somewhat surprisingly on the ground floor; here, garnered from all over the world, are the most luxurious of room-settings, where leathers, suedes and furs jostle rosewood, steel and glass. Adjoining this unstinted luxury is 'Caprice', a department featuring specialized lighting, with matching sets of floor, pendant, table and side lights, all in the same style but adapted for different positions and uses. In the same department is an amusing selection of executive toys, including giant nail-head pins (for sticking balance sheets to the wall) at 32p, ball-point pens masquerading as 12-inch nails driven through a block of wood at £1.50. For the family fanatic there are chess sets embellished with his own crest.

Carpets and furnishing fabrics, plus lots of expert advice, are on the first floor. Particularly practical is a man-made fibre, with the look of raw silk, which comes in 200 colours at under £3.00 yard. There are two ranges of velvets, one with 80 colours, at under £8.00 yard.

The third floor is in a period of

transition: at the moment it is a bit of activity, but the result remains to be seen.

Our picture shows a Penthouse Suite in oyster-coloured suede, supported on chromed steel. The carpet in dark green, comes from New Zealand; the 23-foot snake light is from Italy, as is the clam light.

British-made

All that is best from British art and craftsmen is featured by Peter Dingley at his small but comprehensive gallery at 16 Meer Street, Stratford-upon-Avon. Mr Dingley has a through-the-year permanent exhibition on the ground floor, with special one-man exhibitions on the first floor. In pottery, there is work by such names as Lucie Rei, David Leach, Hans Coper, Joanna Coper, Standidis and Alan Caiger-Smith. Of great charm are the small groups and figures by a local potter, Hilary Brock. A graphic designer and book illustrator, Mr Brock gives his figures tremendous charm and wit: a Victorian couple, complete with pottery aspidistra and bowler, is £7.00; an enchanting *femme fatale* of the early nineteenth-hundreds, with hobbleskirt and huge Napoleonic hat, is £5.00 and stocky ancient British warriors are £3.50 each. The gallery does not feature paintings but has a fine collection of fabric pictures, collages, embroidery and appliqué. Angus Steveni, working in laces, feathers and furs, captures the elusive loveliness of a Worcestershire woodpecker in Autumn (£18.00). In woods the choice is varied. Tim Green, who makes country furniture in Oxfordshire, has some beautifully-made bowls from £1.25. There is nothing new in corn dollies, but those made by Mildred Lewis are small works of art, especially the Welsh border fans made with Greek black-ear wheat (£2.50).

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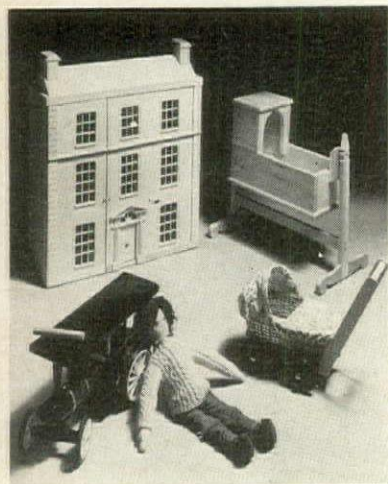


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SHOPPING IN THE MIDLANDS



Toy cupboard

Tots and tycoons alike will delight in the latest Tridias Shop at 12 Clarendon Avenue, Leamington Spa. The shop is like a giant toy cupboard, abounding with imaginative playthings. Strong emphasis is given to traditional toys of the past, often difficult to find now, such as musical roundabouts, farmyards, forts, scraps, puppets and dolls' houses. There is a small carefully-stocked book department and a vast hanging tray of party favours: nets of glass marbles (10p), colourful yo-yo's (5p), water flowers (6p) and a tiny paint box (1 inch by 2 inches) com-

plete with brush (9p). Chosen at random amongst larger toys: floaty fish mobiles, of cane and tissue paper (50p); a natural wood four-poster bed, made to dolls' house scale (£1.10); Sasha dolls and, for embryo admirals, the Star series of yachts and boats, all rigged and painted. A theatre, complete with backdrop, wings and five characters in search of a magnet beneath the stage) is £1.50. For tough tots, there are sturdy wood sit-alongs by John and Gill Honeychurch, and wooden Russian sandbox tools at 54p the set.

Our picture shows a Neo-Georgian dolls' house, about 33 inches by 24 inches, 6 rooms, 3 landings and sets of stairs—all ready to paint, paper and furnish (£27.00). Pine dolls' cradles, copied from an antique piece, measure about 23 inches by 24 inches and cost £5.90. A basket-work dolls' pram with flowery hood and cover is £3.25. A Honeychurch steamroller (which will take slim adults) is £8.95. Leaning on the steamroller is a boy rag-doll at £5.75.

Gifts for the home

Gallerie 39 at 43 Regent Street, Rugby, is a delightful labyrinth of gifts and good things for the home. The entrance is through a small

arcade of attractive basket and cane work from Poland, China and India. Everything in this imaginative shop has been hand-picked with a keen eye to good design, novelty and price. The cooking and kitchen ware is vastly varied: the famous French names of Bourgeat, Le Creuset and Exquesita are alongside T G Green's new Granville—an oven-to-table collection in shades of brown at reasonable prices. The farmhouse teapot, for example, is £1.62; a 1-pint terrine casserole is 76p. Loaf-shaped casseroles designed by Elizabeth David range from £1.50 to £2.60. From America there are see-through glass-fibre trays, patterned with crisp white daisies or colourful strawberry plants, at £2.50. Cushions from Suffolk come in lovely William

Morris designs or fabric reproductions of Victorian bird prints. They are £2.30 while super-sized versions in toile de Jouy are £5.00. Jewellery is well represented—especially Karalex who work with a magnificence of crystals. A jabot of crystal at 75p and embroidered hand-made mice at 40p. It's difficult to differ with candles but Gallerie 39 have some unusual white plastic cubes with cube-shaped candle white with a tiny sepia portrait flower on each piece, with the name of each painted in vivid blue original characters on vase, bowls and teacups. The picture below shows: square vase (especially right for flower tree sprays) £2.15. Mug shape Tea bowls 46p. Tea kettle £2. Bud vase 70p. Ashtray 45p.



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SHOPPING IN THE MIDLANDS



Especially for cooks

Our photograph shows part of the Kitchen Shop, 20 Chapel Street, Stratford-upon-Avon. Here, gathered together in a charming period setting, are items from many countries, all designed to satisfy those who really know about and enjoy cooking. Much of the equipment is highly decorative but none the less practical for that. You will find no less than 30 different ranges of enamel, stainless steel, pottery, cast-iron and aluminium ware in every conceivable colour.

There are knives from Switzerland, Germany and Sheffield, and a German Kugelhopt for the really expert as well as a multi-purpose Provencal Poêle. Skads of gay kitchen linens are alongside baskets, basins, racks of ingenious gadgets, glassware and carefully chosen casseroles.

Mrs Starr Wallis (herself a Cordon Bleu trained cook) has not forgotten the gift trade. From Scandinavia there is an outsize flat-bottomed test tube for shaking-up a good, quick salad dressing. Recipes are lettered

in black on the sides, with various measuring levels for ingredients. Recipes include Lemon, Roquefort, and Jean Pauls dressing. It costs £2.74. A giant-size version, embellished with cocktail ingredients, is £4.35. For those with a pine kitchen, a well-made cooking-foil container is £1.26. Fish and chicken bricks are from £2.55 and for an elegant presentation of pate, there are dishes from France topped with a brilliantly-plumed pheasant, a grey hare or a succulent-looking boar. These are £4.65.

The Society of Craftsmen

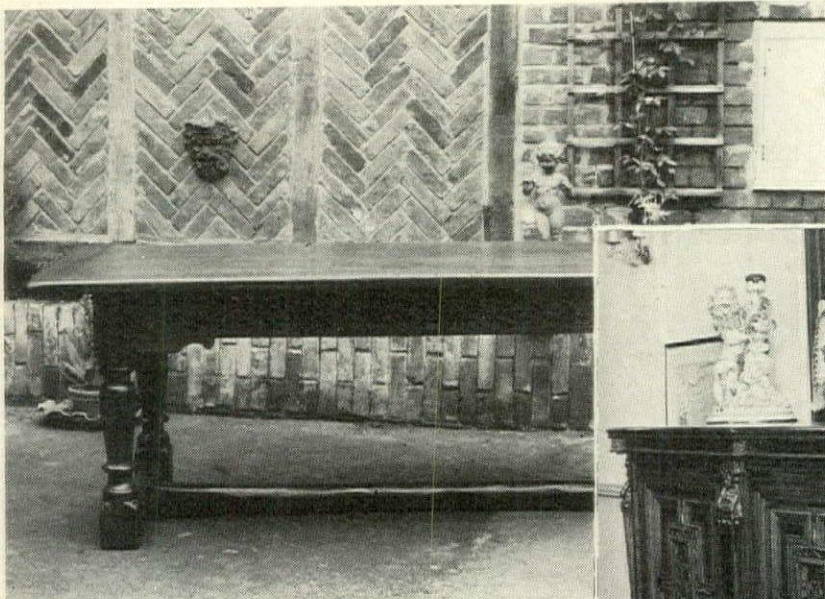
Old Kemble Galleries, 29 Church Street, Hereford, is a period house with old theatrical associations—an ideal situation for a conglomerate of craftsmen's work. Founded ten years ago, it is run by a non-profit-making committee, as an ideal outlet for craftsmen whose small production would not make an individual retail outlet viable.

From two floors of pottery, leathers, paintings, glass, woods, weaving, jewellery, fabrics, toys and musical instruments, we particularly liked: a wine chalice by Liskeard Glass at £1.78; apple encrusted-cider tankard, £1.35; and chirpy ornamental glass birds at £1.05. Anthony Sterchx uses terracotta for handsome garden pots, starting at £7.00. Charming hanging pottery candleholders, in shades of bronze and sandstone, would be superb for a

summer garden dinner or for introducing an Eastern touch indoors. These are £2.26. Dennis Lacey's table pottery is particularly pleasing—a chocolate set in two-tone brown glaze, comprising six mugs and a lidded pitcher is £4.00. Edward Iglehart's fine, coloured glass perfume phials are £5.00 each and a great wooden bowl, 18 inches across, 3½ inches deep, great for a country supper setting, costs £10.00. There are Mary Pim dolls, dressed in traditional country costumes: a Hereford poacher in smock, with his trap hare, or a farmer's daughter, selling posies from a basket of flowers, at £6.75 each. On the more practical side, there are thick machine-knitted socks for Wellington boots costing 63p (short) and £1.30 (long). Musical instruments include an Appalachian dulcimer, which plays like a zither and is superbly decorative in natural shades of four woods, at £19.75.

The cellar shows to advantage country paintings and a group of hand-woven wool and string cylinders, nearly 5 feet in depth, in mediaeval colours. They make unusual and decorative groupings for £8.00 to £10.00 each. The society accept individual orders for custom-made work, ranging from patch-work quilt in gay cottons to hand-rolled silk scarves, tied and dyed or block printed to your own color choice and pattern, costing from £1.05 to £3.50.

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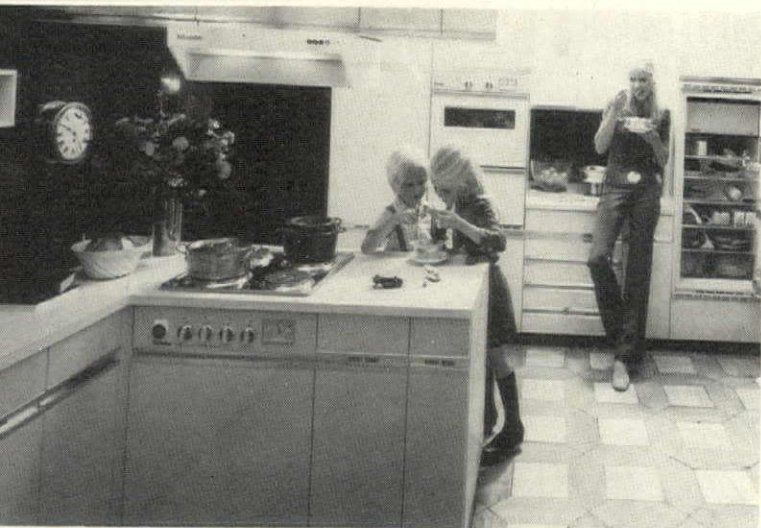
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HOPPING IN THE MIDLANDS



By any other name

The name doesn't help identify the nature of business, but for more than 20 years, Midland Dynamo Ltd has been meeting the domestic electrical needs of the people of the East Midlands. There is, indeed, another side to the business; several sides in fact, ranging right the way through the science of pneumatics and electronics and in another direction to engineering, building and installing intricately-wired control panels that speed the sorting and despatch of the country's mail.

Access to their sizable complex of

premises at Garden Street, Leicester, no more than a couple of minutes' walk from the Clock Tower centre of the town, Midland Dynamo has incorporated a well-appointed retail showroom. The showroom is stocked from a balanced selection of good major domestic electrical appliances for which Midland Dynamo is usually the area's main or exclusive dealer. Goods have been chosen with an engineer's eye for detail and functional dependability as much as for the aesthetic appeal—a wise policy as the company is one of those few remaining self-committed to pro-

viding a worthwhile after-sales service operated by their own work-trained engineers.

They are the area's leading specialists in refrigeration and deep freezing and maintain a full range of automatic washing-machines, dish washers, spin and tumble dryers. These include some of the biggest names in home electrics; Miele, Electrolux, Hoover, Swanmaid, Bosch, Bendix, Colston, Westinghouse, English Electric.

The showroom has become a focal point for other major kitchen appliances including the better known electric cookers such as the Tricity, Moffat, Belling and the BDA ranges. With such a wealth of experience it is not surprising that this firm should also provide a consultative service to customers re-equipping their kitchens and for some time now a specialist and complete kitchen planning service has been operating. Leading manufacturers of kitchen furniture feature in the showroom display, including full presentation of kitchen layouts with appliances in situ. The service therefore begins with discussion with the clients and follows through design, costing, adaptation (if required) and to the installation; all of which is carried out by Midland Dynamo staff.

An entire re-vamp of the showroom, which fronts half the length of Garden Street, has taken place. Its centrepiece is an arrangement of

fitted kitchens. The four main kitchen manufacturers represented are: Hygena, Wrighton, Grovewood and Miele (the last make is shown in our photograph). Lay-outs have been realistically planned and staged without giving the customer the impression that they must have an area the size of a ballroom in order to achieve good designs. Examples of the more usual shapes—'U', square, rectangular, 'L' and corridor—are on permanent display.

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Granby Street, Leicester, offer an efficient personal service for planning and fitting kitchens. Michael Dewhirst will visit the site and produce plans accordingly, whether it is for a baronial basement or a galley in a minute flat. These kitchens are tailor-made to suit the practical and decorative requirements of the family, within the architectural and financial limits available. The kitchen manufacturers used by Dewhirst's are Hygena, Wrighton, Dainty Maid, English Rose, Kandy and, from West Germany, Beekay and Nobilia. Many clients require kitchen/dining-rooms so the cook can participate fully in the party fun. Others want a kitchen with playroom area which gives a busy mother time to cook yet keep a watchful eye on her children without them straying into the danger areas of hot ovens and boiling pans.

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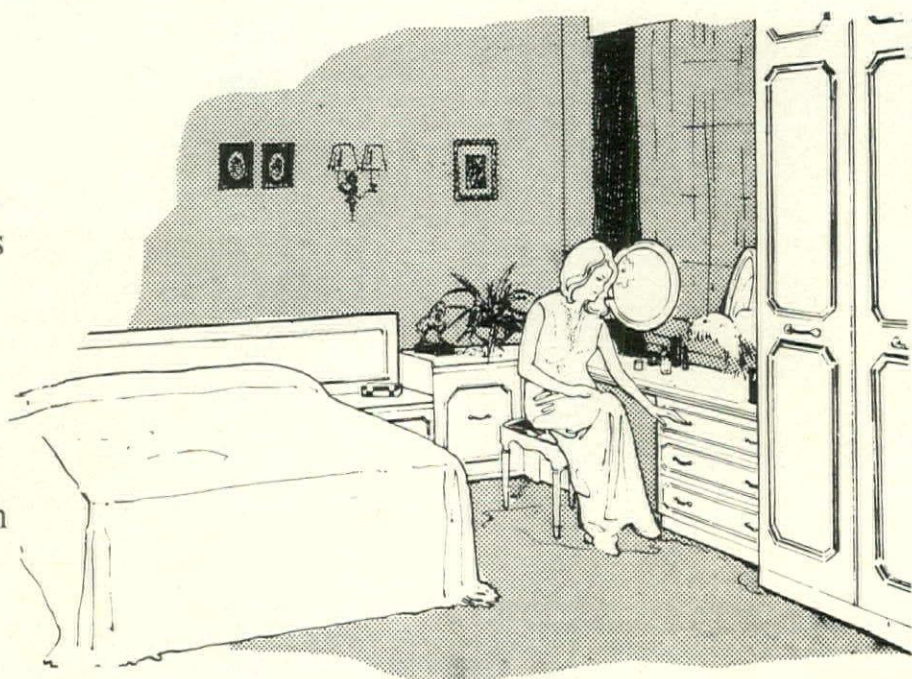
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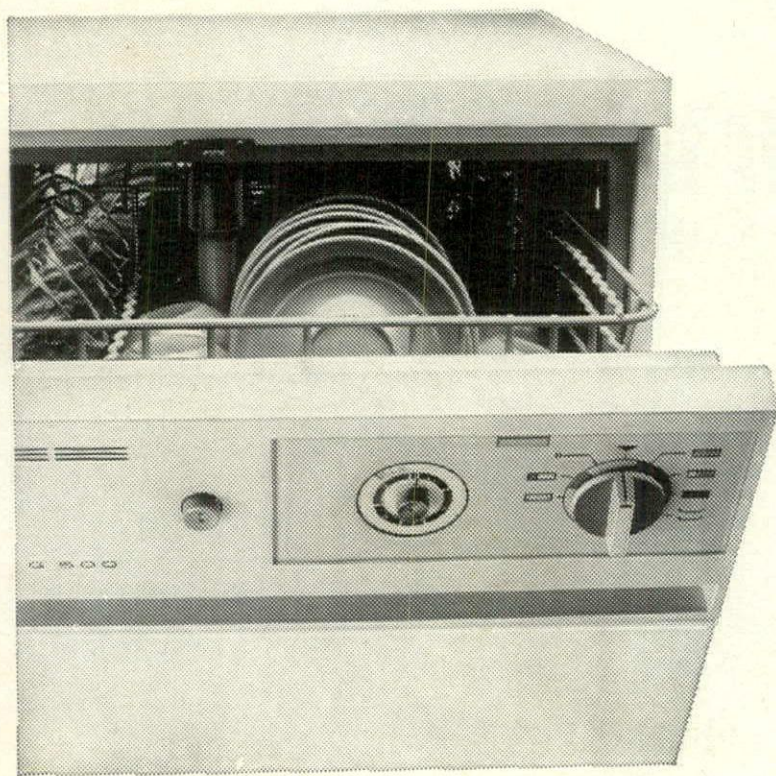
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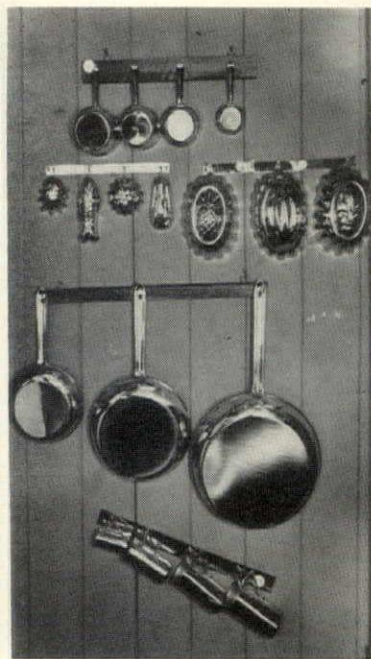


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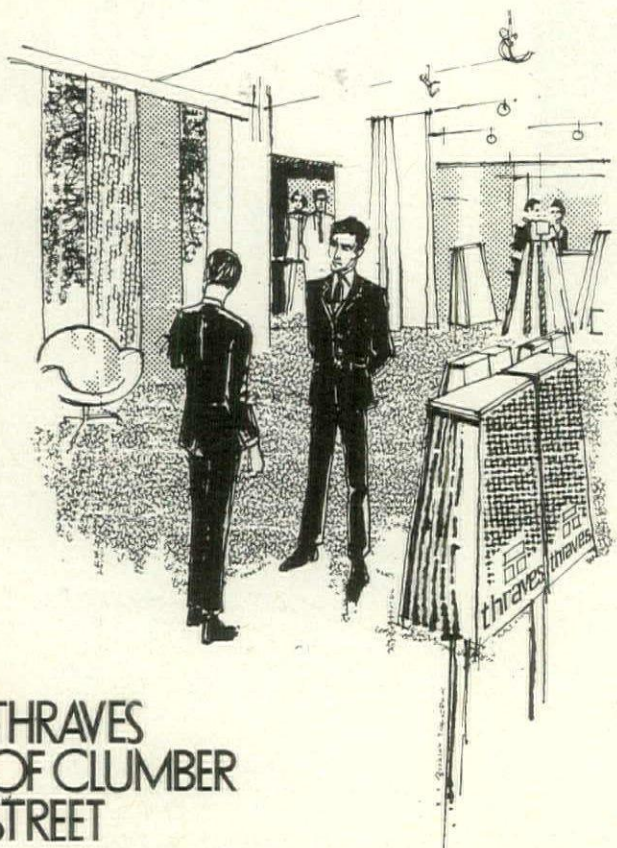
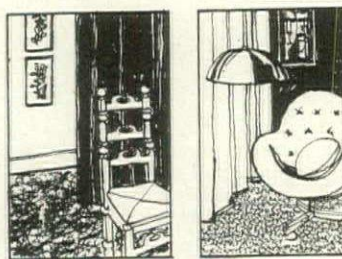
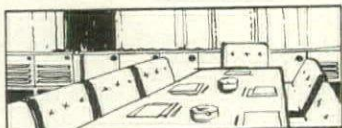
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We invite anyone who has the desire to create such a beautiful room to call and study pictures, plans and ideas. Our canvas is the dream of a perfect home. Fill the palette with yards and cans and rolls of colour and let us attempt a masterpiece.

R.W.A. Johnson

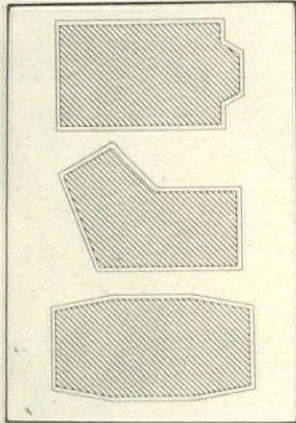
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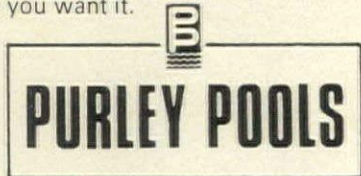


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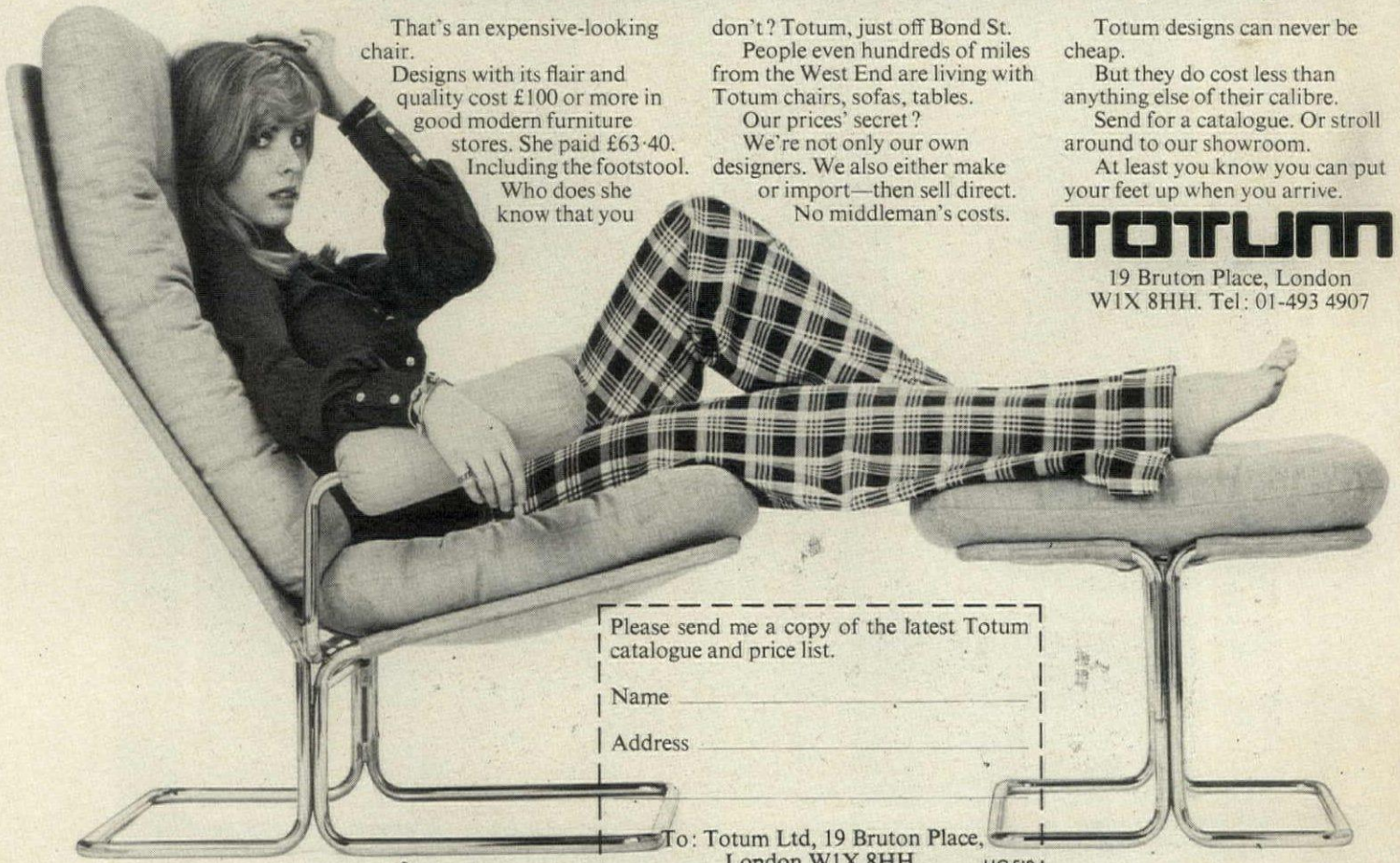
That's an expensive-looking chair. Designs with its flair and quality cost £100 or more in good modern furniture stores. She paid £63.40. Including the footstool. Who does she know that you

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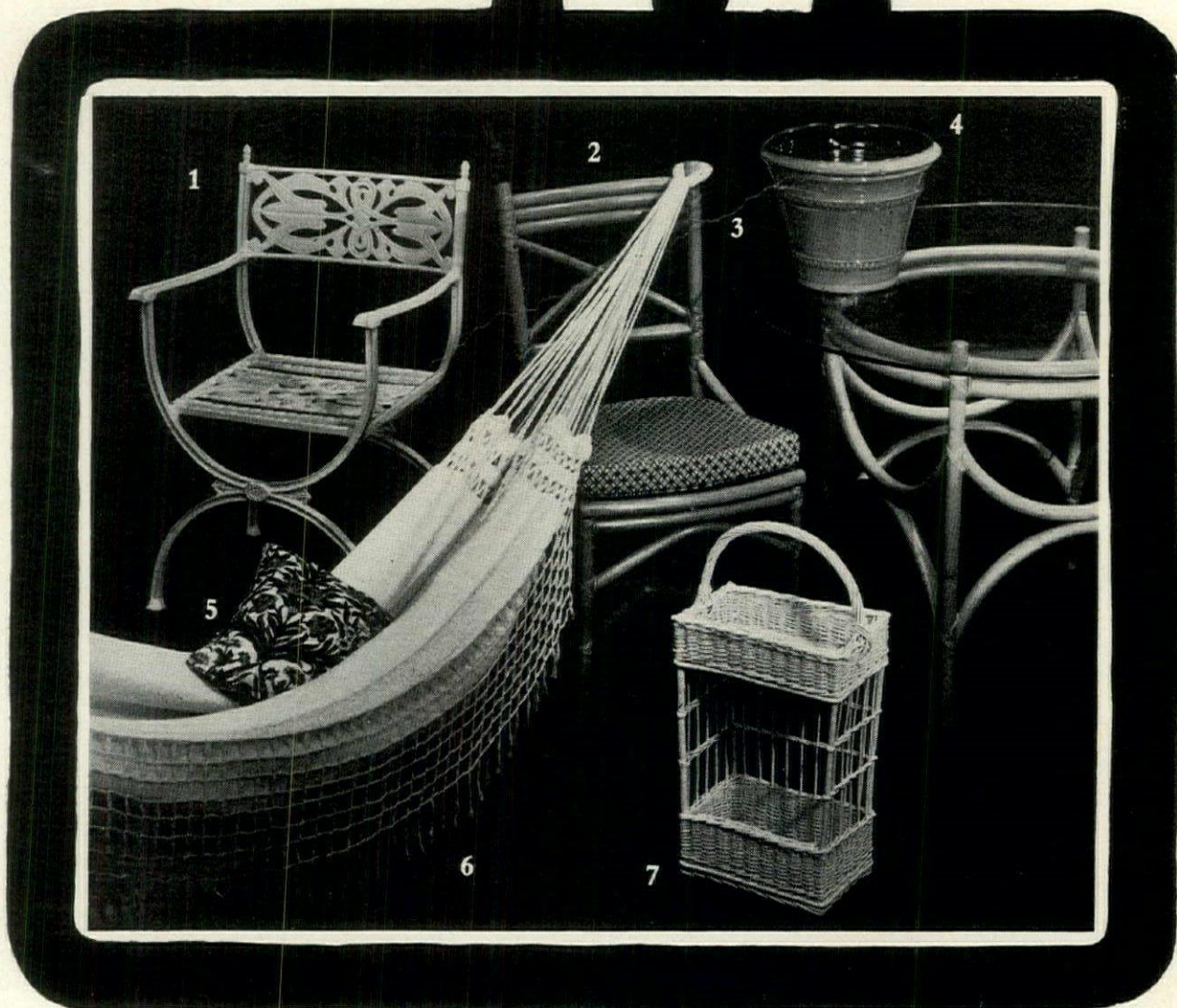
We have all the best and most workmanlike tools for those who really get down to the garden, as well as some marvellous excuses for those who prefer to sit, lie, eat and drink in the sunshine. Come and see both sorts of garden equipment in our own small garden at the back of the shop and in the garden-room that opens on to it.

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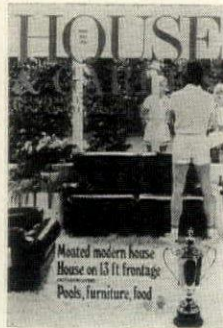
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HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

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Cover Furniture for all seasons, Schreiber's 'Pavia' seating has the casual simplicity that makes it perfect for entertaining, as well as the built-in comfort vital for day-to-day family life. Merchandise details are on page 78. (Set designed by Olive Sullivan; built and photographed by John Wingrove.)

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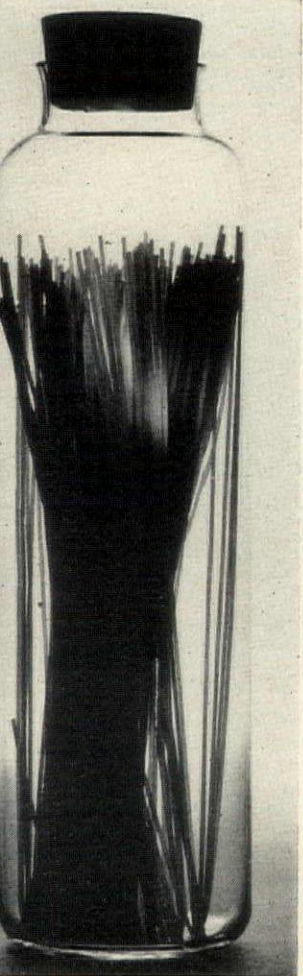
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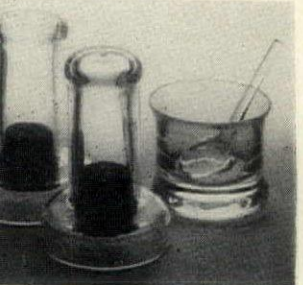
I be seeing you. Oil or vinegar bottles with their little corks.

FT121 Pasta Jar £2-15 boxed



e Italian Job. To keep spaghetti straight—very tall story.

FT135 Cruet £2-10 boxed



crue it. Salt, pepper, mustard with its own spoon.

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FT83 Irish Coffee boxed in pairs £2-15



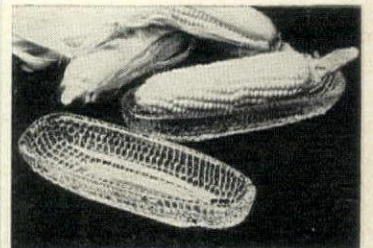
Whiskey O'Dartington. Our soft touch with the hard stuff. The Irish Coffee glass.

FT137 Avocado boxed in pairs £1-95



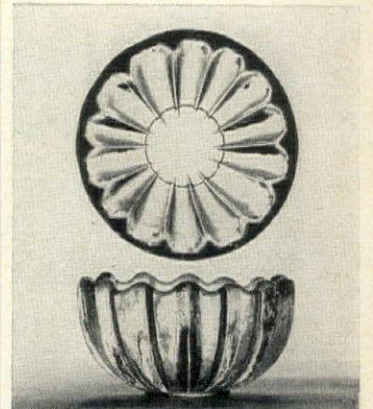
Avocado pair. Do 'av an avocado from our special disher.

FT149 Sweetcorn £1-65 pair boxed.



Corn, sweetcorn. Our sweetcorn dish will catch that runny butter.

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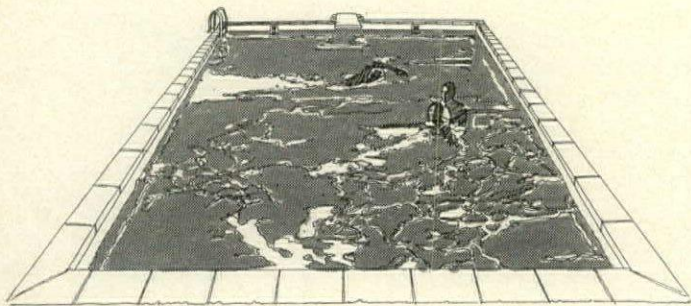
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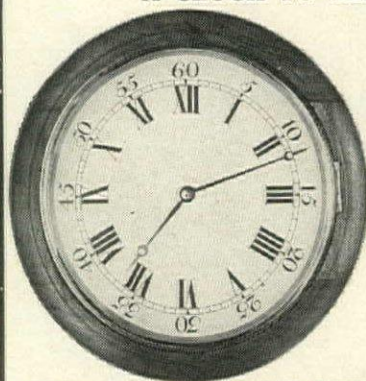
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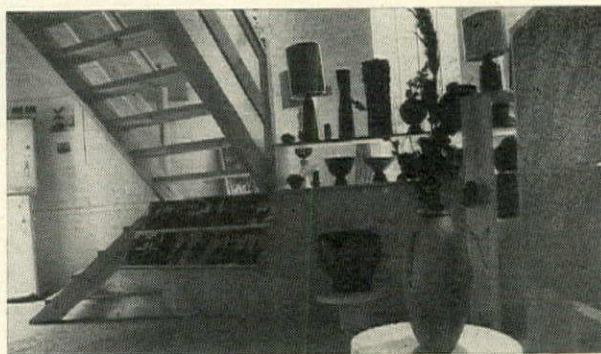
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Swillard

THE MILL GALLERY

Suffolk



Ceramics

BERNARD ROOK

Pottery

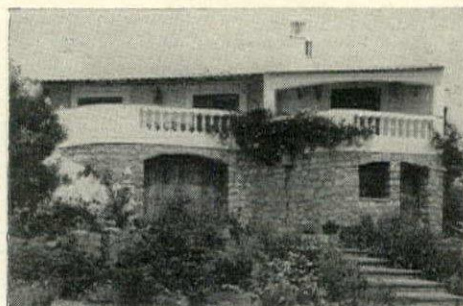
The Mill Gallery displays over 300 pieces of pottery. The setting is a converted Post Mill, giving, on two floors, an exhibition area of more than 250 sq. feet. The pottery is made in the adjacent studio, which was once a Victorian flour mill. There is a varied selection of table and standard lamps and shades, vases, sculpture, murals, plaques and tiles in this rural setting 79 miles from London. (6 miles north of Ipswich)

Gallery open afternoons weekdays, all day Saturdays and Sundays. Car parking and admission free. B.1077 from Ipswich, via Westerfield and Winesham. (Tel: Winesham 460).



Individual signed pieces. Vases, tiles and ashtrays, goblets, bowls, patio pots etc. Table lamps complete with shade from £4.25; Standard lamps complete with shade from £16.50.

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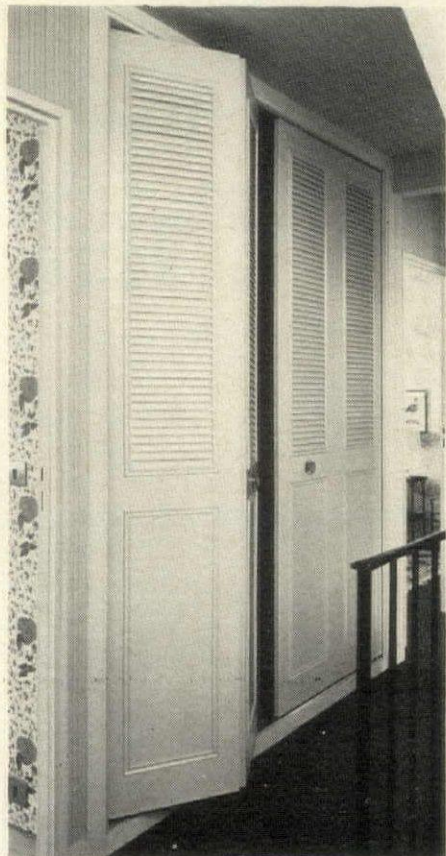
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'Parisienne' (plain).



'Touraine' (panelled).



'Provence' (half louvered).

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H & G 2/73



The only washing powder recommended by AEG is Persil Automatic.

The helping hands that fit

Buying a washing machine can be an ordeal; with nearly 70 models to choose from, you could make an expensive mistake. That's why AEG have simplified their range into an easy-to-work-out, highly comprehensive system, geared strictly to what you need, and how much you want to pay. For instance, if you have a family of six or more, and a barn of a country house, then obviously you'll want a bigger machine than your single friend in a town apartment.

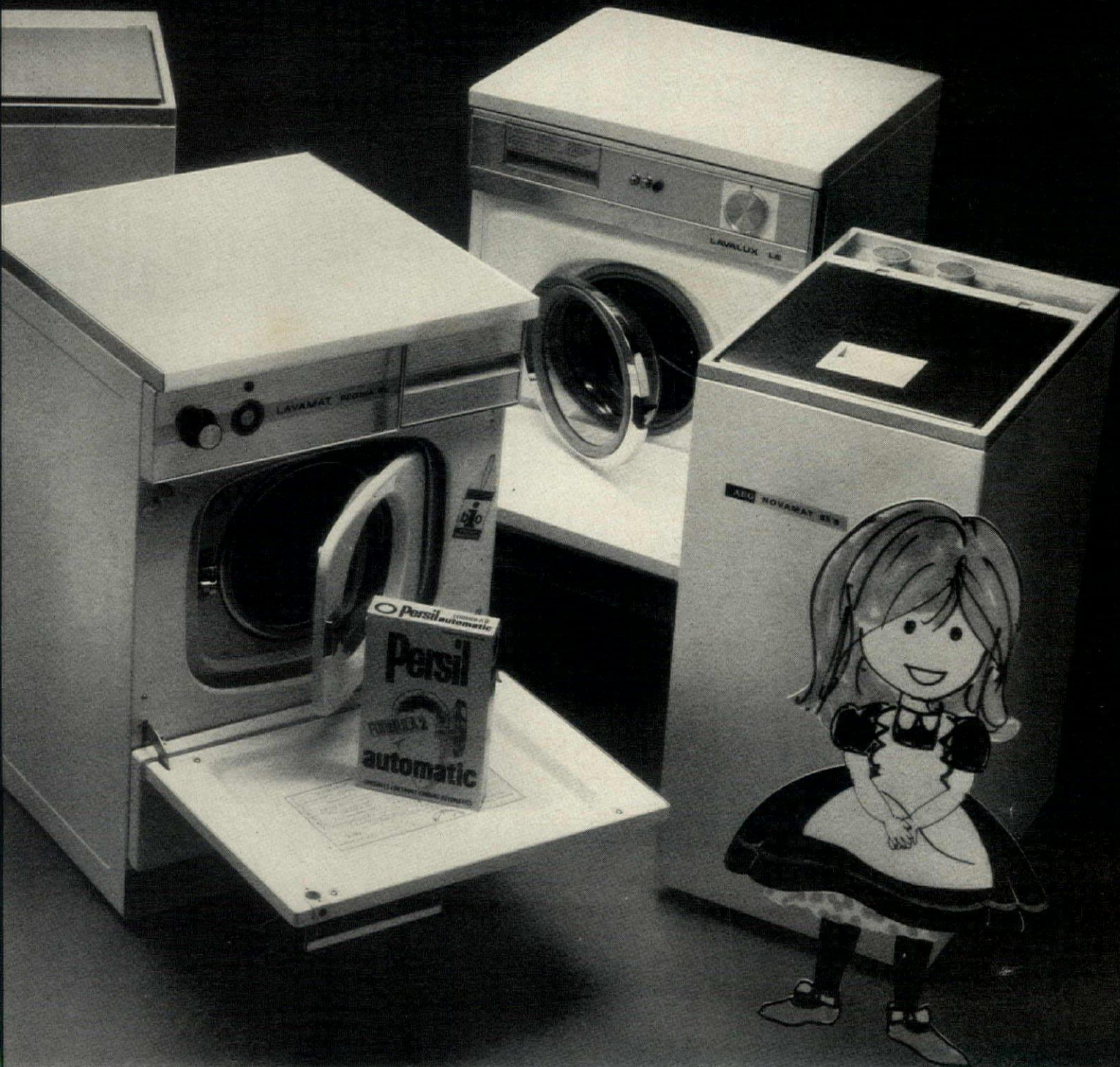
So, if you are about to plunge into the search for a new washing machine,

plunge no further. You're certain to find the right one among the 7 models in the AEG range.

Heidi – AEG's "helping hand" – shows you these 7 machines, starting with the renowned LAVAMAT models, which both take 11 lbs. dry weight; the Lavamat "Regina SL" has 14 programmes, and the Lavamat "Princess SL" has 11 programmes. If you've been used to a twin-tub in the past, then you'll find the Turnamat 'S' is a twin-tub with a difference – unique, with its fully automatic wash programmes, and the advantage of a

separate, but built-in, super-efficient spin-dryer. Then there are two models in the LAVALUX range – the LAVALUX LE with 11 programmes, 9 lbs. dry weight capacity, double door and a switch that cuts out spin-drying if this is not required. And the less-sophisticated LAVALUX TE, similar to the LE, with a 9 lbs. dry weight capacity and 11 programmes.

Last, but not least, Heidi introduces the super-slim, fully-automatic NOVAMAT, newest addition to the AEG range. The NOVAMAT 64S is 25¼" high; the NOVAMAT 85S is 34



your pocket like a glove...

...; both are 22" deep, and only 15½" high; small indeed, but capable of a 9 lbs. dry weight capacity, and with 12 programmes to choose from. The NOVAMAT models are on easy-rolling castors, so they're easy to store under your kitchen worktop, or in a built-in board.

AEG have never claimed to be the cheapest on the market; what they do offer is superb quality and reliability, backed by over 70 years of experience in precision electrical engineering, and nationwide after-sales service second-to-none. So money spent now on an

AEG product is a priceless investment for years to come.

If you want a "helping hand" around the house, take a tip from Heidi, and make it one from AEG.

All AEG washing machines are available from leading electrical dealers.

For the name of your nearest stockist, or for more details of individual machines, please write to:
Publicity Department **HGI**
AEG (Gt. Britain) Ltd.,
AEG House, Chichester Rents,
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THERMASTEX can give you all the protection your house needs. Not just for two or three years but for a very long period indeed. That's because unlike the first rate paints and coatings you read about, THERMASTEX

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THERMASTEX doesn't peel or flake. We guarantee that. It is available in white and a wide range of attractive pastel colours which can be applied to brick, concrete, rendered or rough cast surfaces, with equal success, whether or not they have been previously painted.

Act now before another winter gets to work on your house. We will be glad to send you our brochure. And then if you wish, a free estimate for your property.



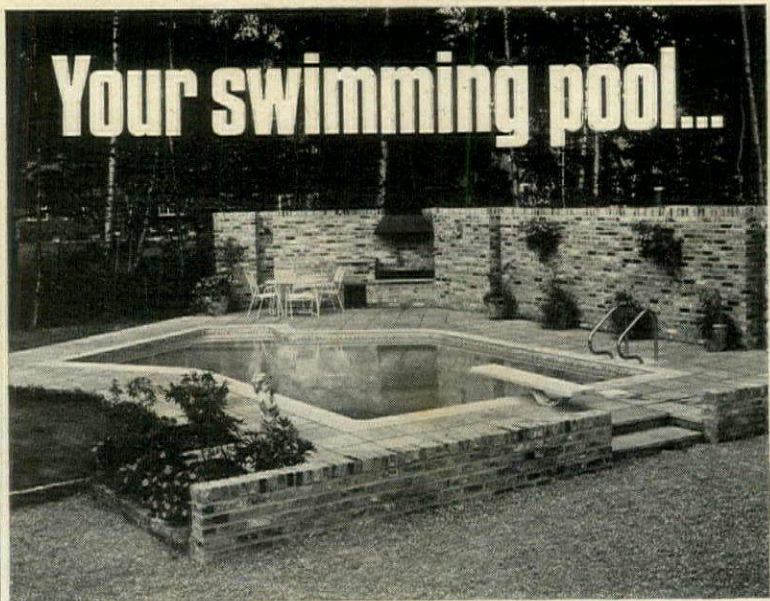
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THERMASTEX manufactured in association with
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designed, constructed and maintained
by David Chittenden

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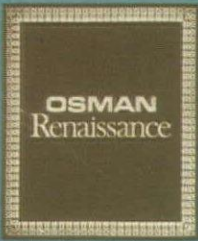
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John Deere.
Your willing workhorse.

753



OSMAN

Imagine a bedroom in a castle in Spain. Imagine 'Minaret' designs inspired by the Alhambra palace. Fabrics with the warmth and richness of a Spanish evening... Colours that glow in the twilight.

*We provide the fashions...
You provide the flair.*

With Osman's 'Minaret' and 'Renaissance' collections, you can give your home a new look. Use your flair and choose the designs you like most to create the room that best expresses your own taste and style. Traditional or contemporary - whatever the mood of your rooms - Osman's bed linen, towels and furnishing fabrics are versatile enough to enhance any setting. Choose colour and pattern combinations or a selection of the vivid plains - you're bound to create the most original effects.



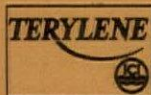
A new look for your home

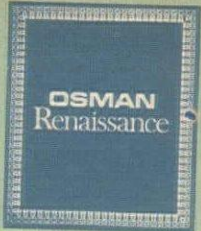
The glories of the past inspired designer Pat Albeck to create the brilliant ranges of bed linen, towels, and furnishings in Osman's 'Minaret' and 'Renaissance' collections.

'Minaret' is derived from the rich legacy of mosques and palaces the Moors bequeathed to their Spanish conquerors in the 15th century. 'Renaissance' is inspired by Botticelli's 'Primavera'. Both collections have ranges of bed linen, towels, and furnishing fabrics in fashionable co-ordinating plain colours. The following pages demonstrate some of the endless possibilities 'Minaret' and 'Renaissance' offer the imaginative home decorator.



*The enchantment of the Gardens of Alhambra ...
Osman bring it home to you with Flores, a
veritable bouquet of colourful flowers.
These floral prints provide a lively, fresh
feeling day after day, night after night.*

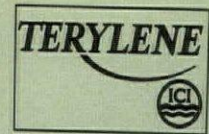


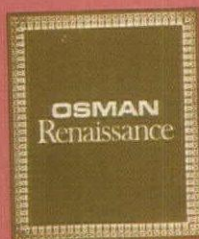


Life can be a 'Bed of Roses' with Osman's magnificent designs. The soaring lyricism of Botticelli's painting is present in these exquisite patterns. Their cool tranquility gives your rooms the delicate quality of an ever-blooming garden.

You set the scene

The versatility of the designs in the 'Minaret' and 'Renaissance' collections can give your rooms an airy delicacy, as shown in this elegant setting, a sophisticated atmosphere, a warm, homely touch... anything's possible when you set the scene with Osman. You can cover your bed with a splendid pattern and contrast the design with any of the plain 'Vincel' furnishing fabrics. Or you can mix patterns to accentuate the intricacy of the designs and wealth of detail.

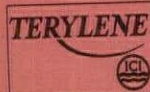




'Francesca's' flowers of field and forest make a bedroom for the sweetest of dreams. The delicate colours of the blossom-covered Italian slopes warming in the sunshine are yours in this evocative design.

The finishing touch

You can fill your home with the warmth and richness of 'Minaret' and 'Renaissance' designs. Among the other products especially designed to co-ordinate with Osman's collections are quilts and bedspreads by Mellalieu & Bailey, window blinds by 'Sunway' and 'Luxalean' cushions, floor loungers and dressing stools by Rodmill. With these and other accessories - those you can buy and those you can design and make yourself - your home will achieve a look of total co-ordination - brilliant colours and splendid designs . . . the finishing touch to the home you've always dreamed about.



These fine shops provide you with Osman fashions

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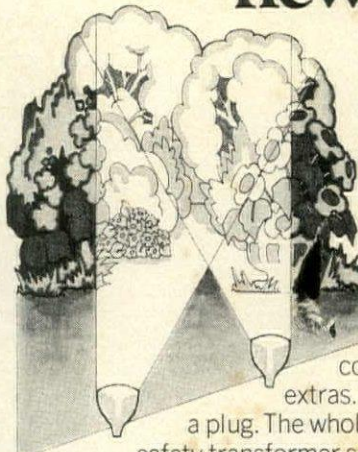
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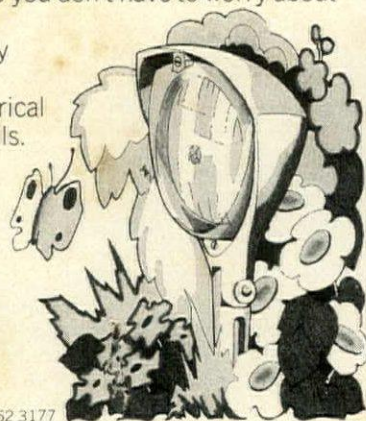
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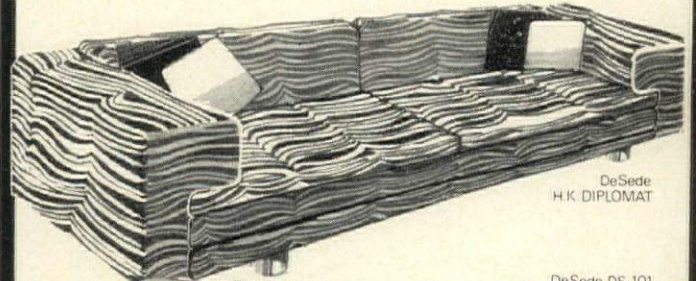
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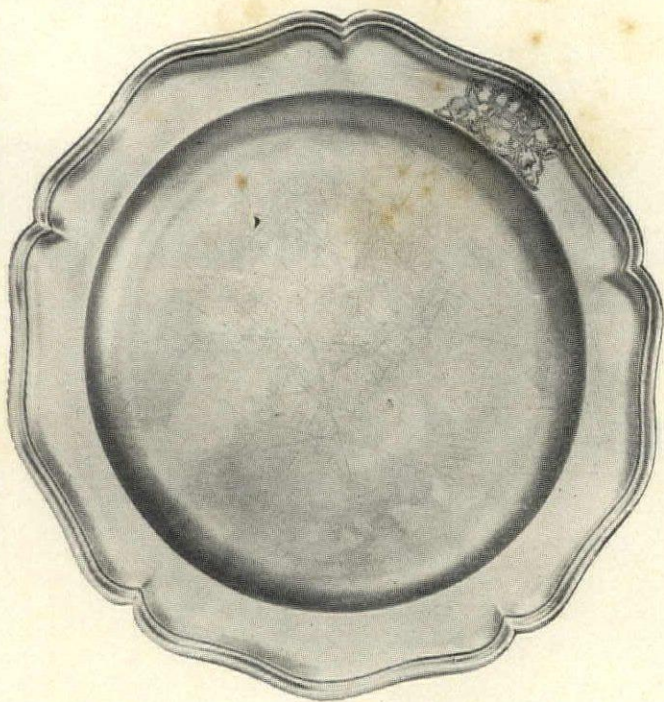
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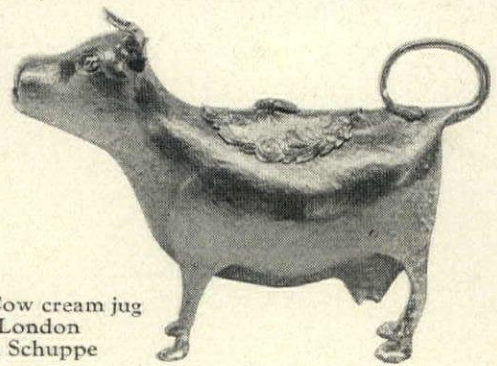
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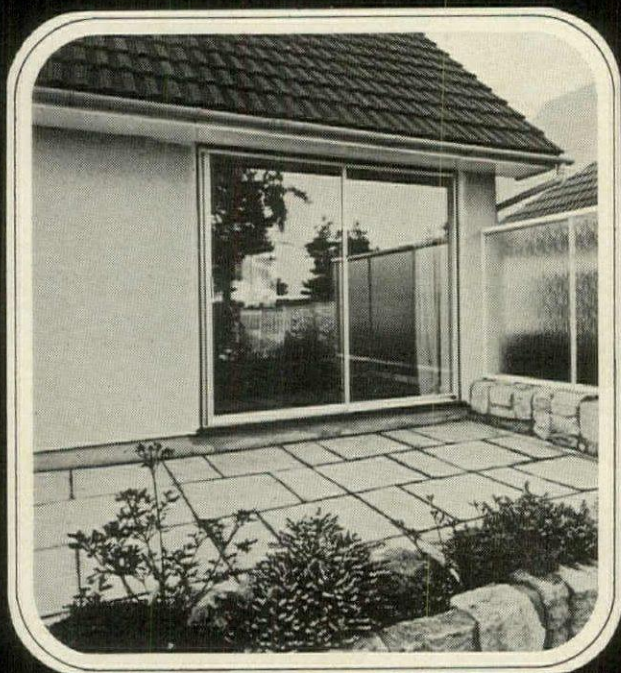
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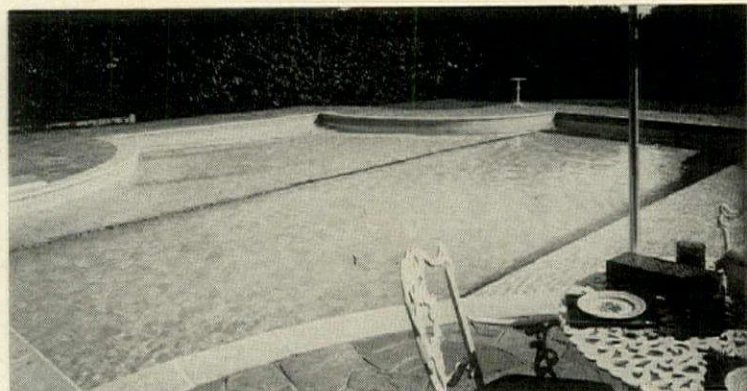
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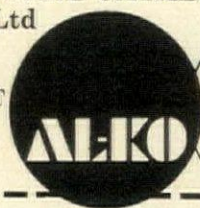


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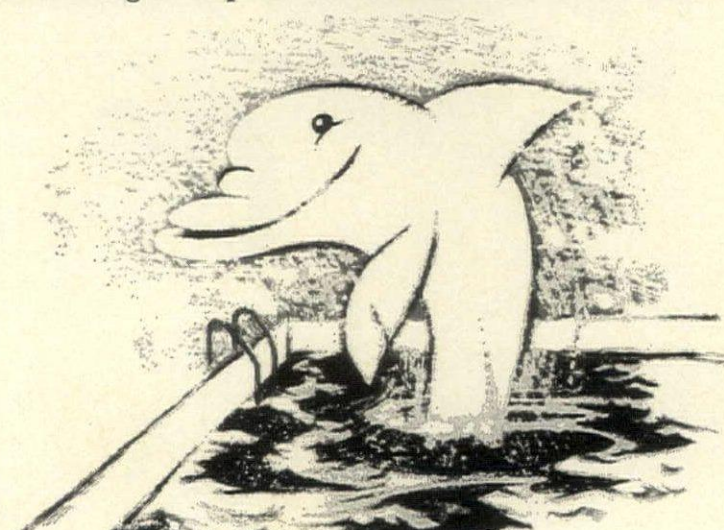
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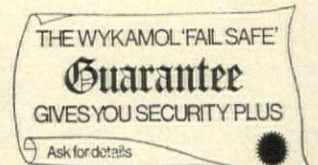
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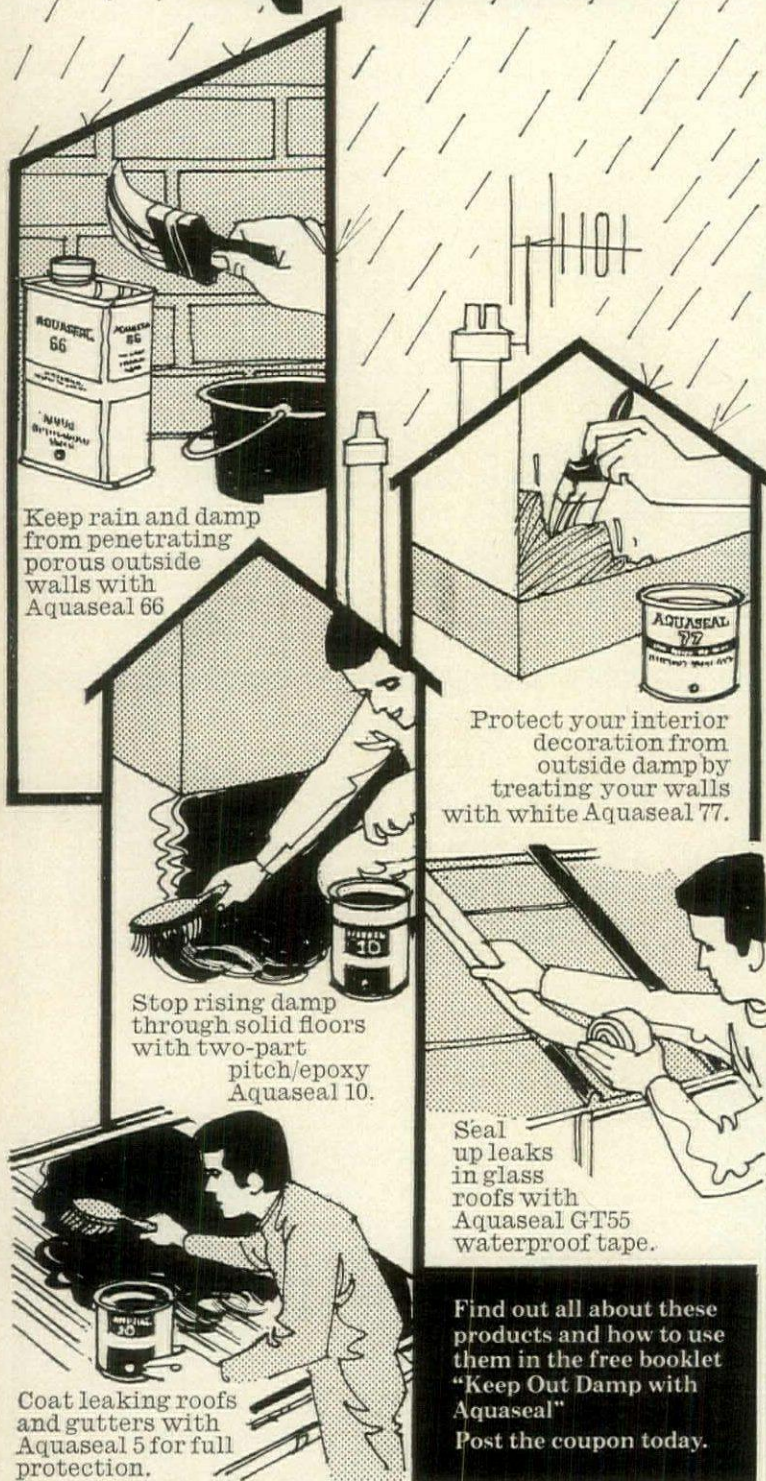
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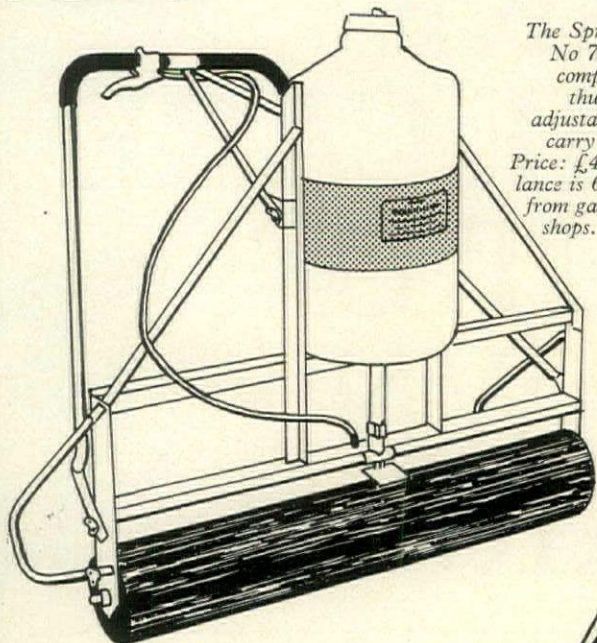
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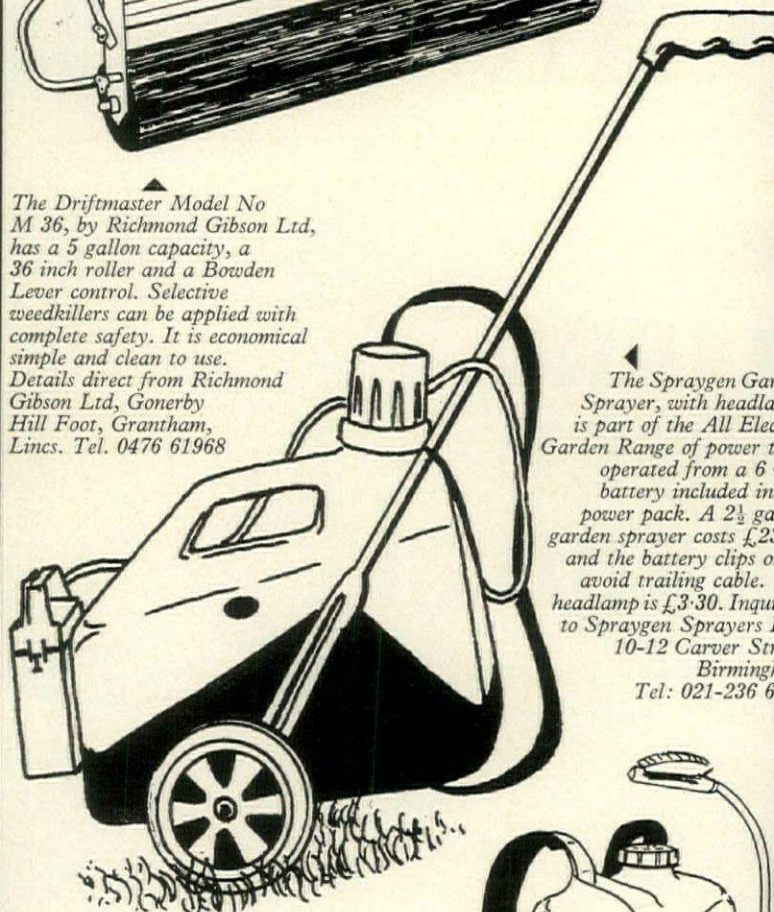
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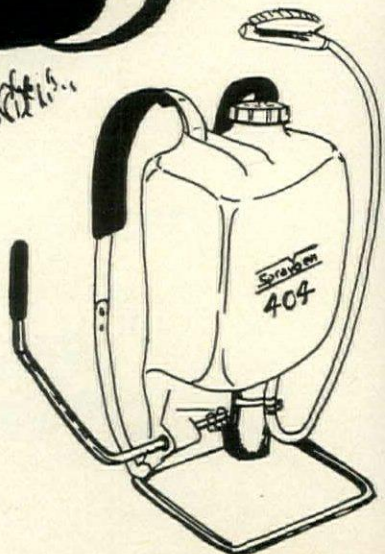


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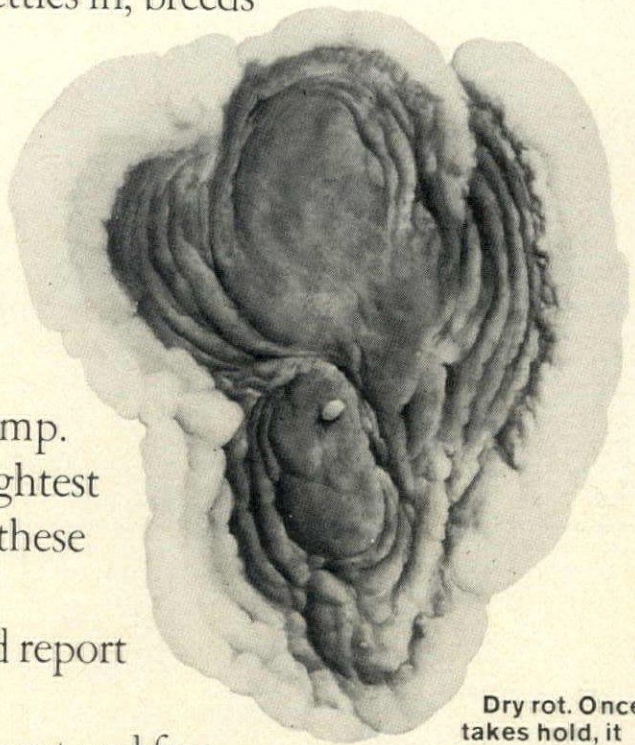
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guards your property 

JOYCE LOWRIE, ARIBA CURING DAMP & ROT

THERE WAS a time not so long ago when dampness, dry rot or serious worm infestation in a house or cottage would completely discourage many people from buying it. With last year's property boom, when every crumbling cow-shed seemed to offer the possibility of lucrative property speculation, the public's attitude to old property has changed remarkably. But bringing old property up to modern standards needs to be responsibly done. Reliable cures have now been found for all the old enemies—rising and penetrating damp, rot and the various kinds of beetle infestation—but the proper application of these cures demands sufficient knowledge of both the entomology and mycology involved to be able to diagnose the cause and form of the decay. Equally, sufficient experience of building structure and materials is needed to prescribe the correct treatment to prevent its recurrence.

It is just this sort of professional know-how that the established specialist firms can provide. It is a case of getting what you pay for—as well as an exhaustive survey and expert treatment, you are covered against future recurrence with a reliable long-term guarantee.

I know too many people who

have felt the cost of such specialist treatment to be too high and have simply left such problems as rising damp and dry rot for their builder to tackle. The result has been that the trouble has recurred and floors and skirting have had to be ripped up all over again in a year or so's time. Another point to remember when considering the cost of specialist treatment is that, in many cases, the government, to encourage the preservation of old buildings, will give a grant for half the cost of such work. These grants are discretionary but they don't only apply when a major conversion job takes place. You may well find that work needing to be done on the house you are already living in is in fact eligible. So before giving the go-ahead for any such treatment to be done, it would be worth asking your local town-hall or rural district council whether you could apply for a grant. Your local authority will also give you advice on what systems they have found most satisfactory in practice and which ones they are prepared to give a grant against.

By far the most common wood-destroying fungus found indoors in Britain is the cellar fungus, usually called wet rot. Dry rot appears half as frequently and these two

together are responsible for something like 95 per cent of all fungal decay in buildings in Britain. These fungi are able to live and develop only because of the existence of excess moisture in the wood. Although wet rot occurs more frequently, it is more easily treated and so of less economic importance than dry rot. Wet rot occurs when wood is fairly continuously soaked with water but has reasonable air circulation around it. This fungus will die once the cause of damp is cured; however, it is essential that any decayed wood is removed and the surrounding timbers are treated, as dry rot spores may well be present and the drying-out process will provide them with ideal conditions for germinating.

Dry rot occurs when woodwork is either continually or periodically damp, while the air surrounding it is still. It is an insidious fungus which can spread throughout the fabric of a building and even from house to house. Dry rot needs to be quickly and effectively treated because, although damp conditions are necessary for the spores to germinate, the fungus itself carries enough moisture on its own to raise the moisture content of even dry timber to a point suitable for its spread. It is for this reason that where rot of any kind is found, it is wisest for long-term protection to call in a reliable specialist firm rather than leave it

to a local builder.

The insect known as the common furniture beetle is responsible for the great proportion of woodworm attack in houses in this country. It can be introduced into the house on a piece of infested furniture or simply by the insect flying through a window from a piece of rotting bark or an old building in the garden. This is the time of year to take precautions, as the unfledged beetles will emerge from their holes between May and August and most particularly in June and July. For these beetles, the most attractive places to lay their eggs are cracks and joints and the rotting backing of furniture and joinery.

Small infestations can be treated by brushing unpainted and varnished wood with one of the commercial insecticides. Where wood has been painted or varnished the insecticide should be injected into roughly every third hole. In the case of a serious infestation, as in floors, the roof or any other structural timbers, you would be wise to call in a specialist firm to spray the affected areas. If the trouble is very extensive, the firm may even suggest sealing all openings and fumigating the whole house. Some firms will also fumigate individual pieces of furniture.

Of course, as a protection against

Continued on page

The aform range 73



Durable glass fibre furniture, designed by DE STAËL which looks equally good in the home, office or garden. Consisting of simple, yet elegant individual pieces which go particularly well together, the range is weatherproof, easy to move around and stackable. All units can be clipped together to form larger Tables, Stools or Bench

Rockers. Tables available in white only, Stools and Rockers available in white, orange, red or blue. For a fully illustrated colour brochure and order form giving prices and details, complete the coupon or see the range on display at the Totum Showroom, 19 Bruton Place, London.

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The Fortified Terrace

(or why Britain's architects specify Sandtex)

Sandtex doesn't just beautify your home, it fortifies it too. No surprise really. Sandtex is as good as the things that go into it. And these happen to be very good.

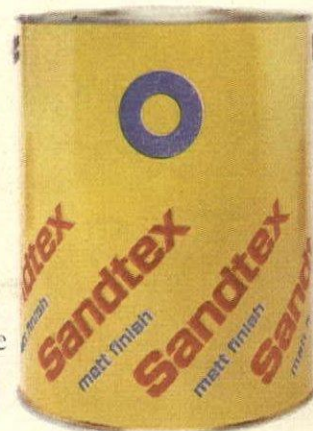
There's mica and the fine hard aggregate derived from granite to provide long life and fortify your home against the onslaught of the elements. And there's carefully selected pigment, to provide beautiful colours with depth and opacity.

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It's these very special things that make Sandtex such reassuring news for Britain's architects who like their buildings to stay looking good. And now Sandtex have added to their already large selection an entirely new range of Great Historic Colours, which haven't been readily available in Britain since the 18th Century or earlier.

If you're looking for further reasons, it's as well to remember that Sandtex is a product of the Blue Circle Group - with more experience in outdoor decoration than any other firm in Britain

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CURING DAMP & ROT

continued from page 36

both dry and wet rot and beetle infestation all new work should be carried out in pressure-treated wood. Your local timber merchant will be able to help you here. As some preservatives colour the wood, tell him whether the wood is to be painted or clear-varnished. The cost of pressure-treated wood is roughly some ten per cent higher than that of untreated timber, but this is a small insurance against the expensive damage that could follow from using untreated wood. Standard softwood doors and windows are available already treated.

Rising damp

Most houses built since the early part of this century have damp-proof courses and these, unless they have become broken in some way through settlement or damage, or you have inadvertently piled up earth against the wall, will stop damp rising. Where a building has no damp-proof course, any treatment needs to act either as a barrier to stop the damp rising or as a lining to the inner face of the wall, so that none of the rising damp can penetrate inwards but is forced to evaporate on the outer surface of the wall. The first treatment can only be carried out by a specialist firm. The second, so long as any rot or worm infestation is dealt with by a specialist, can be carried out by a local builder. Generally, it is better practice to insert some form of damp-proof course, but where damp penetration occurs as well, lining the wall could solve both problems at the same time.

Damp penetration

Cavity walling has solved the problem of rain penetration in modern houses. Where buildings without cavity walls suffer from penetration by driving rain, a treatment must be found which allows any existing dampness in the walls to escape. Where the external wall is attractive, an internal waterproof lining of a sort mentioned under rising damp would be the best answer, if treating the surface with a colourless silicone finish doesn't effect a cure. Where a decorative finish is wanted impermeable finishes such as tar, oil-based paints and hard cement rendering should never be used. Choose a finish which allows the wall to breathe. Ideal in this respect are the spirit-based finishes mentioned in last month's *House & Garden*.

The following companies have been in existence for some considerable time and will carry out reliable dampproofing and worm infestation treatments. Their work will be covered by a guarantee which means that you can continue to go back to them without further pay-

ment until you are completely satisfied with the treatment they have carried out for you.

RENTOKIL LABORATORIES LTD, 16 Dover Street, London W1. (Damp-proofing system uses electro-osmosis which involves barely-visible wiring along the base of the outside walls or on the inside where it is concealed by plaster. It is particularly valuable in the case of very thick walls. Also worm and rot control.)

WESSEX TIMBER PRESERVATION LTD, 57 High Street, Fareham, Hants. (Use both electro-osmotic and injection systems. Also worm and rot control.)

THE MIDLAND DAMP COURSEING CO, 45 Wyle Cop, Shrewsbury, Salop. (Will install a traditional strip damp proofing or use an injection treatment depending on which they feel is more appropriate. Also worm and rot control.)

PROTIM KNAPEN GALLWEY LTD, Fieldhouse Lane, Marlow, Bucks. (Either insert ventilating tubes at intervals along the wall some six inches above ground level to suck out any existing dampness in the wall and prevent any further damp rising, or use a chemical injection method where they feel it is more appropriate. Also worm and rot control.)

THE CAMBRIDGE TIMBER PROOFING LABORATORIES, 49-51 High Street, Trumpington, Cambridge.

RICHARDSON & STARLING LTD, 21 Hyde Street, Winchester, Hants.

PETER COX LTD, 1 Wates Way, Mitcham, Surrey.

(The last three firms use injection systems for damp proofing and carry out rot and worm control.)

Where to go for advice

FOREST PRODUCTS RESEARCH LABORATORY, Princes Risborough, Aylesbury, Bucks. This government-run research laboratory gives advice and identifies samples of rot or worm. THE TIMBER RESEARCH AND DEVELOPMENT ASSOCIATION, Head Office and Research Laboratories, Hughenden Valley, High Wycombe, Bucks. This is the trade association for the whole of the timber industry of this country. It has offices throughout the British Isles which give advice. The one in London is in The London Building Centre, 26 Store Street, Tottenham Court Rd, London WC1.

THE BRITISH WOOD PRESERVING ASSOCIATION, 6 Southampton Place, London WC1. This is a trade association of firms who make products for, or who specialize in, treating infestation and damp in buildings. They will send you a list of their members usefully grouped into counties, as well as leaflets on the identification and treatment of worm and rot ●

FISBA—DESIGN OF THE MONTH

The FISBA fabric show opposite is exclusive to stores listed below:

London
Army & Navy Stores Ltd., SW1
Bentalls Ltd., Ealing
Bowman Brothers Ltd., NW1
Heal & Son Ltd., W1
Maple & Co. Ltd., W1
Waring & Gillow Ltd., W1

Bracknell
Bentalls Ltd.

Bromley
Army & Navy Stores Ltd.

Cheadle
Jeremy Mark Fabrics Ltd.

Cheltenham
Cavendish House (Cheltenham)

Chester
Browns & Co. Ltd.

Chichester
Domans Ltd.

Croydon
Allders Ltd.

East Grinstead
Rusden Bros. Ltd.

Guernsey
Maple & Co. Ltd.

Guildford
Wm Harvey Ltd.

Harrogate
Distinctive Curtains & Covers Ltd.

Ipswich
Cowell's Ltd.

Kingston-upon-Thames
Bentalls Ltd.

Leeds
Schofields Ltd.

Leicester
Maple & Co. Ltd.

Morgan Squires

Lewisham
Chiesmans Ltd.

Maidstone
Chiesmans Ltd.

Norwich
Bonds Ltd.

Nottingham
Maple & Co. Ltd.

Plymouth
Dingles & Co. Ltd.

Richmond
Woolgar Furnishings Ltd.

Salisbury
Shepherd & Hedger (Maple) Ltd.

Sheffield
Walshs (Sheffield) Ltd.

Southampton
Shepherd & Hedger (Maple) Ltd.

Southport
Broadbents & Co. Ltd.

Winchester
Hodders (Plummer Roddis) Ltd.

Wolverhampton
Clarksons Ltd.

Worthing
Bentalls Ltd.

WALES
Cardiff
Jas. Howell & Co. Ltd.

Swansea
David Evans & Co. Ltd.

SCOTLAND
Aberdeen
James L. Archibald & Sons Ltd.

Edinburgh
C & J Brown Ltd.
Robert Frost & Son Ltd.

Dundee
Thomas Justice & Sons Ltd.

Glasgow
D. McDonald + Bros. Ltd.,
North Hanover Street &
Kilmarnock Road.
Wylie & Lockhead

Perth
Thos. Love & Sons.

Other designs and qualities from the FISBA range available at other leading stores



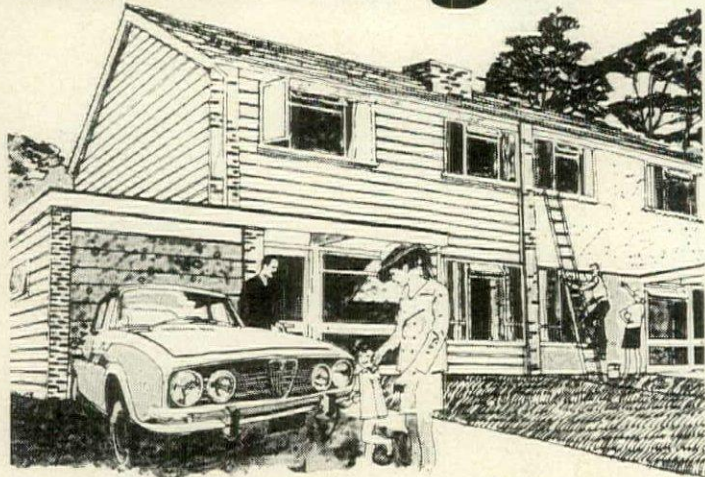
FISBA—DESIGN OF THE MONTH



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with FISBA furnishing fabrics

FISBA
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Scanclad. The new way to decorate your home for good.



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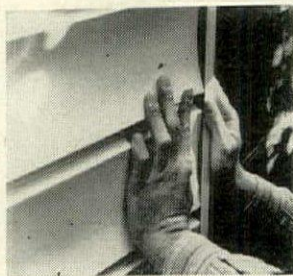
Use it to replace old and rotting weather boarding. Or to give your home a completely new fresh look. Either way, Scanclad is the simplest, most attractive, longest lasting product you can buy.

Scanclad has a tough Warm White weatherproof PVC organosol finish that lasts for many years. Unlike other forms of cladding, it cannot rot, rust, warp or crack. Scanclad costs less than you think and its maintenance-free qualities make it a really competitive system.

You can fit Scanclad yourself or get your builder to install it. It's up to you. Just send the coupon and we'll send you details.

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Especially when the neighbours are painting and you're not.



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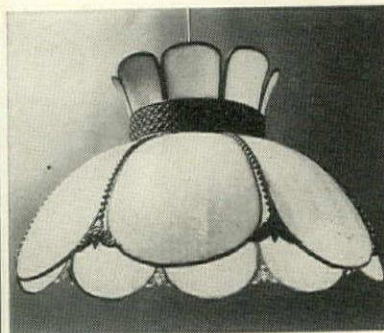
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Essem Aluminium

Granges Essem (UK) Ltd., Leon House,
233 High Street, Croydon, Surrey CRO 9XT

SHOPPING AROUND IN LONDON

BY CHRISTINE WYLIE



More and more lamps

Christopher Wray's Lighting Emporium in the King's Road is already well known for its immense stock of old, as well as good, reproduction Victorian lights, lamps and bric à brac. There is now a Christopher Wray's Tiffany shop, recently opened just opposite at 593 King's Road, London SW6, and from here we show a Tiffany-style hanging pendant in avocado-green at £42.00. It is also available in pink, blue, amber, lilac and another shade of green. To go with these, and costing about £5.00, are the rise-and-fall units to vary the height of the hanging lamp. Many of the original Tiffany designs, in old float glass, are signed and numbered. Any restoration work which is needed on the old lamps is carefully carried out. Replacement shades for oil and gas lamps can also be found at Christopher Wray's shops.



Tunisian crafts

Lordben, of 1A Colcherne Road, London SW10, specialize in Tunisian handicrafts, such as this traditional birdcage, made from some 20,000 separate pieces of wire which are cut, bent and shaped by

Tunisian craftsmen. The birdcage shown here costs £20.00, although there is a smaller size at £15. Lordben also have a wide range of hand-woven carpets as well as embroidered caftans, cushions and hand-made filigreed silver jewellery work.

Flower arrangements

Just Flowers have moved to new premises at 48 Curzon Street, London W1, which have been delightfully transformed by Colwyn Fowler Associates to resemble the interior of a greenhouse. Just Flowers will design and make suitable flower arrangements for any event, however large or small. They have even made pyramids and obelisks as much as twenty feet high, entirely of flowers.



Spanish influences

Our photograph shows a selection from Casa Pupo's colourful and distinctive range of Mediterranean furnishings. The well-known Casa Pupo rugs, made in any number of colour combinations and some sizes, cost from £13.00. The wrought-iron table, with Spanish marble top, is £124.00. The birdcage, also wrought-iron, costs £98.50, while the ceramic doves are £2.90 each. Other items include: white table, £12.25; column, £13.60; pieces from the 'Baroque' silver-plated range: oil lamp in five colours, £2.40; lamp base and shade, £7.05 and £7.05 respectively. All items are specially made for Casa Pupo, many to original Casa Pupo designs. Casa Pupo are well represented throughout the country, their latest shop being Kendal Milne & Co, Deansgate, Manchester.

"You really are a darling buying me this super G-Plan dressing-table—the jewellery tray is sheer genius."

"There's a lot more to you than meets the eye."

"You mean the full-width mirror, of course."



**The Fresco Bedroom Group by
G-Plan from leading stores everywhere**

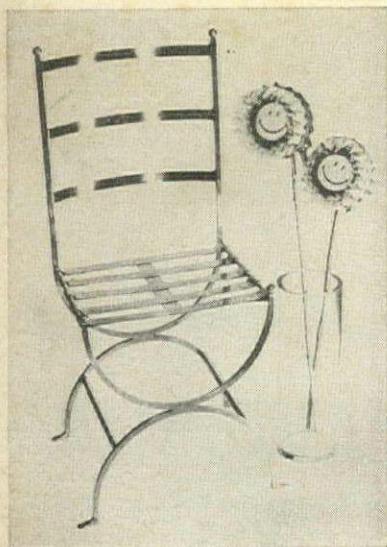
E. Gomme Limited, High Wycombe, Buckinghamshire.

G PLAN

SHOPPING IN LONDON *continued*

Steel chair

This unusual steel chair, designed by Jim Lacey, costs £52.00, to order, from Wraps, 20 Endell Street, London WC2. It is also available with arms.



Family portraits

If you want a family portrait at something less than Stately Home cost,

then Hatton-Master may well be able to help. By a special process, a simple colour snapshot, negative or transparency, can be blown up on canvas to simulate an original oil painting. There is usually some retouching to do on the print, and after this it is hand-lacquered to give a bas-relief effect. A portrait measuring 24 inches by 20 inches costs £35.00, including all processing. Prices start at £25.00. More details from Hatton-Master at 46/48 Osna-
burgh Street, London NW1.

Wickerwork baskets and chairs from Ireland

A shop specializing in hand-made goods from Ireland, all reasonably priced and well made, is the Munster Arcade at 35 Elystan Street, London SW3. Our photograph gives just a small idea of the wide range of merchandise available here. The willow picnic basket is made to their own design and costs £5.00; fully equipped for four people, using merchandise from the shop, the cost would be about £12.00. Many other basket designs can be

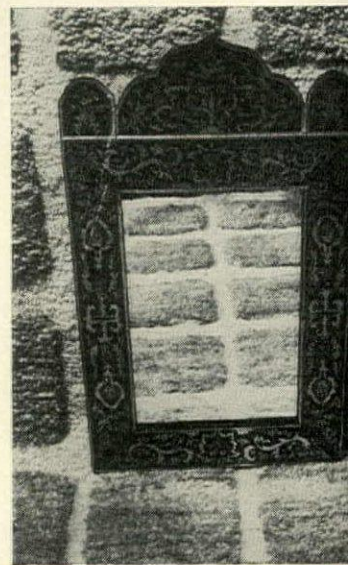


made to customers' choice. The willow bed-end costs £8.00 for the single size, but similar bed-ends can also be made in other sizes. The chair is very reasonably priced at £11.00 and has an unusual cord seat. Other items include knitted bed covers, from £14.00 to £26.00, along with colourful rugs to match, plus pottery, and glasses in three sizes, costing £1.20, £2.70 and £3.00.

Moroccan rug and hand-painted mirror

This 'Tiznit' wool carpet, hand-woven in Morocco, measures 6 feet 7 inches by 9 feet 8 inches, and

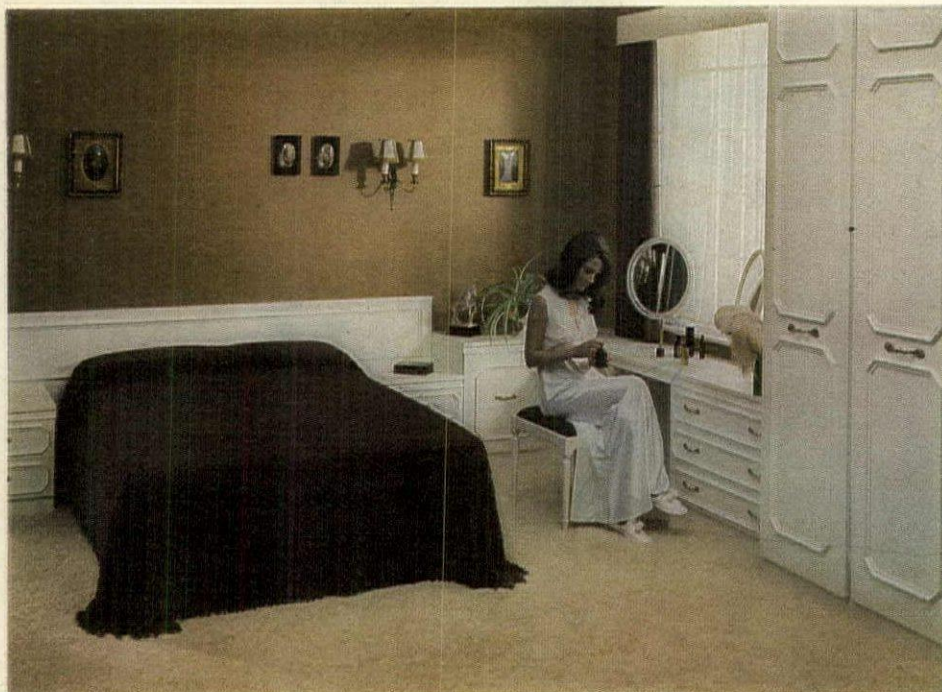
costs £185.00 at Medina Arts, West Halkin Street, London S. These carpets can be specified in almost any design or colour combination. Delivery is from about six to eight weeks. Also shown is one of the hand-painted glass mirrors in which Medina specialize. Prices for these start at £9.50. They have a selection of hand-carved cedar-wood bedheads which cost £55.00 for single size and £95.00 for double-bed size. Bedside tables and other furniture to match can be made to order.



fitted bedrooms in the Georgian manner



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We have created for you, a system of bedroom furniture that will solve all your storage problems - fashioned by craftsmen in the true tradition of the period. Interiors are polished mahogany and handles are solid brass.

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Send for our colour brochure showing the entire collection of Buoyant Upholstery, plus a list of local stockists.



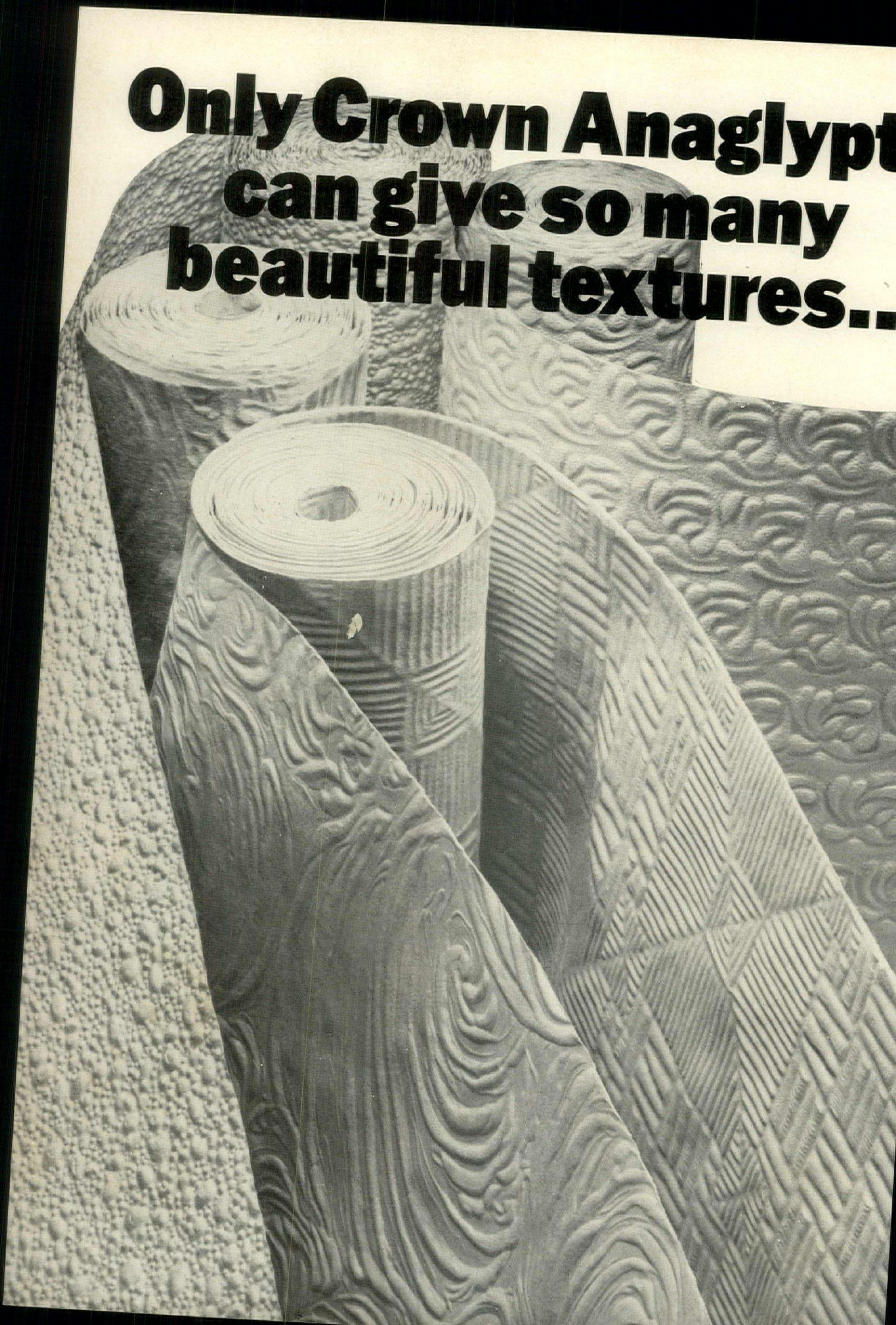
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SHOPPING IN LONDON & HERTS



New from Christien Sell

Christien Sell's new catalogue is out now - it's full of exciting yet thoroughly practical designs.



There's the brand new Switch-Around Seating, and a marvellous new shelving system (both shown above), new mobile units, new bunk beds... so much new that combined with the existing Christien Sell range (full of successful units like the versatile deep drawer storage shown left) it's the largest selection of design co-ordinated furnishing units available to the home-maker.

All the furniture has been selected by the Design Council for inclusion in the Design Index.

All is exclusive from Christien Sell.

All supplied to you direct from their factory.



Post this coupon for the new catalogue to
Christien Sell Limited, 45 Camden Passage, London N1

Name _____
 Address _____

HG 5/3



New bathroom showroom

Plush Flush have recently opened an exclusive bathroom showroom at 27 Sackville Street, London W1. There are nine complete room-sets, incorporating various items from manufacturers in France, Germany, Italy and Belgium, together with top names for design in Britain. We show here part of one of their room-sets.

Oriental furnishings

Nice Irma's Floating Carpet at 46 Goadge Street, London W1, is full of exotic furnishings at reasonable prices. From Afghan come wall-hangings and hand-embroidered bed covers, ranging in price from £5.00 to £7.00; hand-worked patchwork spreads and cushions from £10.00 to £20.00, and carpet pillows from £14.00 to £17.00. There are yet more wall-hangings, as well as brightly-striped carpets, from Morocco and Syria, plus a vivid selection of rugs, cushions and bed-covers from India. In addition, this shop imports oriental embroideries and fabrics, including velvets, to make up into cushions to their own, or to customers' designs.

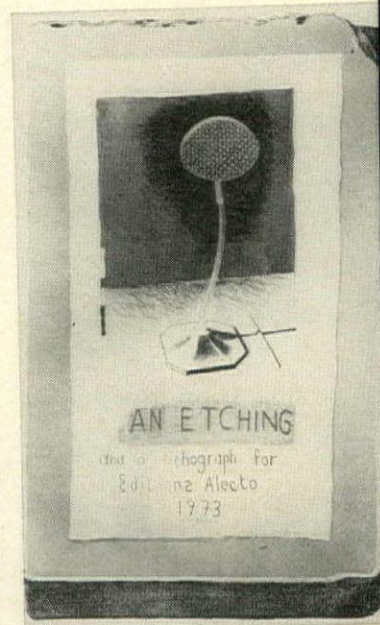
Interior decoration

Roy Pickles Interior Furnishings is a recently-opened shop at 97 Victoria Street, St Albans, Hertfordshire. They aim to offer the sort of furnishings and furniture not usually seen in 'High Street' stores, combined with an advisory service supervised by Roy Pickles himself who, after working for some 20

years for well-known companies in London, has started this special business. Leading makes of fabric, furniture, carpets and so on are available here.

Collectors' club

The Editions Alecto anniversary print shown here is a collotype of an original etching and lithograph by David Hockney, published in numbered, limited edition specially for members of The Editions Alecto Collectors Club. Editions Alecto was founded in 1962 and first commissioned David Hockney in the year. For further information of the collectors' club, write to 2 Kelso Place, London W8.





you're the lady who said she'd never have net curtains.

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WOLF  **Tools**
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1. use as **hose-reel cart** to carry water wherever you want it. You only need to unwind the length of hose required whilst the water flows.
2. use as **trolley** to carry waste bins, bags, etc...
3. use as **mobile waste disposal bag** to collect kitchen and garden waste...
4. fit **drum to the wall** near to a water tap in garage, shed, etc.

All for one price
incl. 1 free disposal bag!



WOLF-Tools for garden and lawn LTD Ross-on-Wye, Herefordshire.
send your 'special offer catalogue' and the name of my nearest WOLF-Key Stockist.
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NICOLETTE FRANCK

SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STAIRS

OPEN SCREEN walls made with pierced blocks are an attractive and practical asset for any garden. They can be used to give shelter, as fencing, or as a background for plants. You can screen a patio with them, make a carport wall, or hide an unsightly bit of the garden. With imaginative planting, they can introduce an element of mystery even into a small garden.

A wide variety of designs—generally based on geometric forms—are available from manufacturers. The blocks are made in different sizes, but are normally 100 mm (4 in) thick; units 300 mm (12 in) square are common. They are produced with white or coloured cement as well as grey, and sometimes with different-coloured aggregates, and it is advantageous to consider your choice of colour in relation to your planting plan.

Solid concrete blocks are also increasingly used, especially for boundary walls. Among other possibilities, they can also make a cosy sitting-area against the weather.

Another multi-purpose unit is the small precast concrete block. It can, in fact, be used in many ways in a garden—for walls, steps, terraces, pergolas, edgings, cold frames and plant containers. One of the most common uses of these blocks is for small-scale terracing and the small walls provide an attractive background for plants. They can also be combined with paving slabs to form steps and terraces in a great variety of designs. The important point is not to overdo the amount of paving and small-scale walling, but to keep them in harmon-

ious relation with the garden.

How to build a pierced concrete wall

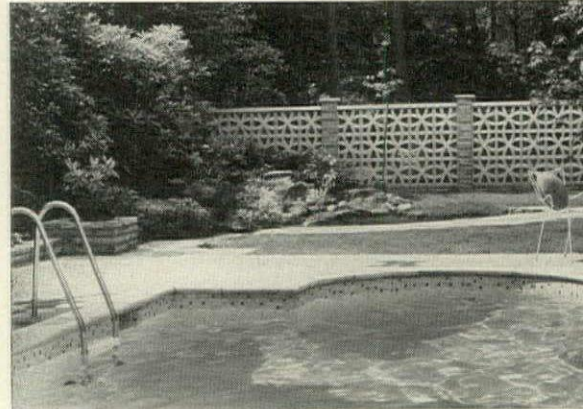
Pierced concrete blocks are laid and most can be built by self; plinth, piers and units are usually of good quality and neatness. In some instances they are placed in the concrete and cast into the wall. Units for extra strength are placed largely on the corners.

When building a wall of pierced blocks, place a specimen block in the pattern given space. You can see the block. As an example of the wall out what a number of blocks are needed.

A firm found for the wall, as out the position of the wall, pegs and string trench 225 mm (9 in) deep in the line of the wall (3 ft) intervals. The blocks should be set level. The finished surface is to be. A check level will show whether the wall is level.

A concrete mix of 2½ parts sand, 1 part cement and 1 part aggregate should be used. When this has been laid in a trench it should be compacted and finished.

Continued



Pierced blocks used for an open screen wall by a swimming-pool

HG3



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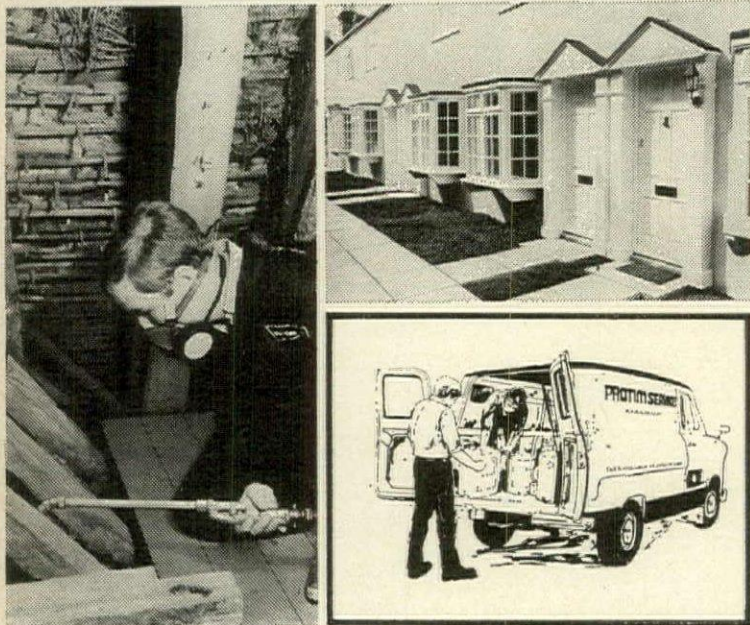
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SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STEPS

continued from page 48

to the top of the pegs.

Maximum distance between pilasters without reinforcement is normally 3 m (10 ft). To ensure your wall keeps in true, the first blocks of two pilasters should be placed and accurately lined up, using a string line. When these pilaster blocks are laid at each end, and checked for level and plumb with a spirit level, then you are ready to start laying your first course of screen blocks.

Use a mix of 1 part cement and 3 parts sand by volume, made with builders' sand, to bed the blocks. (Do not use too much water as this will weaken the concrete and cause shrinkage when it hardens.) Spread a layer of mortar along the concrete base and into the groove of the pilaster block shown. Now spread mortar on the edge of this block, of the second block and along the base; then fix the second block in position. Continue in this way until the first course is complete, working from both ends to the middle. Check, as you work, that the blocks are level, and plumb, using a spirit level. From then on, it is possible to check horizontally with a string line stretched between the tops of the end blocks of each row which are plumbed as they are laid.

Blocks should be tapped carefully into alignment on their mortar beds and checked both horizontally and vertically. In order to ensure stability, it is advisable not to lay too many courses at one time. Joints should be raked out after the bedding mortar has stiffened—say 5-10 minutes. They can be cleaned up with an old paint-brush.

These notes give only general guidance on the building of screen walls, as there are many varieties of pierced block available. So be sure to obtain the manufacturer's instruc-

tion leaflet for the type of block you choose.

How to build a dwarf wall with small concrete blocks

A free-standing dwarf wall built with small concrete blocks should have a minimum thickness of 100 mm (4 in) for heights up to 750 mm (2 ft 6 in). For a retaining wall, the thickness will need to be increased. The length should not exceed 3 m (10 ft) without either a return, a stabilizing pier, and 8-9 m (25-30 ft) without an open vertical joint. These joints should be about 8 mm ($\frac{1}{4}$ in) and continuous from top to bottom.

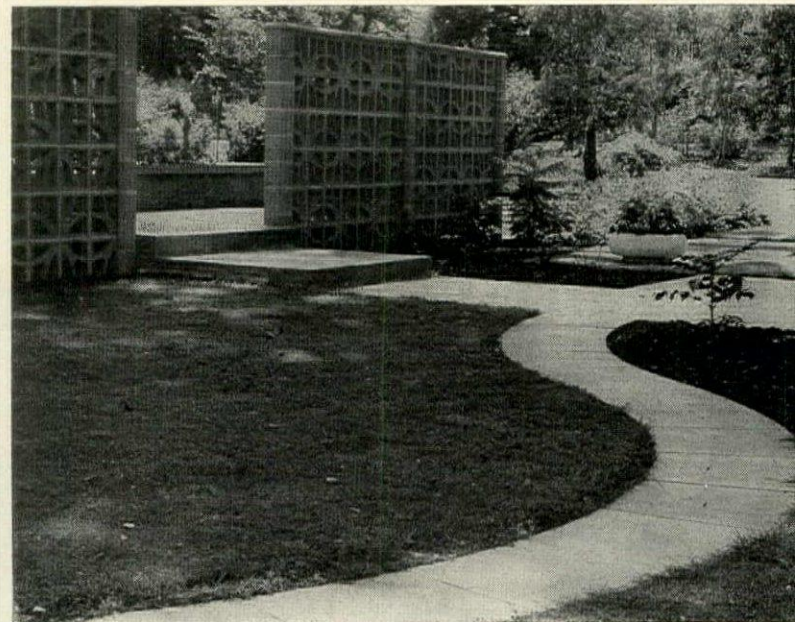
A concrete footing must be provided, 100 mm (4 in) deep by 300 mm (12 in) wide for a free-standing wall and 150 mm (6 in) deep and 375 mm (15 in) wide for a retaining wall. The method of making the footing is described above.

When the footing has hardened the wall can be built up with a mix of 1 part cement and 3 parts builder's sand, for bedding the blocks which can be tapped into place with a trowel. It is advisable to protect the thumb and little finger with tape as blocks are harsh to handle. As the wall grows it should be checked vertically, either with a plumb bob or a mason's level. For a retaining wall vertical joints should be left unmortared at intervals near the base of the wall to allow for drainage. To obtain a crisp appearance, the remaining joints should be raked out with a pointed trowel, or piece of wood, to a depth of 8 mm ($\frac{1}{4}$ in) just before the mortar sets.

How to build garden terraces and steps

One of the most frequent features of

Continued on page 53



Radius paving and open screen wall at Syon Park



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SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STEPS

continued from page 50



Mono-hex paving and planting kerbs in a Bristol garden

gardens today is the paved 'sitting-out' place, or terrace, and, if there is a change of level, this terrace is usually linked by steps to the rest of the garden.

Garden terraces are usually paved and steps often combine paving slabs and small blocks. Particularly attractive effects can be obtained for terraces by using the coloured concrete paving slabs which can be bought in a variety of shapes and finishes. Concrete flower tubs can add to the interest of a terrace (they are especially useful for enlarging the range of plants grown, as special planting compounds can be used).

When you have to make-up ground to build a terrace, compact the filling material in layers of about 150 mm (6 in) or use coarse granular material or hardcore to make up the level in order to avoid settlement after laying the paving.

When making steps in a bank, it may be necessary to build side walls, or to extend the risers to retain the soil. Alternatively, it may be possible to slope the soil or bank to suit the desired arrangement for the steps.

The appearance of a short flight of steps can often be enhanced by building hollow piers for plants to flank them. (Gently-sloped concrete ramps—to a maximum of 300 mm (1 ft) rise in 3 m (10 ft)—can, however, often take the place of steps, making the pleasures of a garden safer for the elderly and giving easy access for wheel-chairs for the disabled.)

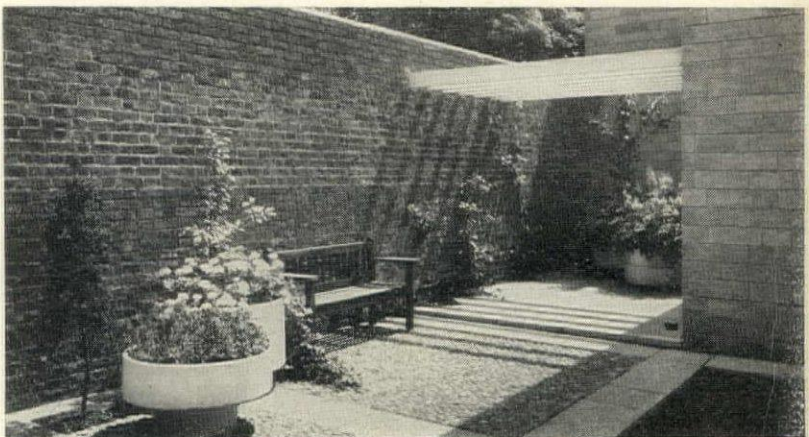
Precast concrete steps

Precast steps can be made up of small blocks for the risers, and paving slabs for the treads.

First measure the difference in height between the top and bottom levels of the bank, so that the number and height of steps can be decided on. It is advisable for the risers to be not more than about 200 mm (8 in) high and the treads not less than 300 mm (12 in) wide.

Precast blocks may be obtained in heights from 50 mm (2 in) to 150 mm (6 in) (nominal). Where the riser is made up of two 50 mm (2 in) blocks between slabs forming the treads,

Continued on page 54



Scheme for a town garden, using coarse-textured concrete paving and smooth precast flags



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SOME CONCRETE SCHEMES FOR TERRACES, WALLS, PATHS AND STEPS

Continued from page 53

three 10 mm ($\frac{3}{8}$ in) joints between will make a nominal 125 mm (5 in). The step can be made whatever depth is required, simply by carrying the slab back farther into the bank.

A sketch, to the required dimensions, is a help in marking out on the ground the position of the steps.

The bottom step is built first. The small blocks which form the riser are bedded in a mix of 1 part cement and 3 parts sand, using builders' sand, either on the ground, or on paving slabs. It is preferable to stagger the blocks. After bedding, tap the blocks into place with the handle of the trowel, and clean up joints.

The soil behind the riser should be levelled, to take the paving for the tread, which should also be bedded in the same mix. The paving for the treads can be laid with the front edges projecting slightly, about 25 mm (1 in) from the face of the riser.

The remaining steps are built in a similar manner.

How to set in a concrete fence post
Concrete components can considerably increase the life of fencing—for example, it is always advisable to

have a gravel board as a protection against rotting. Standard precast fence posts, obtainable from manufacturers' and builders' merchants, are free from rot and not subject to distortion. They are made with a recess to take the arris rails of a timber fence, with a vertical slot to take prefabricated fencing panels, or with holes through them for wire fencing. Short precast concrete fence spurs are also available for repairing existing timber fences.

When setting up posts for a fence the first essentials are to establish the positions of the first and last posts, and the distances between the posts; distances must be absolutely accurate for posts taking fencing of predetermined length. Each post must be checked for height, line and plumb. A boning rod the height of the posts is useful for checking the line and depth of post holes. A precast concrete fence post should be set in a hole of a depth roughly one-third the post's height; this depth will, of course, vary, depending on the fall of the ground and the required line of the posts. The post should be supported in the hole with timber wedges and checked at this point to ensure that it is upright, in line with the other posts, and at the required



Overlapping cement discs, making an unusual, sloping path

height. The hole is then filled with concrete (1 part cement, $2\frac{1}{2}$ parts sand, 4 parts coarse aggregate by volume) to slightly below finished ground level. This should be compacted by ramming and the post should be supported until the concrete hardens.

The 'dry-mix' proprietary concretes are very useful for this sort of job. The user must, of course, first ensure that he has the right mix for the job. The contents of the bag should be emptied on to a clean,

level surface and thoroughly trowelled over with a shovel to mix materials before adding the water.

At least seven days should be allowed for the concrete to harden fully before putting in the fencing, placing any other strain on the post ●

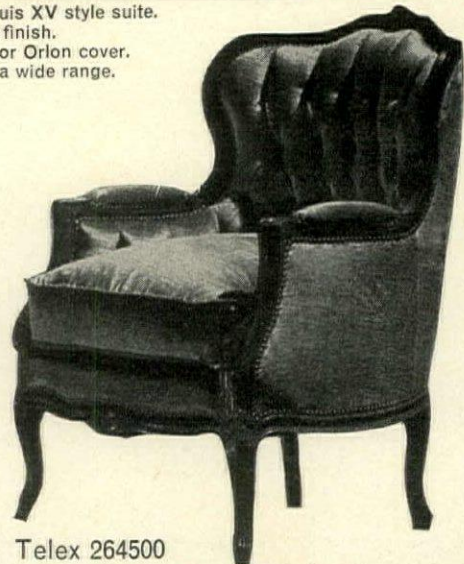
These technical notes are taken from Concrete in Garden-making, published by the Cement and Concrete Association and available from them, free, at 52 Grosvenor Gardens, London SW1.

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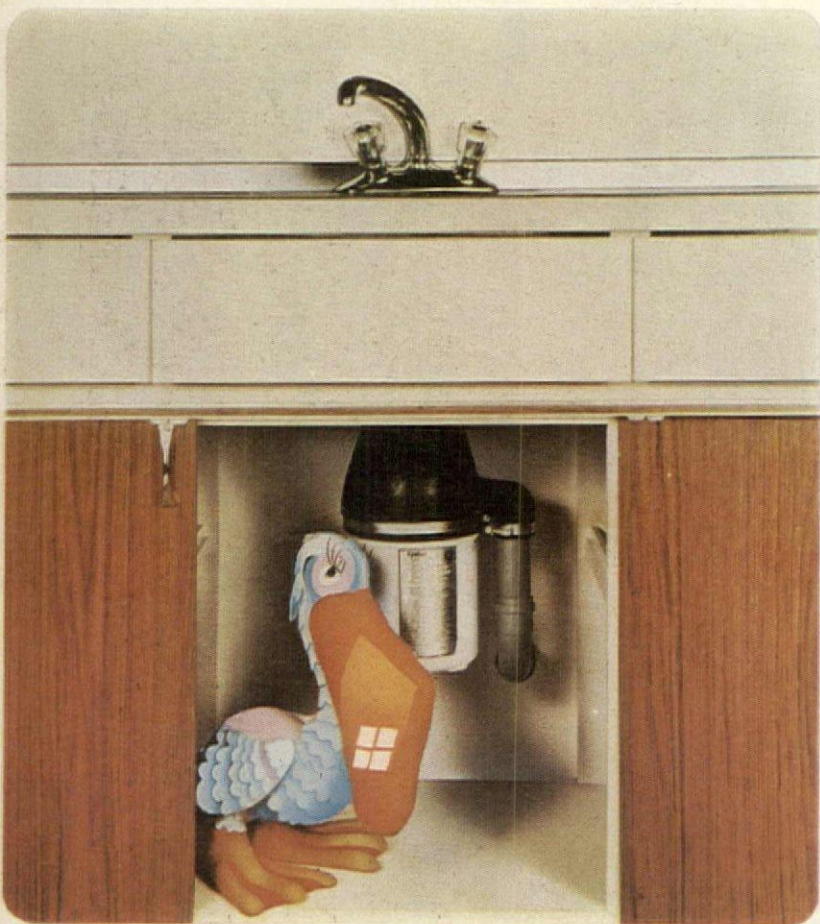
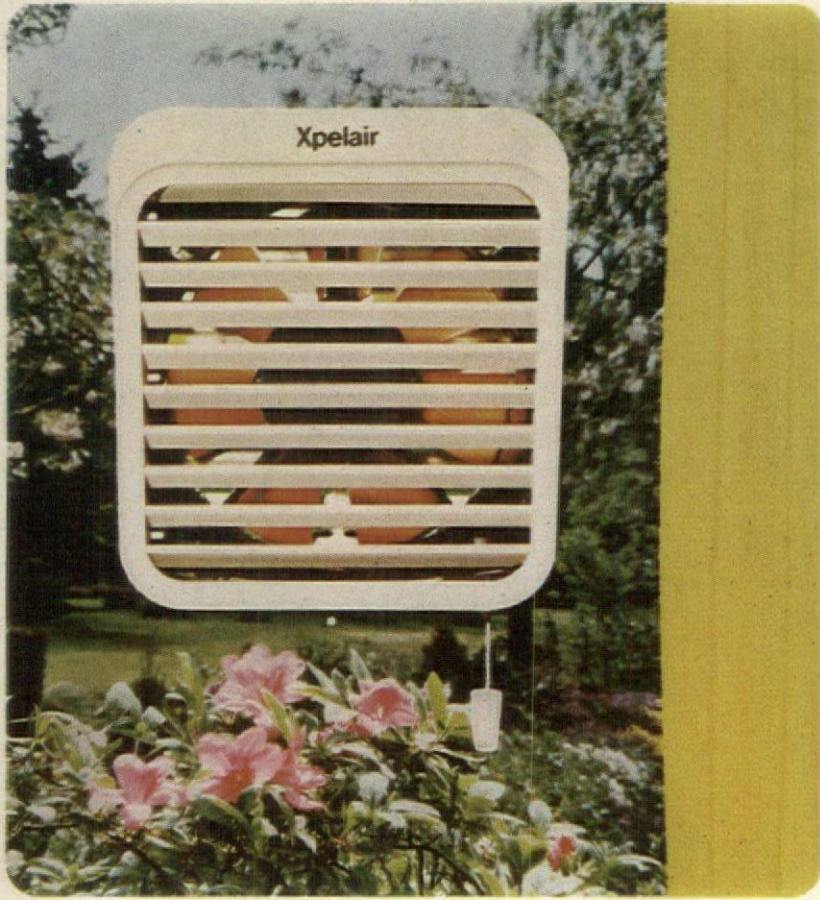


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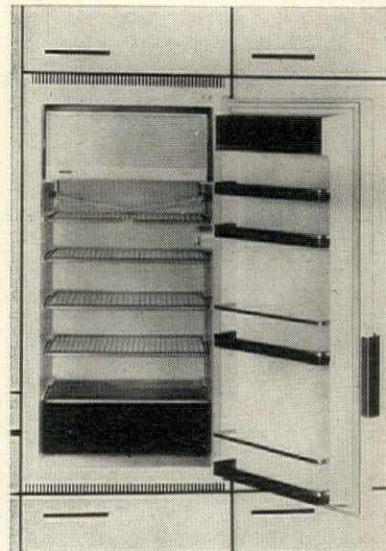
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The Frigidaire DS 2800 with a 2-star frozen food compartment and a gross capacity of 9.9 cubic feet. It measures 56 by 22½ by 23½ inches and costs £87.89. Inquiries to Frigidaire Division, General Motors Ltd, Stag Lane, London NW9 0EH

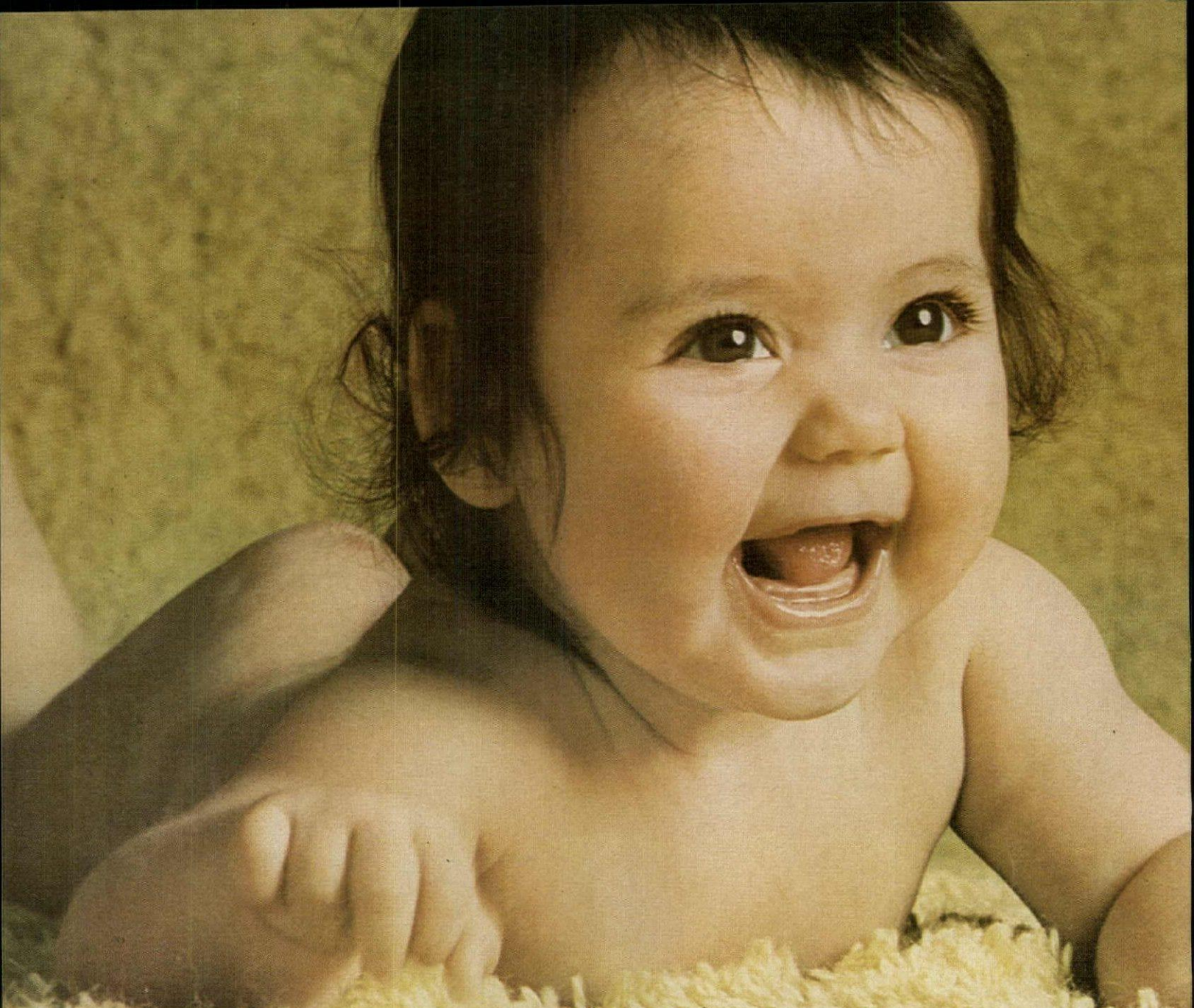


FK 323 new freezer/fridge by KPS with 7.5 cubic feet freezer space, and 3.5 cubic feet of fridge. Price: £135. Inquiries to KPS Freezers Ltd, KPS House, Redditch Trading Estate, Sutton Coldfield, Warwickshire

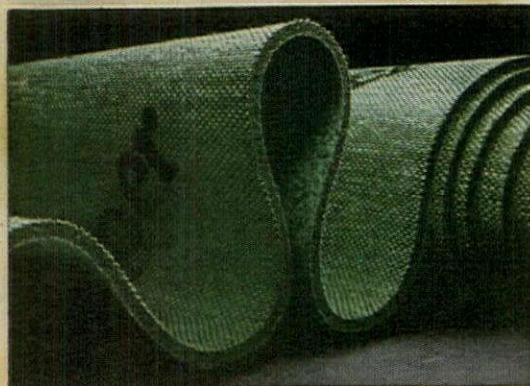


The 7.3 cubic feet Tricity upright freezer model 6073 is a 4-star model with a comprehensive indicator light system. Price: £76.45. Inquiries to Thorn Domestic Appliances Electrical Ltd, New Lane, Havant, Hants

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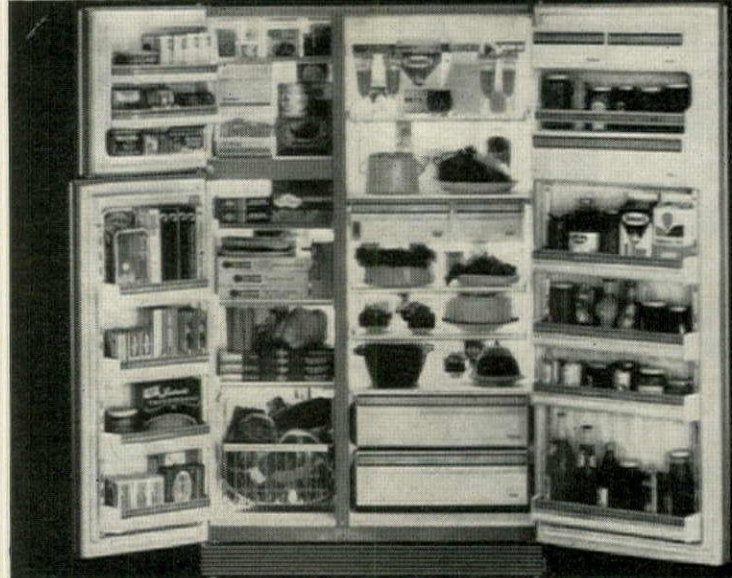
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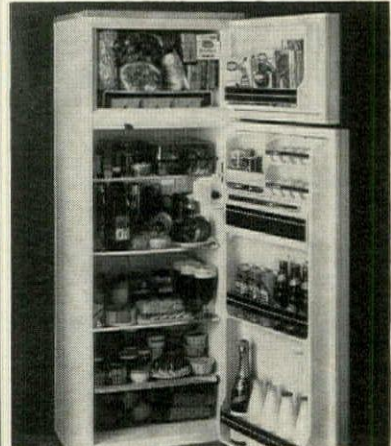
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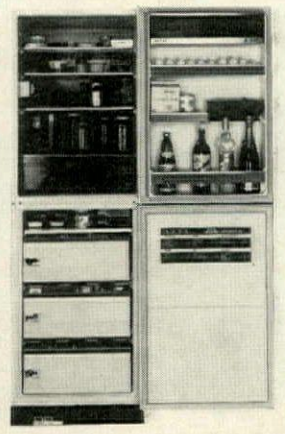
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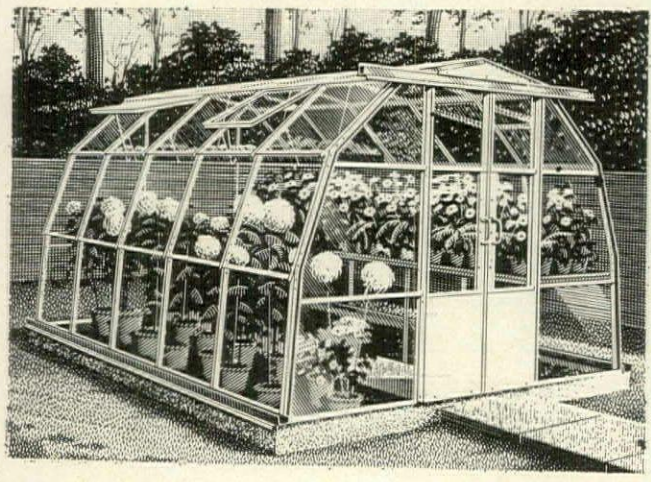
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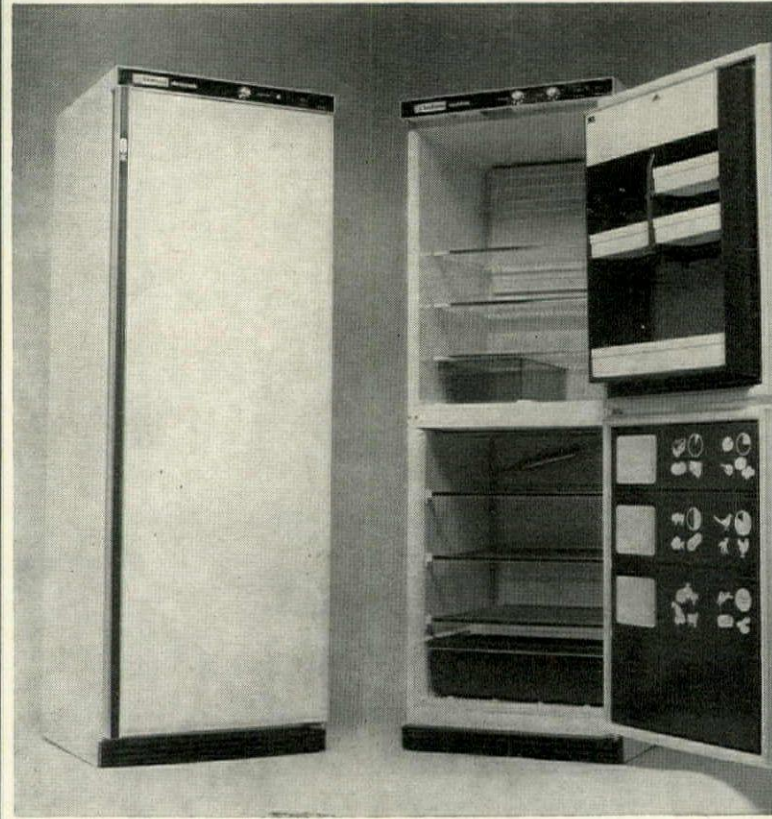
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The Electromatic food freezer (left) by Total Refrigeration has a capacity of 12.4 cubic feet and is 66 1/2 inches by 23 1/2 inches by 26 inches. The Combifrost (right) combined fridge with 6.9 cubic feet capacity, and freezer with 5.5 cubic feet capacity, is 66 1/2 inches by 23 1/2 inches by 26 inches. Prices: £153.75 and £164.45 respectively. Inquiries to Total Refrigeration Braintree Road, Ruislip HA4 0EJ

More on page



For where your caravan has rested

Easy-care bedspreads and co-ordinated curtains in
"Gypsy Prints." Designed by Joyce Storey for
Stiebel of Nottingham

BLIND SPOTS!

are you making the most of yours?

You'll find it very rewarding if you can give the best answer to this question!

"What would you say were the best spots for roller blinds?" (a) Kitchen and/or bathroom (b) Kid's bedroom and/or playroom (c) Your bedroom and/or guest bedrooms (d) Living-room and/or dining room (e) Every room?

Best answer if you don't mind being adventurous (and know about Sunstor roller blinds) is (e)

Here's why

Not so long ago the main spots for roller blinds were the kitchen and bathroom. At least for most people. The only people to take modern roller

blinds at their face value and use them, both for practical and aesthetic reasons, as an integral part of any room were either very rich or ran luxury hotels!

And this, at the time, was understandable, because they could choose the high quality fabrics they wanted, *tailormade to their needs, with no detail and of course no expense spared!*

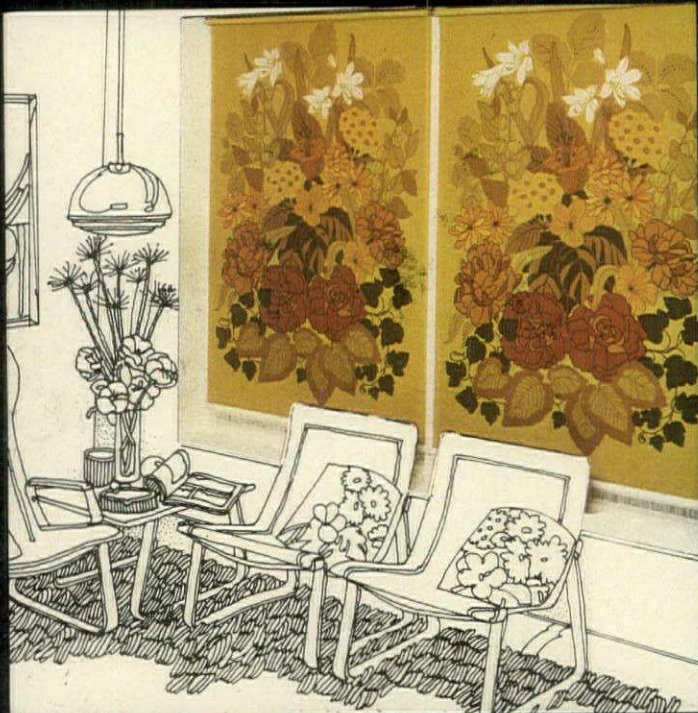
Today, things have swung round to favour also those people with more imagination than money. Sunstor, acknowledged leaders in this field, do made-to-measure roller blinds of a quality fit to grace any room of the swishest town house or fanciest pied a terre.

The Sunstor range is the widest you could

want. The Swedish fabric Sunstor use has a special treatment so there is no need to hem the edges and gives you a better free running blind. The designs are exclusive within Britain but many are used in other countries, so you have the best of an International collection.

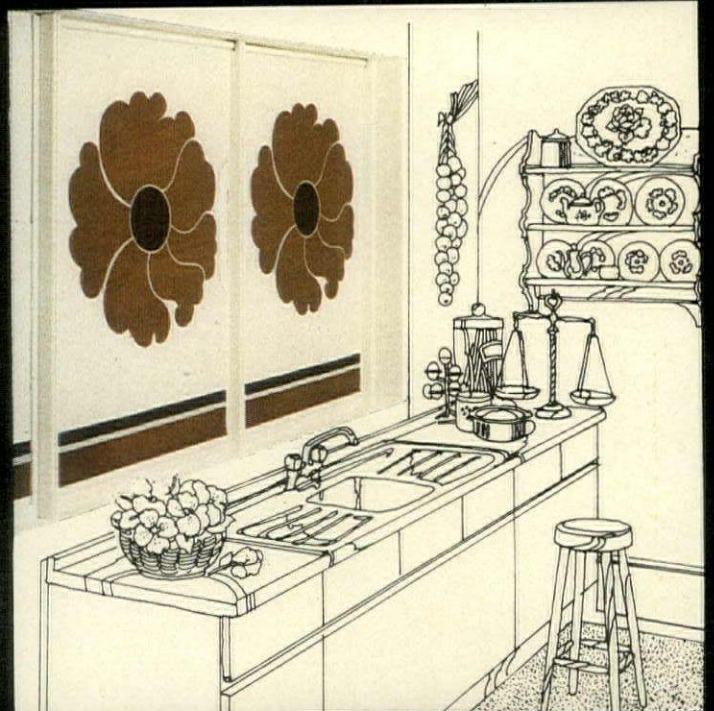
sunstor

Britain's leading roller blind specialists.

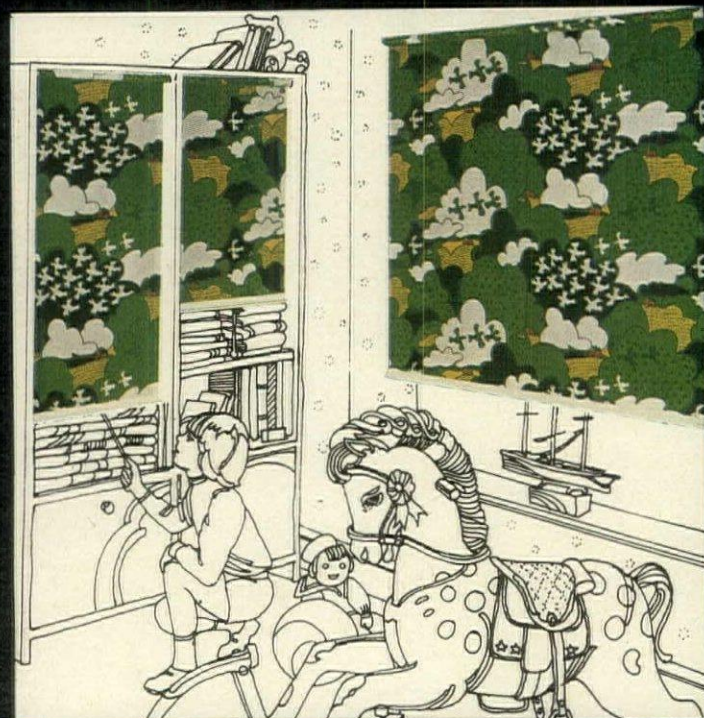


Sunstor Festival in one colourway only

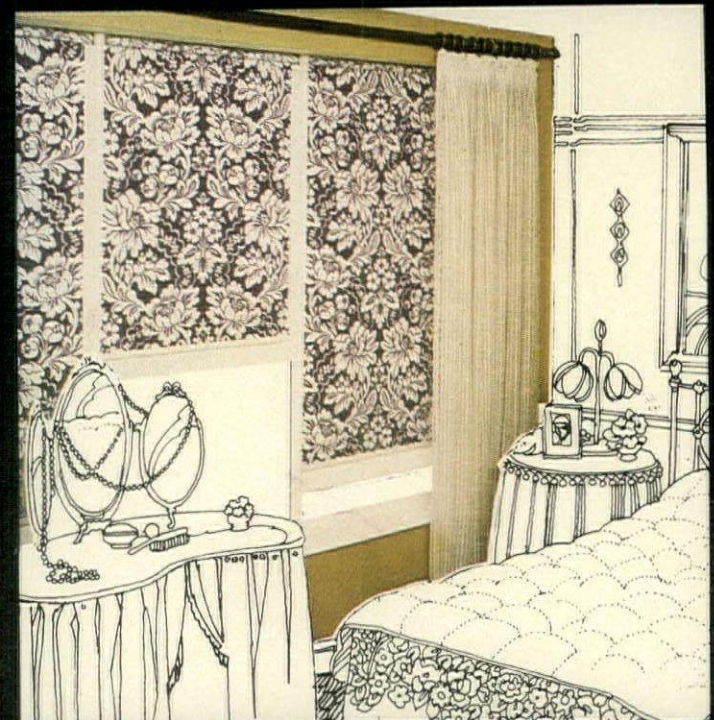
Totum Design E chairs and tables



Sunstor Zenith in two colourways



Sunstor Countryside in one colourway only

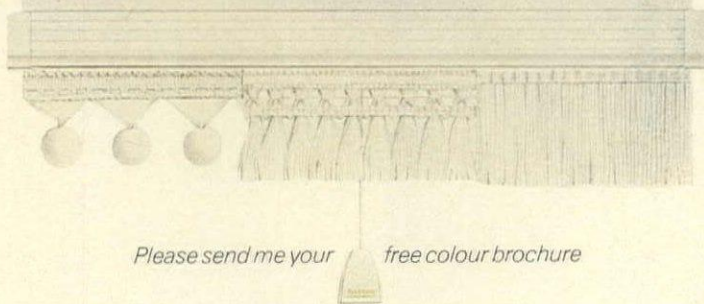


Sunstor Classic. Available in other colourways

Sunstor really started something

with this truly revolutionary piece of engineering they still, rather modestly, call a roller. And a fantastic range of Swedish fabrics exclusive to Sunstor. The blinds are made to roll perfectly and treated so they resist fading and wipe clean as new. Result: Over a hundred first-class ways for you to generate excitement in any room where there's a window. And how's this for service? Your blinds made-to-measure and delivered in 7-10 days.

Start your revolution here Send the coupon below to: Sunstor Blinds, Fitzherbert Road, Farlington, Portsmouth, Hampshire.



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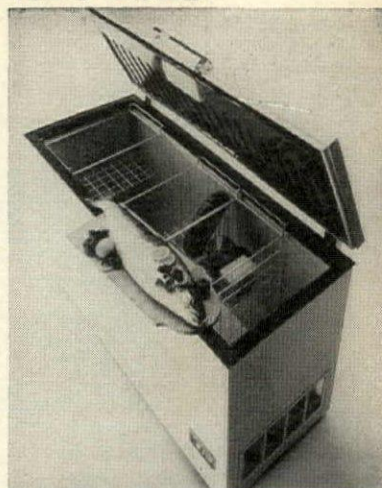
sunstor

Britain's leading roller blind specialists

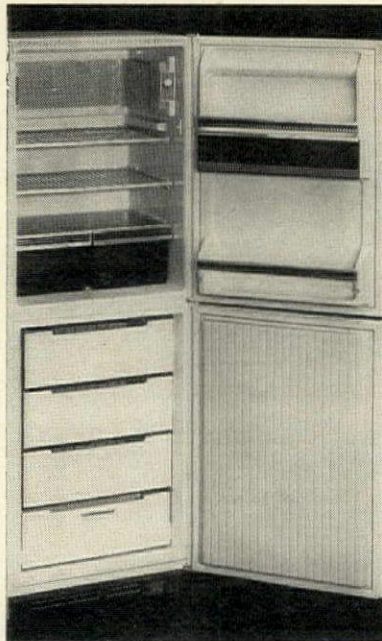
KEEPING IT COOL—IF NOT COLD



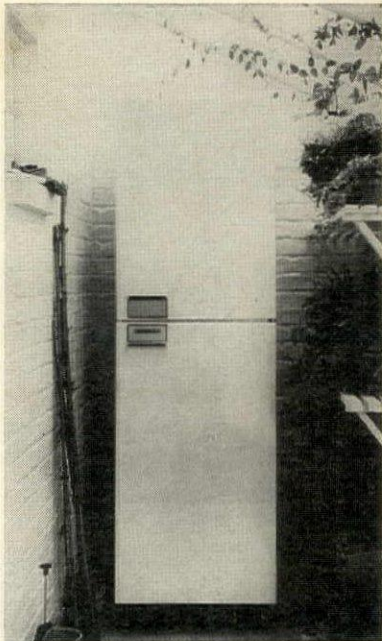
Kirk KF 190 by Kristian Kirk Electric Ltd, has 5.8 cubic feet of refrigerator and 0.9 cubic feet of freezer, placed at the base. It is suitable as free-standing, wall-mounting, or built-in. Price: £67. Inquiries to Kristian Kirk Electric Ltd, London Road, Thrupp, Stroud, Glos



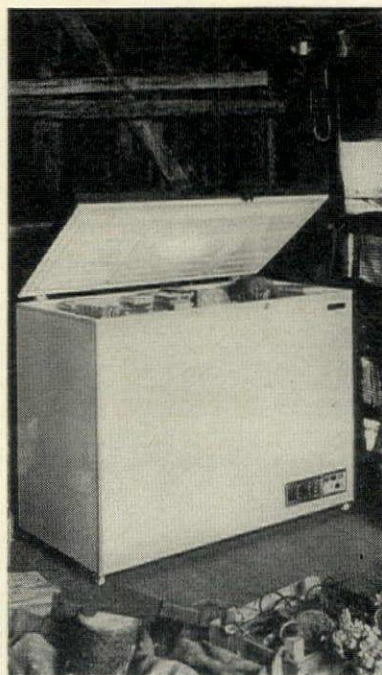
14.1 cubic feet chest type freezer by KPS Model DK 409. Fitted with 3 baskets, fast freeze and anti-condensator devices, it runs on nylon castors. Price: about £130. Inquiries to KPS Freezers Ltd, KPS House, Reddicap Trading Estate, Sutton Coldfield, Warwickshire



Zanussi fridge/freezer Model C18/14L with a fridge of 11.88 cubic feet and a freezer of 5.12 cubic feet. Automatic defrost in fridge and twin refrigerator system. Price: £131.70



4-star freezer model 6143 from Tricity has 13.9 cubic feet capacity in minimum floor space. Price: £177.10. Inquiries to Thorn Domestic Appliances (Electrical) Ltd, New Lane, Havant, Hants



Tricity 4-star Model 6132 Freezer, with 13.6 cubic feet capacity, counter balance 'grained' lid with light and lock, and indicator light system. Price: £121. Inquiries to Thorn Domestic Appliances (Electrical) Ltd, New Lane, Havant, Hants



Philips Snowqueen 135 AAB 016 with 12 cubic feet fridge capacity and 6 cubic feet freezer capacity. Size 67½ inches by 23½ inches by 25½ inches. Price: £158.60. Inquiries to Philips Electrical, Century House, Shaftesbury Ave, London WC2

More on page 68

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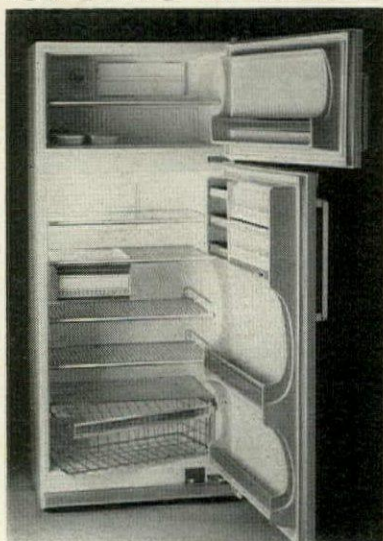
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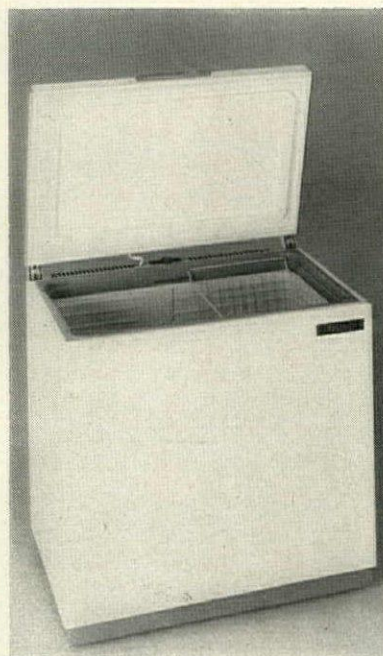
KEEPING IT COOL—IF NOT COLD



Frigidaire Frost-proof 15 has a freezer capacity of 2.86 cubic feet and a main compartment of 11.09 cubic feet. Price: £273.90. Inquiries to Frigidaire Division, General Motors Ltd, Stag Lane, London NW9 0EH



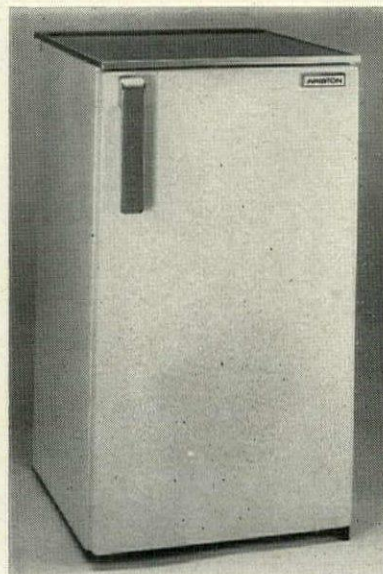
Tricity Model 3133 fridge/freezer provides 7 cubic feet of auto defrost refrigerator and 6 cubic feet of 4-star home food freezer. Price: £158.95. Inquiries to Thorn Domestic Appliances (Electrical) Ltd, New Lane, Havant, Hants



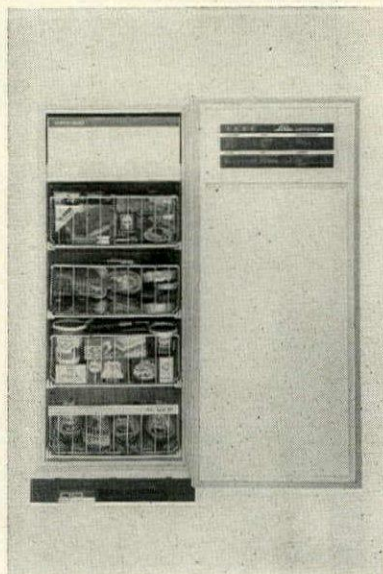
Zanussi Deep Freezer Model FF26C. Capacity is 9 cubic feet, size is 33½ inches by 35½ inches by 24 inches. Price: £84.48. Inquiries to IAZ International UK Ltd, Caversham Bridge House, 13/17 Church Road, Caversham, Reading



The Biggs Waterfall freezer with BXL Bexel ABS sheet used for the cabinet liner and for the interior panels on the door. Available from Harrods, Knightsbridge, London SW3; other inquiries to Biggs Waterfall Freezers, Kilwinning, Ayrshire



Ariston P140 is a 2-star refrigerator with 4.94 cubic feet capacity, 4½ feet shelf area and a wood grain effect laminated top. Size 33 inches by 19½ inches by 22½ inches. Price: £42.35. Inquiries to Ariston Domestic Appliances, 8 River Road, Barking, Essex



Linde's economy version of the automatic de luxe model shown on page 64 includes many of the features of the latter, but has no extra drawer fronts. The price is about £5.00 less than that of the de luxe models. Inquiries to Humpherson & Co, Holman Road, London SW11



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PROGRAM
INTERIORS



Theme: Nature Motive: Tree

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Dralon is the fibre that keeps beautiful things beautiful. So when you design your dream room, remember . . . Dralon is so many beautiful things.



Dralon is the registered trademark of Bayer Germany for their acrylic fibre

BUILDING KNOW-HOW

Cork on the wall

Readers will be familiar with Wincanders' Cork-O-Plast cork tiles, which, in addition to all the attractive qualities of traditional cork, are topped with a thin layer of parent vinyl to give them the same qualities usually associated with much tougher floor finishes.

Wincanders have now turned their attention to walls and have brought out Valcork, a range of cork wall finishes. Cork as a wall finish has to be recommended. Apart from being so handsome, while it is well looked after and maintained it can enjoy a long life. It will disguise minor imperfections in the wall surface, provide excellent heat insulation and prevent condensation in bathrooms and kitchens. Cork will absorb the top of the noise coming in from outside as well as that occurring in the room and for this reason it can be particularly valuable in rooms where music is played regularly.

Valcork comes in a range of attractive patterns and colours. The finishes vary from the ordered formality of small-scaled checks and stripes, in varying tones of natural cork, to the larger-scale and more dramatic freely-shaped pieces of cork bark set against a coloured background. These cork panels can be applied to any smooth, clean, dry surface, using a neoprene-based contact adhesive; fixing instructions are available. The smooth-finished panels will need vacuuming from time to time, the relief finish pattern more frequently to remove surplus dust. Traffic and other stubborn marks can be removed by careful scrubbing with white spirit and local polishing with a white wax polish.

Valcork panels come with a matt finish in thicknesses from 2mm to 5mm and sizes from 300mm by 300mm to 900mm by 900mm. For those living in London

they can be seen at Furnishings International, 41/42 Berners Street, London W1.

Prices: from £1.54 to £2.48 per square metre.

Manufacturer: Wincanders (Great Britain) Ltd, Gatwick Road, Crawley RH10 2SE, Sussex (Tel: Crawley 27700/7).

Shower/bath tray

When converting an old house or trying to add a second bathroom to the present one, you may find that although you would prefer a bath, you have only room to squeeze in a shower. For anyone in this situation, the Osprey 'New Juniper' sitting-type shower-bath tray provides a useful compromise. 3 feet square on plan, it is 6 inches larger in both directions than the standard shower tray. This extra width gives generous room for even an oversized man to shower and towel himself and makes it far easier for mothers to supervise small children. This shower tray has an additional feature that makes it especially attractive to a household with children. Instead of being only the standard seven to eight inches deep, the 'New Juniper' is 18 inches deep, with a useful corner seat and a dimpled base to prevent slipping. This makes it large enough to fully bath small children and allows older ones to get to serious grips with mud-engrined knees.

The 'New Juniper' comes in white and all the British Standard Sanitary Ware colours. It is made of glass-fibre reinforced plastic and comes with its own frame. Matching panels for the base and side panels are also available.

Price: Shower/bath with waste and overflow in white £39.00; colours £5.00 extra.

Manufacturer and supplier: Osprey Showers Ltd, Elles Road, Farnborough, Hants (Tel: Farnborough 49391/2).



Shower/bath tray by Osprey. See above

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BUILDING KNOW-HOW

continued from page 71

New double-glazing system

The Grippa-frame double-glazing system is so simple to fix that you need not be a handy-man to install it yourself. However, it is good-looking enough to have been selected by the Design Centre and versatile enough in application to be used extensively in commercial building schemes. It comprises a base section and a capping section which are both extruded from ICI's Welvic PVC which gives the frame a smooth hard-wearing finish which requires no painting or maintenance and which will accommodate glass up to 1/2 in thick.

To install Grippa-frame the base section is cut to suit the window surrounds and secured in place with small wood screws. Knife-edged beadings incorporated in the base sections ensure an air-tight fit against the window frame. Lengths of the capping section are then cut to match and the glass cut to suit the rebate measurements of the base section. With the glass in position the mitred ends of the capping are first snapped into place, tapping lightly with a hammer is enough to drive the rest of the ridge in to the recess. This snap action ensures an air-tight joint between the base and capping, the curved lip of the capping section forming a seal against the glass. Fixing screws are completely hidden from view.

This is a fixed system and, apart from totally sealing up windows which will not be used for ventilation during the winter months, it can also be applied directly to the individual opening sashes and top lights of windows as well as to the glazed panels of French doors and other external doors.

Because of its excellent seal, Grippa-frame can be applied equally effectively to either the inside or outside of the window frame and apart from double glazing it is useful for fixing bath panels, mirrors and so on in fact, wherever a neat and simple framing is required.

This system comes in single and double rebate sections in lengths of 6 feet 3 inches, 7 feet 3 inches and 8 feet 3 inches, and is available in black, white and grey. Kits in white only are available for doors and a number of standard window sizes.

Prices: Single rebate section 12 1/2

per foot. Kits from £1.46.

Manufacturer: Grippa-frame,
Ferry Hinksey Road, Oxford (Tel:
Oxford 47429).

Painting interior woodwork

We take for granted the hardwearing washable water-based emulsion finishes that we use with such ease on our ceilings and walls. But when it comes to woodwork, it has meant using—until now, at least—an oil-based paint with its aftermath of soaking brushes in turps substitute or some proprietary cleaner to get them completely unlogged. Now Brolac have changed all that with a water-based paint that they say is tough enough to use on interior woodwork as well, even if it is subjected to heavy wear.

This is their Vinyl Satin Finish which flows on easily, from either brush or roller, to give a luxurious silky sheen, a viable alternative to the traditional oil-based egg-shell finishes, with the very great advantage to home decorators that you simply wash the brush clean under the cold water tap. In addition, this new finish has very little smell; it dries from between one to two hours, and a second coat can be applied some three to four hours after the first coat. Brolac Vinyl Satin Finish is available in sixteen good colours, as well as black, white and brilliant white, but if none of these suit your scheme the Brolac Colourizer system gives you the possibility of over three hundred others to choose from.

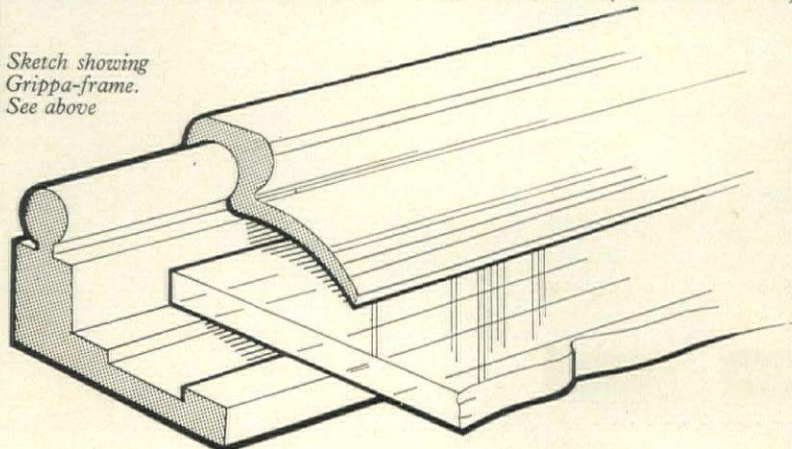
To simplify the painting process even further, Brolac makes Speedon, another water-based, time-saving product, which takes only half-an-hour to dry. Speedon comes in a variety of colours and can be used as both primer and undercoat where the Brolac Vinyl Satin Finish described above is to be used, as well as for a range of other finishes, including Brolac Full Gloss Finish, a traditional oil-based gloss paint that can be used both inside and out.

Brolac paints are available from most good hardware stores and builders' merchants.

Price: Brolac Vinyl Satin Finish £1.35 per litre can; Speedon £1.27 per litre can.

Manufacturer: Berger Paints Brolac Division, Freshwater Road, Dagenham, Essex (Tel: 01-5906030).

Sketch showing
Grippa-frame.
See above



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Commercial enquiries
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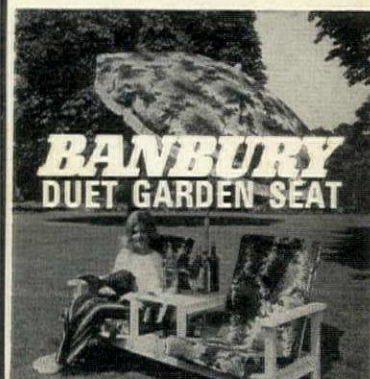


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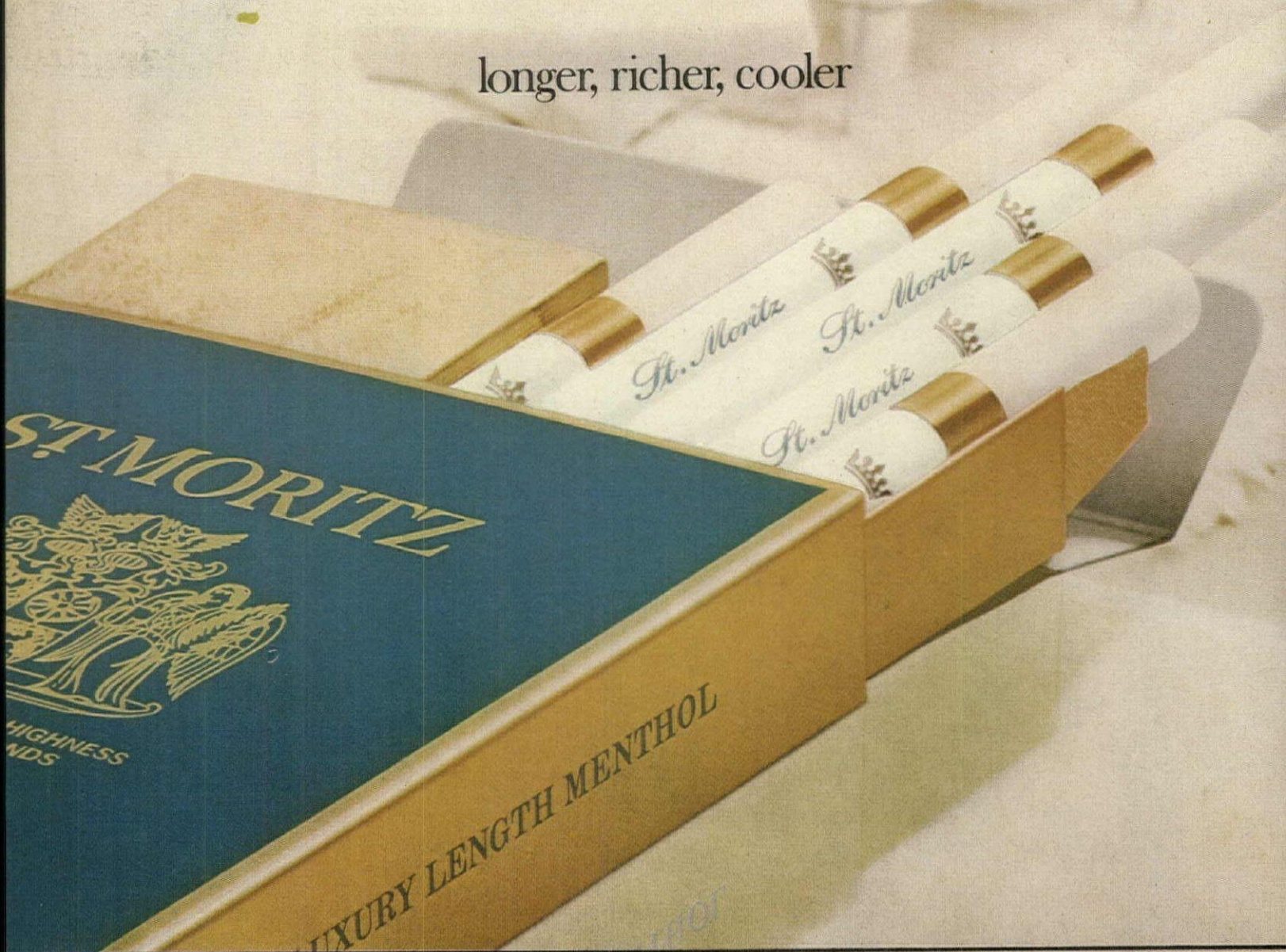


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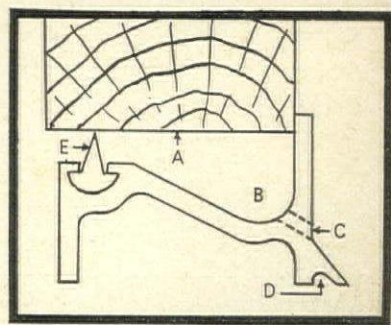
BUILDING KNOW-HOW

Continued from page 73

Rain and draught excluder
If you have an outside door in an unobstructed position that opens inwards, you may well have been troubled by driving snow and rain penetrating under it into the house. If this is your problem, you may well find the answer in an ingeniously simple, remarkably effective, threshold device made by the Elementex Sill Company and called the Elementex

II. This unit is made of hardened high tensile aluminium alloy with a PVC insert that makes a perfect seal with the underside of the door.
The diagram shows how it works. With the base of the door in closed position the sloping-sided well (B) traps any water which penetrates past the door, and drain holes (C) allow this water to escape back to the outside. The recess at the base (D)

is filled with sealing compound during installation. The PVC insert (E) makes a tight seal with the underside of the door to form a positive barrier against snow, rain, draught and dust. No maintenance is necessary except for a regular wipe with a clean waxed cloth and a regular check to see that the drain holes are clear.
The Elementex II is available in lengths of 2 feet 6 inches, 2 feet 9 inches and 3 feet, to fit standard doors, but it can be made to order to any required length.
Price: From £1.78 for sizes 2 feet 6 inches to 2 feet 9 inches, plus postage.



Manufacturer: Elementex Sill Company, 12/18 John Brown Street, Bolton BL1 2QB, Lancs (Tel: Bolton 25518).

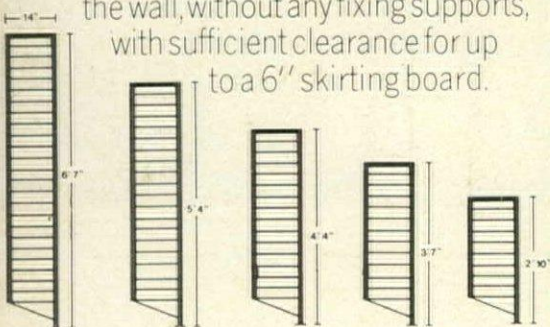
Ladderax: taken apart...

The System

Amidst all the types of unit furniture available, it's interesting to consider why Ladderax is by far the most popular system in the country. It is, of course, extremely handsome. It is also sensibly priced. But above all, it's versatile. Ladderax has been designed to look just how you want it to look. Every one of the 200 interchangeable pieces, in their varying finishes, is simple to erect, and easy to move around. Ladderax is designed like this because we realise that everyone's needs and tastes are different.

The Metal Ladders

There are three different types. 14" wall ladders, designed to lean against the wall, without any fixing supports, with sufficient clearance for up to a 6" skirting board.



They will support cabinets and shelves at any height you require. Made of steel, they are extremely strong, and can easily take the weight of a T.V. set or even an aquarium.

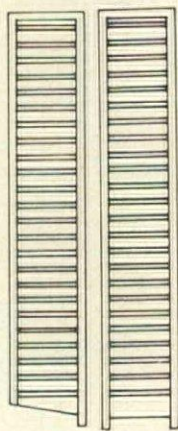
8" wall ladders designed for use as display book shelves.

14" Room Divider ladders, designed for use in a free standing unit.

All come in 5 heights, and have swivel jointed plastic feet to compensate for unevenness in floors.

Available in black, white, grey or bronze finishes.

The Wooden Ladders



These wooden ladders reflect the increasingly popular and very attractive 'louvred' look.

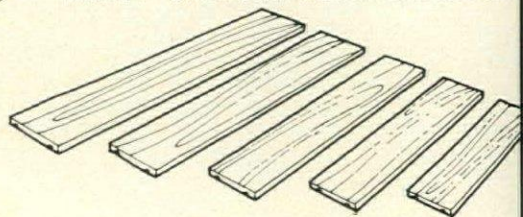
They work on the same principle as the metal ladders and are available as 14" wall ladders or Room Dividers, both in a choice of 5 heights.

They are specially constructed from selected hardwood and are either painted white or stained to a handsome teak colour.

The Shelves

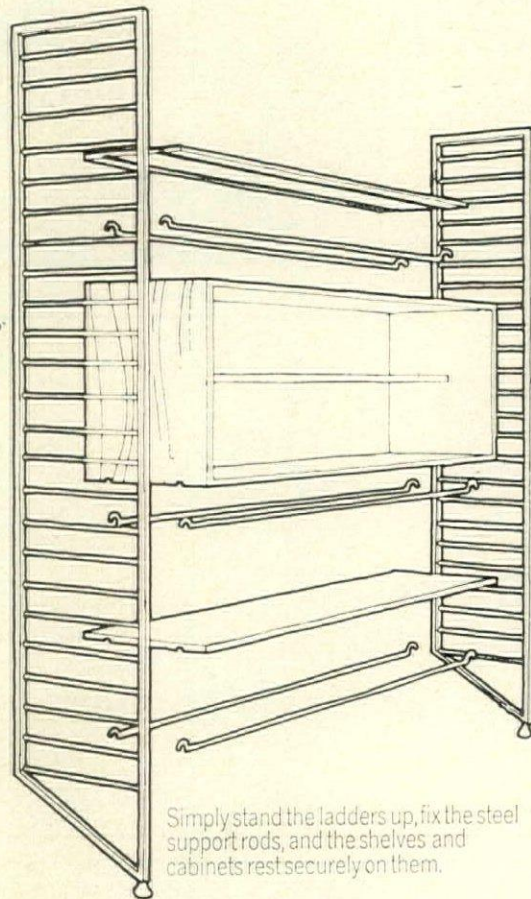
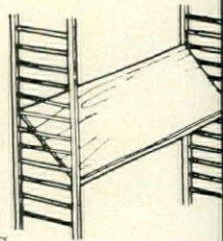
These are made in 3 types, each in 5 lengths.

The 14" shelves are teak veneered



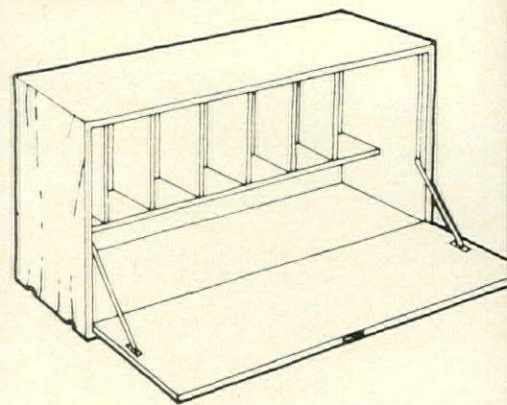
particle board. The 8" shelves are made in teak coloured 3/4" hardwood. The 16" shelves, in extra strong hardwood, veneered teak, are supplied with a lip, so that they can also be positioned at an angle.

We also offer corner shelves to fit both the 8" and 14" range of wall units.



Simply stand the ladders up, fix the steel support rods, and the shelves and cabinets rest securely on them.

The Cabinets



Most important of all, you will find a vast range of cabinets.

Cocktail cabinets, Hi-Fi cabinets, chests of drawers, writing desks, even wardrobes.

All in all, there are over 22 different pieces for you to choose from.

All are available in two different widths to fit your particular scheme.

They are hand finished in teak with natural mahogany inside. Or if you'd prefer you can have white fronted cabinets.

And most lavish of all, cabinets and shelves in Rosewood can be supplied to special order, together with metallic silver ladders.

To Staples and Co. Ltd., Staples Corner, Edgware Road, London NW2 6LS. Please send me your colour brochure, planning chart and price list for Ladderax.

STAPLES
LADDERAX

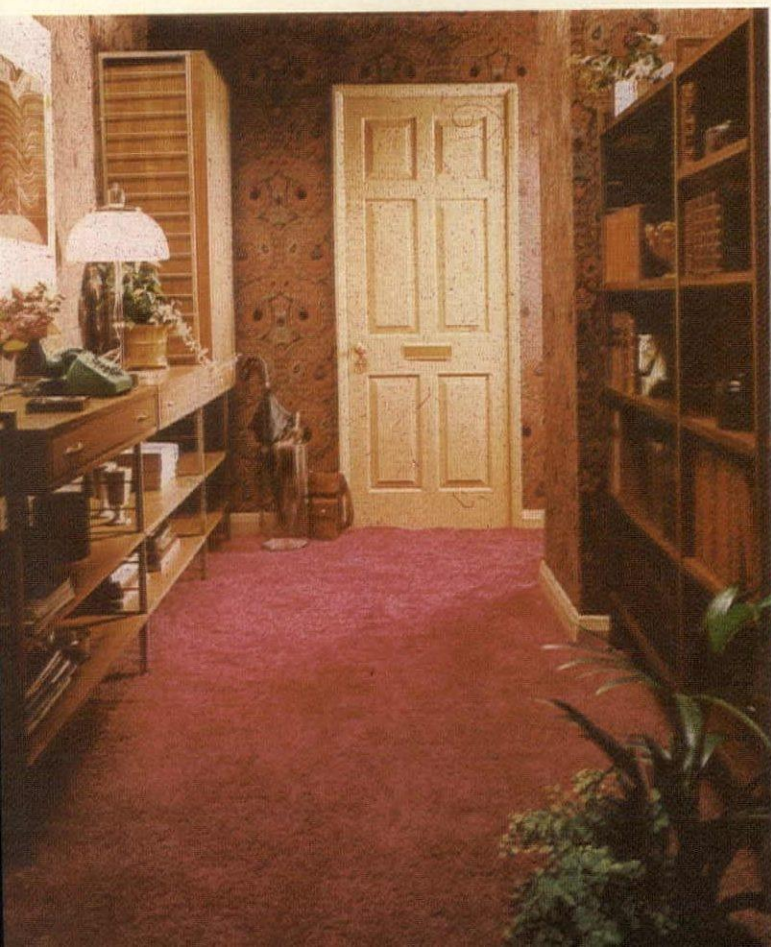
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HG/5/73)

...and put together is everything
you want it to be





Converting your loft?

Velux Roof Windows are the ideal way of bringing daylight and ventilation to the roof space. More efficient and less costly than dormer windows.

Send for details now . . .

VELUX ROOF WINDOWS

VELUX LTD., Gunnels Wood Rd., Stevenage, Herts

Please send me free details and price list

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Address

H.9

Niagara Pools come in a variety of shapes & sizes

Only Niagara offer you a choice of shape for your liner pool. Six-sided kite pools and no-nonsense rectangular pools at prices you can afford.

Our popular kite-shaped pool, 36' long and 22' wide, can be installed in a matter of days for as little as £1,600. And we have smaller pools with prices from around £1,000, installed.

Backed by one of the world's largest pool manufacturers, Niagara Pools have a nation-wide network of installation experts ready to advise you on the pool of your choice. And every pool comes with a ten-year guarantee and is complete with filtration, coping, acces-

sories and a chemical kit, all included in the installed price.

Send for the Niagara brochure today.

The choice is easy.

To: Niagara Pools Ltd.,
Holyport Road, Maidenhead,
Berks. SL6 2EZ.
Maidenhead 25266.

I'd like to know more about
Niagara pools. Please send
me your colour brochure.

Name _____

Address _____

Tel. _____

**niagara
pools**

HEGS

MERCHANDISE DATA ABOUT OUR COVERS: HOUSE & GARDEN/WINE & FOOD

WHERE TO BUY AND WHAT IT COSTS

DETAILS FOR ROOM-SETS DESIGNED BY OLIVE SULLIVAN



DATA for cover; see also page 11

Floors
'Flokati' Greek rugs about 4 feet 9 inches by 6 feet 6 inches about £27.75 each from Byzantium, 1 Goodge Street, London W1.

Furniture
'Pavia' range by Schreiber, covered in green skai lancia, basic unit without arms, 81-151B, £59.00, right-hand arm, 81-951B, £9.00, left-hand arm, 81-952B £9.00 from main stores.
(In foreground) Table 'Demetrio 70' by Artemide, stackable, made of reinforced resin and available in six colours, £20.30, from Ryman Interiors, 200 Tottenham Court Road, London W1.
'Bacco' tables by Artemide, bar with wheels, made of resin ABS marbon cyclocal in three colours £32.00 from Heal's, 196 Tottenham Court Road, London W1.
Deckchairs (in garden) £4.00 each from Harrods, Knightsbridge, London SW1.

Accessories
Silver plate trophy, 17 inches high, £35.00 from Len Fowler, 78b Neal Street, London WC2.
All tennis clothes and equipment lent by Lillywhites, Piccadilly Circus, London SW1.

DATA for room-set on page 169

Floors
Vinyl floor tiles 'Simplex International', adhesive-backed, by Marley, 10 inches square, £1.19 per square metre, from main stores.

Furniture
Knotty pine Welsh dresser, hand-made by Vogue Interiors, 6 feet 6 inches high by 42 inches wide, £53.95 direct from Vogue Interiors, Vogue House, Great West Road, Brentford, Middx.

Accessories
On wall: Black moulded wine-rack £4.85

from Home Ideas Department, Liberty, Regent Street, London W1.

Foreground: 'Provençal' cutlery by David Mellor stainless steel with East Indian rosewood handles, £5.10 per six-piece place setting from David Mellor, 4 Sloane Square, London SW1.

'Granville' oven-to-tableware bowls by T G Green, 39p, side plate 27p, large plate 45p, from John Lewis, Oxford Street, London W1. Brown-and-white 12-inch plates, 'Emma', made in Sweden, £1.34 each, from General Trading Company, 144 Sloane Street, London SW1.

'Ships' glasses, designed by Per Lutken for Holmegaard, imported by Danasco, size three, £2.55 each, from Heal's, 196 Tottenham Court Road, London W1. Large dark-brown hot-pot by T G Green £5.34, from General Trading Company. Shepherd's pies made by Tinker's Fare restaurant, 8 Mill Street, London W1.



You'll never believe how hard faced we are

Untouchable, through and through;
That's what you'll love about
a Corning Worktop Saver.
What a lifesaver for
your kitchen surfaces!

It's an immaculate island
of pre-strengthened
Pyroceram glass-ceramic,
edged by a gleaming
border of stainless steel.

Choose from three sizes
11" x 15", 16" x 20" and
18" x 24⁷/₈"...then set it into your
worktop wherever the most
useful work point is.

And you get to work.
Cutting. Carving.

Slicing. Dicing.

Setting sizzling pans down.

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Spilling and Staining

as often as you must,
without giving the surface of
your Corning Worktop Saver
a second thought.

Soften-up to a wonderful
idea. Send the coupon for
details and the name
of your nearest stockist.



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the hard facts about
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HG/1

Post to Sole UK Concessionaires
Elizabeth Ann Woodcraft Ltd. Rhyl, North Wales.

CORNING WORKTOP SAVER

DIRECT FROM THE U.S.A.



Everybody has a soft spot for the Mini.

Price subject to alteration after V.A.T. (seat belts, delivery and number plates extra). Automatic transmission available on Mini 1000 Saloon, Clubman Saloon and Clubman Estate. Recommended price £106 extra. †Motor Magazine.

It isn't just the new deep contour seats. Any car twice the size could have the same seats as the Mini. And it's surprising some don't.

Even more important is where the seats sit. Some cars put their slap bang on top of the wheels, just to be sure you get your kicks.

In the Mini, they sit between the wheels, so when they take a bump, you don't.

The other thing people notice about seats is the shape they're in. Ours are in a pretty good shape.

The Mini's engine is mounted sideways and drives the front wheels which leaves a lot of passenger space undivided by a drive shaft.

We've used that space to give you lots of carpeted leg-room and padded shoulder room, and to add a number of big car features like fresh air ventilation.

Everyone likes to be loved and the Mini is no exception. It takes very little (from £695*) and gives a lot (42 mpg to a gallon of three star†).

Visit your Austin-Morris Showroom and take a Mini out for a test drive.

You'll find it a very comforting experience.



From British Leyland.
Makers of the best selling cars in Britain.



For £194, you can leave your husband.

There sits the old man.
Happily watching his favourite programmes:
sport followed by sport.
And there you sit.
Forgoing the programmes you want to see
for the sake of peace.
Is it fair? No.
Does it happen all the time? Yes.
But now Sony, in an attempt to prevent the
situation from becoming grounds for divorce,
offer you a practical solution.
The Sony Trinitron 1320.
A colour television you can call your own.
It's not a big set.
So you can watch it wherever your fancy
takes it.

And like all Trinitron sets it gives
a sharper, brighter picture than conventional
colour sets.

(Sony were sharp and bright enough to
invent an entirely different colour system.)

So you'll not only get to see your
favourite programmes, you'll see them on the
best colour your husband's money can buy.

Is £194* a lot to pay for this privilege?

We don't think so.

Leaving your husband occasionally will
probably do wonders for your marriage.

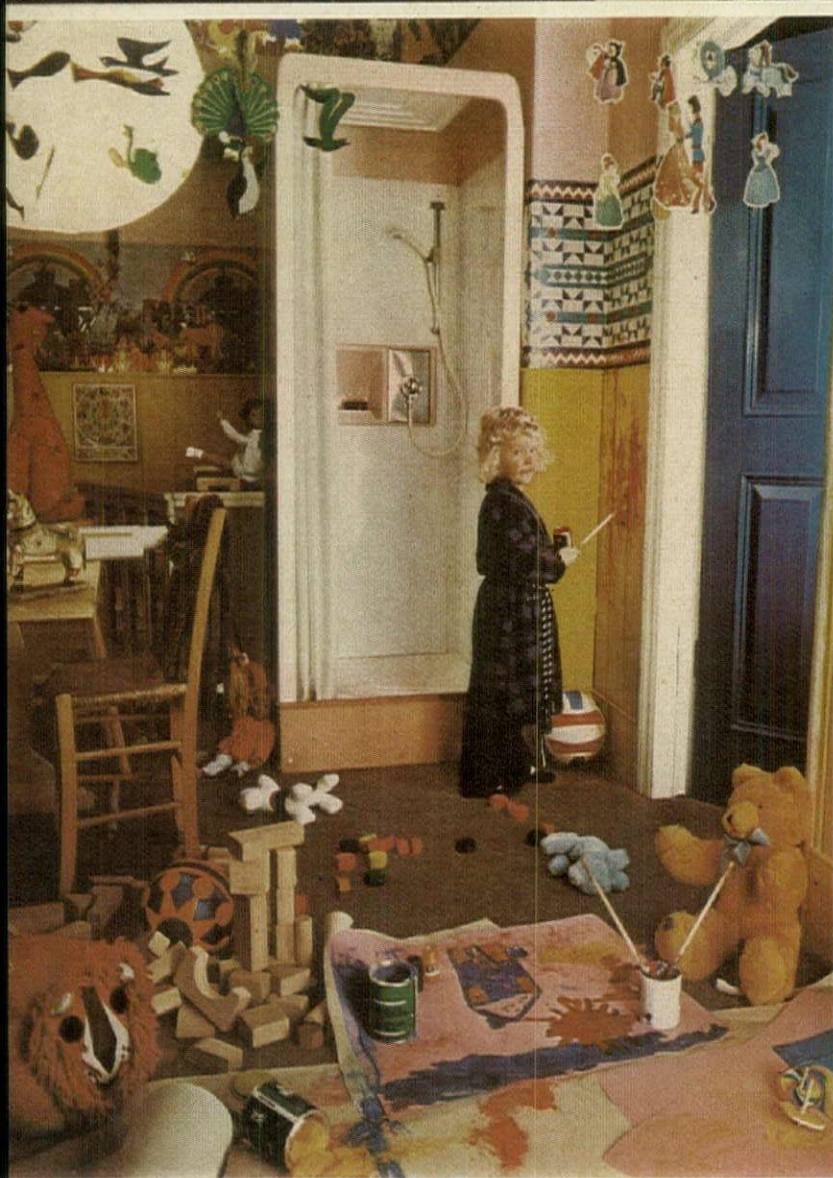
SONY

Sony (UK) Limited, Pyrene House
Sunbury-on-Thames, Middlesex.

Tel. Sunbury-on-Thames 87644.

*Recommended retail price £194.20 (Prior to VAT).

Trinitron. A unique system, better colour.



How to stop your husband disturbing you in bed



It's no joke when you're disturbed all night by your husband's tossings and turnings - when you're trying to get a good night's sleep.

If this problem sounds familiar, it's time you changed your old bed for a modern Dunlopillo foam model. You won't find a more advanced bed in Britain.

With a Dunlopillo foam mattress your sleeping partner's movements won't upset you - your side of the bed doesn't feel a thing.

What you will get, though, is uniquely independent support, with every inch of foam working to give you - and him - blissful comfort and deeply relaxing sleep. No wonder specialists recommend the firmer Dunlopillo models for back trouble sufferers who need a firm bed.

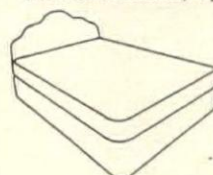
Dunlopillo mattresses are light, too. So you needn't break your back when you make or move the bed. And they're dust-free, hygienic, and built to last and last.

They also air themselves. So they stay fresh and never need turning.

Dunlopillo models give you a choice of firm, soft and in-between. Complete divan sets cost from about £28 to £145 and they come in all kinds of elegant styles. Send for our catalogue (no stamp needed) and find out the full story.

You could be on your way to the best night's sleep you've ever had.

Please send me your new free colour catalogue with full details about the construction, styles, sizes, prices and stockists of Dunlopillo beds.



NAME.....

ADDRESS.....

Post to Dunlopillo Beds, FREEPOST, London W3 6BR

No stamp needed - we pay your postage.



Dunlopillo

2F4



SAUNA-SOLARIUM-IMPULSE SHOWER great news for pool owners!

Nordic Saunas - Poolside saunas offer you changing-room space coupled with all the benefits of the sauna/swim health mix!

Dozens of styles and sizes - or custom built to your own design.

Nordic 4 Solarium - Nothing goes better with a pool than sunshine. With Solarium you can sunbathe every day of the year!

Nordic Impulse Shower - For those who want the best! Electronically controlled hot and cold impulses from all four corners - adapts to conventional overhead and hand shower in seconds - as wall mounting or luxury self-contained cabinet from £300.

And Nordic offer a complete range of leisure accessories for poolside and sauna.

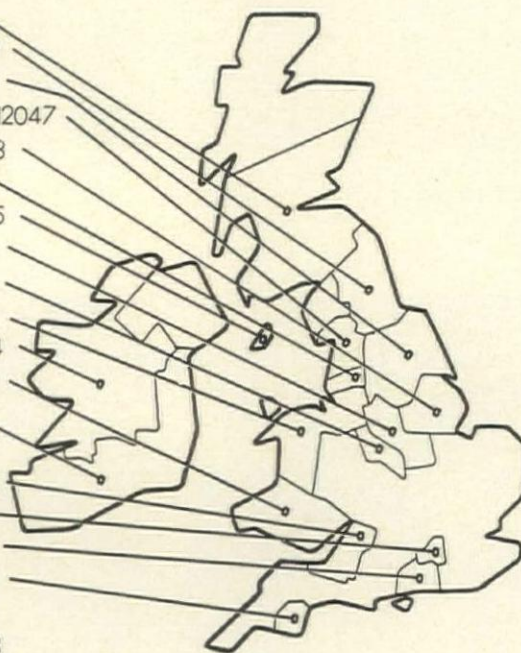
Get the facts to-day - Simply send this ad, pinned to your letterhead for the complete kit of Nordic colour brochures.

NORDIC SAUNAS

Nordic House, Dept. ABR,
Reigate, Surrey RH2 7JS.
Tel: Reigate 44835.
Telex: 946575.

Nordic are Britain's leading sauna suppliers.

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- Pocklington 2001
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- Caistor (Lincs) 348
- Wigan 46265
- Castletown 2535
- Kegworth 2553
- Lichfield 52738
- Northwich 6166
- Oranmore 84134
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- Fareham 2373
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- 0481 64018
- also in Europe



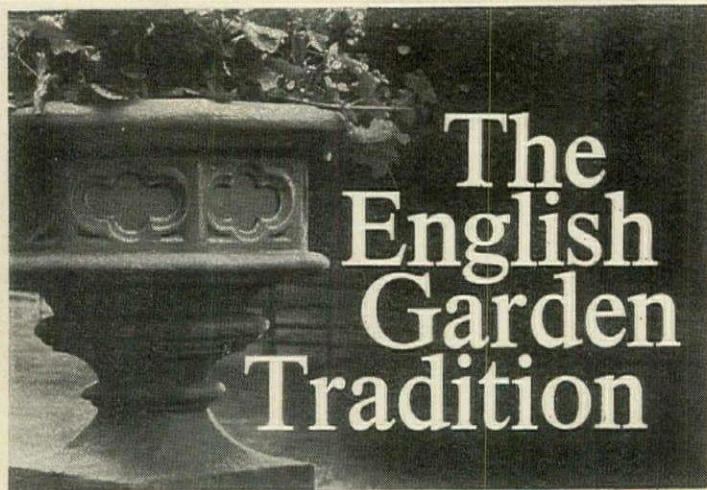
Penguin Group Builders

For more details contact your local Group Builder above or

Penguin Swimming Pools Ltd

Galleywood Chelmsford
Tel: Stock (Essex) 840711





The English Garden Tradition

Gothic Urn - height 23" width 24 1/2"

Stone is as much a part of English garden design as Capability Brown or Humphrey Repton. Urns, vases, seats, pedestals, balustrades and paving have been used for generations to beautify the gardens of grand houses or tiny town-house patios.

Haddonstone carries on this tradition of craftsmanship and fine design at reasonable cost using reconstructed natural stone. See our full range at our show gardens or return the coupon for our illustrated catalogue.

Haddonstone

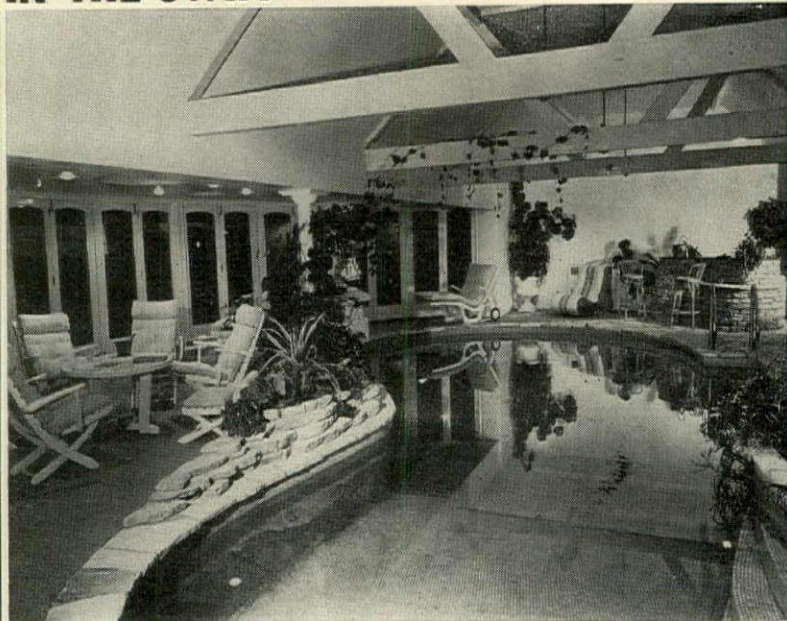
The Manor, East Haddon, Northampton Tel: East Haddon 365
London show garden at Inpine Ltd, 455 Fulham Road SW10 Tel: 01-352 0359

To: ROBERT BARROW - THE MANOR - EAST HADDON - NORTHAMPTON
Please send illustrated catalogue to:

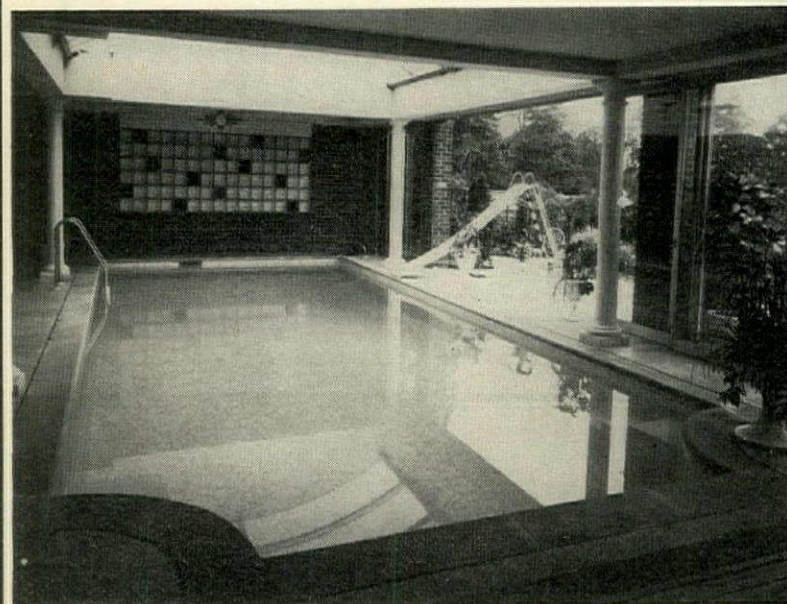
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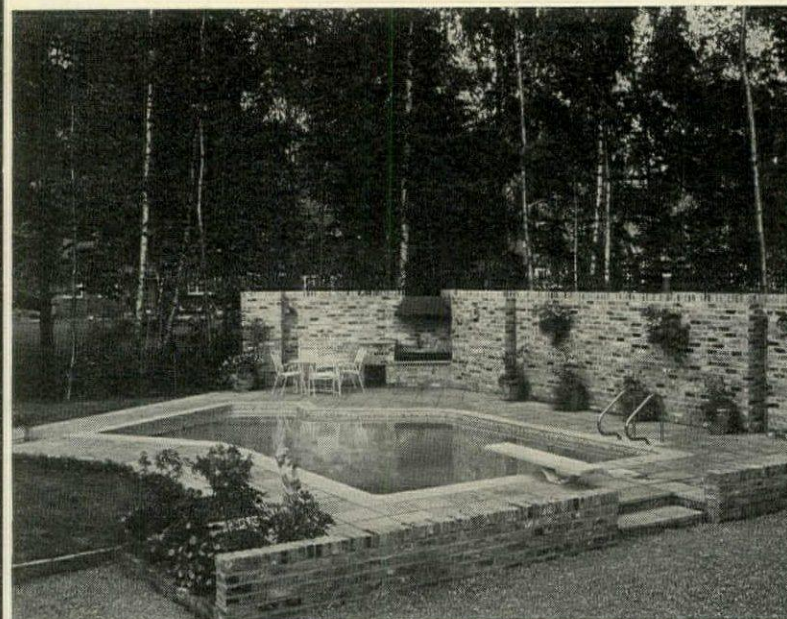
HG2



This 36 feet by 15 feet freeform indoor pool housed in a converted barn is made by David Chittenden Swimming Pools Ltd and costs £3,600. The mosaic lining is £400 extra. Inquiries to David Chittenden Swimming Pools Ltd, 106 High Road, Byfleet, Surrey.



Rectangular indoor pool with rounded corners made by Penguin Pools Ltd. It is heated by a Blue Ripple oil-fired boiler and has a mosaic tiled floor. The total cost, including a press button sliding roof, is about £15,000; the price of the pool is £4,000. Inquiries to Penguin Swimming Pools Ltd, Five Trees Works, Bakers Lane, Galleywood, Chelmsford, Essex.



Outdoor pool 30 feet by 15 feet made by David Chittenden Swimming Pools Ltd, with automatic filtration. Price: £2,800 to £2,900. Landscaping costs about £1,500 extra. Inquiries to David Chittenden Swimming Pools Ltd, 106 High Road, Byfleet, Surrey.

continued on page 9



THIS SYMBOL

is your protection when ordering your

NEW SWIMMING POOL

Your own Swimming Pool is fun, healthy and a worthwhile investment. But before you take the plunge make sure you take expert advice. Look for the SPATA symbol. SPATA members are pledged to uphold quality standards in all pool materials, equipment, accessories and installation.

For list of SPATA members and helpful leaflets and details write to:-

**The Secretary,
THE SWIMMING POOL
AND ALLIED TRADES
ASSOCIATION LIMITED
87 London Road,
Croydon CR0 2RF**



Central heating takes on a new elegance

To Ideal-Standard Limited, P.O. Box 60,
Kingston upon Hull, HU5 4JE.
Please send me information on your
Concord H central heating unit.

Name _____
Address _____

Ideal-Standard's Concord H is far, far more than a stunning new look in gas fires. For a start, it also gives you full central heating plus endless hot water on tap!

New Concord H gives you so many things. On your living room hearth it's *an elegant gas fire*. A new slim and curvacious shape. With fashionable finishes — the 'leather look' in a choice of colours plus the sparkle of polished metal. Yes, Concord H is a beautiful gas fire. Giving ultra high-speed warm up. Giving a really generous area of radiant glow. Giving full

radiant effect from part of the fire when set at half-heat. Giving easy operation with a conveniently positioned top control knob — plus simple, reliable ignition operated from the same top control.

But there's more to the Concord H than meets the eye! Tucked away behind the fire is a *powerful central heating boiler* — there's a choice of two sizes — giving full radiator heating and constant hot water in two to four bedroom houses. The boiler is compact, robust and designed for easy installation. The push button controls for the boiler are neatly concealed behind the

hinged panel below the fire.

Concord H is a breakthrough to better central heating — high performance and elegant design at the lowest price.

Find out more about it from your gas showroom or heating engineer . . . or post the coupon and we'll send you an informative colour brochure.

 IDEAL
STANDARD

Registered in England — Number 290078



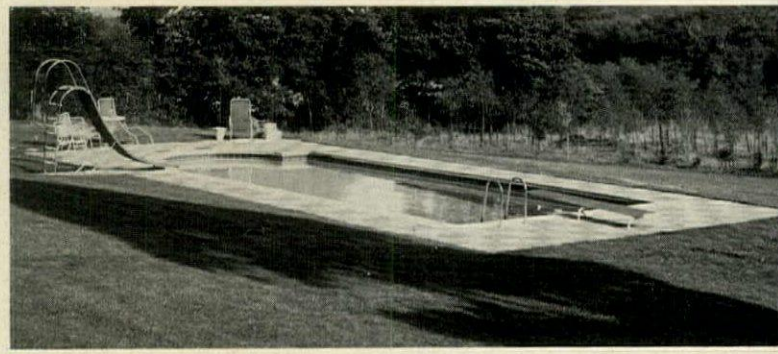
IN THE SWIM continued



'Free Form' by Penguin Pools. Curves of any radius can be built in fully vibrated reinforced concrete, about £4,000. Prices range from £700 for a do-it-yourself kit. Inquiries to Penguin Swimming Pools Limited, Five Trees Works, Bakers Lane, Galleywood, Chelmsford, Essex.



Cranleigh 'Calypso' Liner pool made in a free-form 'Teardrop' pattern, with maximum dimensions of 33 feet by 20 feet. Prices range from £1,600 to £2,500. Inquiries to Cranleigh Pools Limited, Bath Road, Calcot, Reading, RG3 5QQ.



One of several pools offered by Rutherford. A filtered and heated pool can cost as little as £2,000 depending on the amount of client participation, although if a builder is engaged it will cost about £3,000. Inquiries to Rutherford International Swimming Pool Equipment, Battle, Sussex.

how to furnish naturally



Knightsbridge range

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Three weeks from now You could be involved in a continental love affair



In just three weeks you could be starting a lifelong love affair with your own Beekay kitchen, a partnership that is complete in every way. Beekay make not only the cupboards and the worktops, but everything you need in your dream kitchen including the built in appliances such as cookers, extractor fans, refrigerators, and even washing machines and dishwashers. This way you can be sure that the standards are high and everything blends together harmoniously and perfectly.

Beekay kitchens are designed to suit all needs from the practical Werkform range to the Stilform Deluxe Range shown on the left. We could go on about all the exciting features and details of a Beekay kitchen, but we would rather you had an enjoyable time finding out for yourself. Send us the coupon and we'll let you know where to start your continental love affair. Who knows, from the day we get your order, it could be just three weeks away.

Post to:
BEEKAY NEW ERA LTD.,
82/106 Cricklewood Lane, London N.W.2.

Dear Beekay,
I want some more romance in my life;
please let me know where to find my nearest
Beekay stockist.

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Beekay

EXHIBITION

FINNISH LEATHER FURNITURE

In association with POLAR-DESIGN of Finland. GENUINE Gold covered leather now on display and in stock for immediate delivery. 10 different models in 8 colours in plain or antique leather representing the finest display in the country. Finest quality leather at prices which are unmatched due to bulk shipping direct from Finland in our own containers and selling direct to the public. Sole distributors throughout the U.K. Send 10p for illustrated catalogue.

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Come and see our Swinging new designs. The very latest from the Stockholm and Copenhagen furniture Exhibitions. Upholstery with the latest fabrics and sparkling chrome or brilliant enamel frames. Squashy Corduroy Unit seating from Holland. Italian style glass coffee tables with 2" thick chunky chrome frames. Unit wall furniture in painted natural finishes. Also our famous Colonial bookcases in stained green, red or brown.

5% for Cash & Carry

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VARIANT CHAIR
£13.95

Delightfully styled chair from Sweden. Reversible cushions of polyether covered in thick tweed material one colour as illustrated. White frame only. 25½" Wide 31½" Deep 27" High Carriage 95p delivered immediately.



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(foot of Richmond Bridge) Phone 01-892 3213



'Sweet Romantics'

Dorma have captured the essence of the pretty, new romantic look in 'Sweet Romantics', a group of bedwear designs in tune with the softer, gentler life-style. Dorma 'Sweet Romantics' are naturally in the modern beauty of 'Terylene'/cotton for superb comfort, constant freshness,

long life, and easy laundering without the need to iron. See how lovely your bedroom could look, in the new Dorma colour booklet, free from Dorma Sheets Ltd., P.O. Box 7, Newtown Mill, 17 Lees Street, Swinton, Manchester M27 2DD.

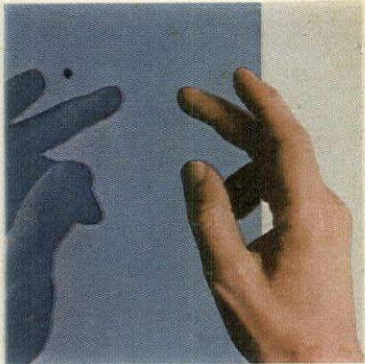
Dorma®

'Terylene'/cotton. The prettiest sheets you'll never iron.



Imagine these on your sitting room wall.

Jam, mud, even grease. Cover-Plus Emulsion can take them. Sponge it down, and it looks like new. Hard to improve on that, but Cover-Plus has done it. Cover-Plus Vinyl Silk Finish will even take lipstick, pencil and oil, and come clean. Could you get those off your sitting room wall?



Try this simple test.

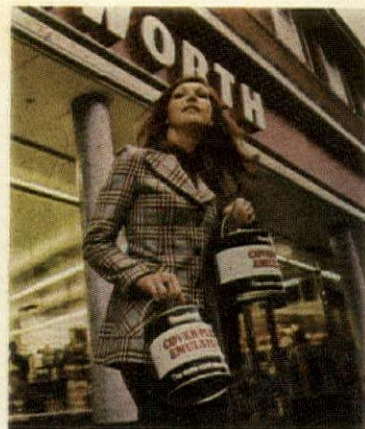
When you see a paint that shines as brilliantly as the moment it was painted, try this simple test. Touch it lightly. If it's dry, it's Cover-Plus, the wet-look gloss. If it's wet, then all you can do is apologise.



Cover-Plus. It's a pity you

Remember when you painted it? Years ago. And it seems just like yesterday.
It still looks newly-painted.

That's Cover-Plus for you. Remember?
You bought it at Woolworth. You didn't have a lot of money.



It's rather a nice compliment.

Woolworth stock Cover-Plus paints exclusively. They're also Britain's biggest paint retailers. When you think about it, it's rather a nice compliment to the paint.

Silk or matt finish?

For walls and ceilings, Cover-Plus Vinyl is a subtle lustre which highlights a relief surface, like anaglypta wallpaper. It's a beautiful sheen for very even flat surfaces. For ordinary walls, Cover-Plus Emulsion, helps conceal faults in the surface texture. Both are easy to clean, easy to use.



Can't take it with you.

And you said it was the best paint you'd ever used. Still looks like it. Pity you can't take it with you.

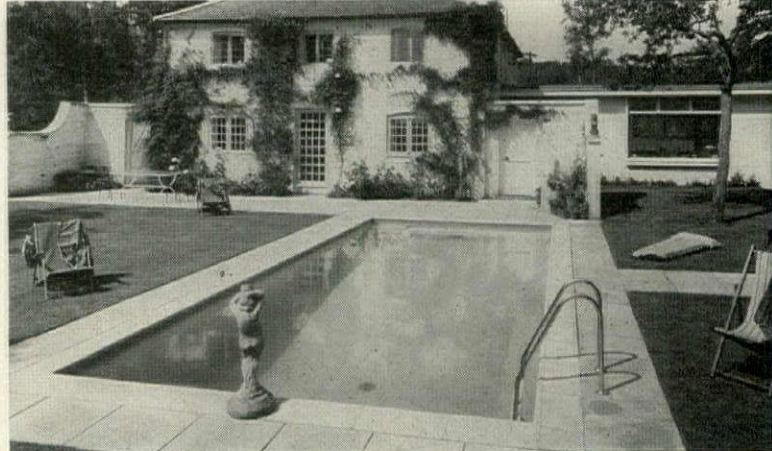
Never mind, you can get more.

Cover-Plus paints will still look new tomorrow





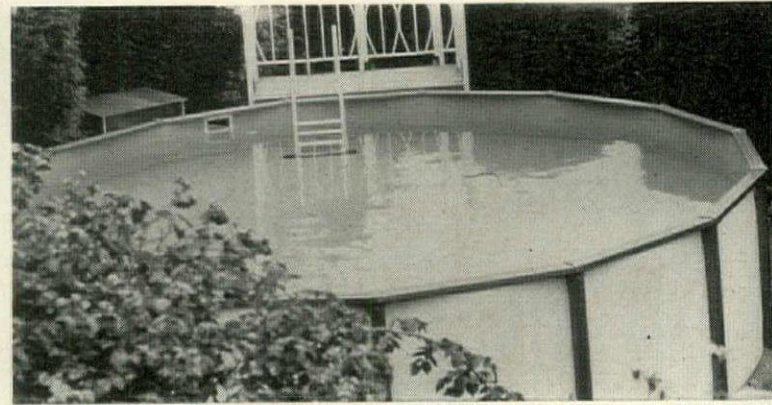
Pool with Gunite concrete shell, built by Classic Swimming Pools Ltd, who specialize in building individually designed concrete pools. Prices range from £2,000 upwards, but owners can keep costs down by organizing the site excavation and finishing themselves. Inquiries to Classic Swimming Pools Ltd, 138a London Road, Kingston-upon-Thames, Surrey.



30 feet by 14 feet outdoor pool made by Gilliam & Co Ltd with marblite finish, mosaic water level band, non-slip coping, filtration plant, and 4 feet wide paving. Price: £3,500. Inquiries to Gilliam & Co Ltd, 902 Purley Way, Purley, Surrey CR2 2XA.



A Niagara Liner Pool 20 feet by 40 feet. Price: about £2,500 with the cedar surround. An average Niagara Pool 16 feet by 32 feet costs about £1,600 and can be installed in approximately 10 days. Inquiries to Niagara Pools Ltd, Holyport Road, Maidenhead, Berkshire.



'Triumph' 18 feet diameter patio pool by Cranleigh. 4 feet deep, holds 6,400 gallons is easy to erect and transportable. All steel parts are electro-galvanized, and acrylic-painted. No plumbing is needed. Price: £192. Inquiries to Cranleigh Pools Ltd, Bath Road, Calcot, Reading.

Continued on page

Harrier

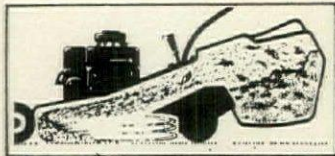
The Two-speed self-propelled Hayter that close cuts, vacuums then bands the lawn

Hayter's sophisticated new generation rotary lawn mower has a 19" cut, two-speed roller drive, and the turbo-action that vacuums cuttings, leaves and twigs into a large moulded grass box, to give you that perfect banded finish.

Send the coupon today, find out about the reliable easy-start engine, the simple cutting height adjustment, stowaway handle and the address of your nearest Hayter sales and service agent.

Also ask to see the hand-propelled Hayter Merlin for lawns and the Hayterette for rough grass.

Hayters Limited, 143 Spellbrook Lane,
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London Showroom: 30 King William Street, EC4
Tel: 01-623 3255

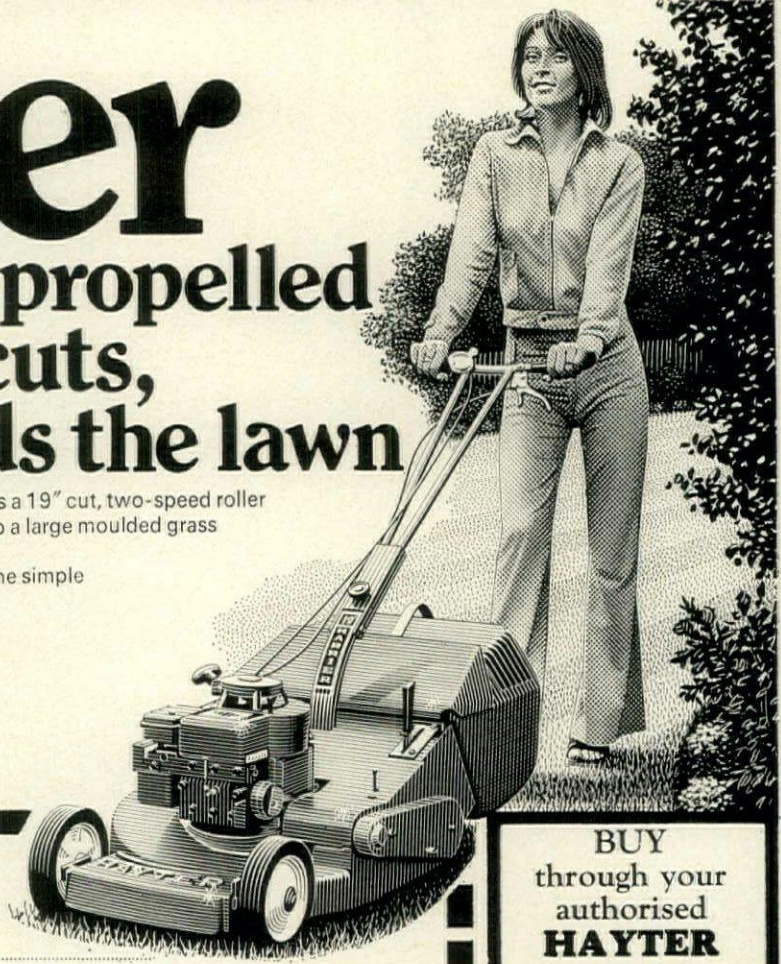


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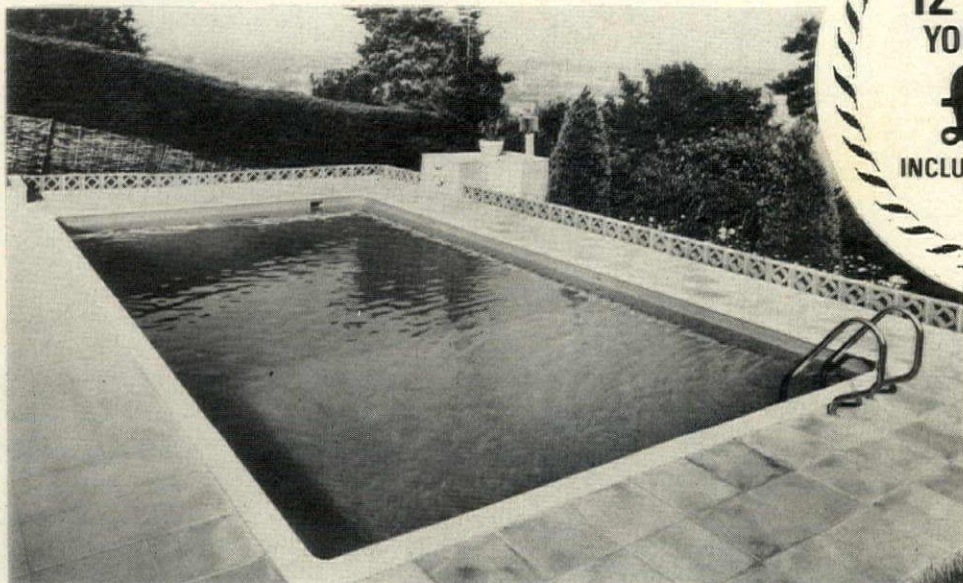
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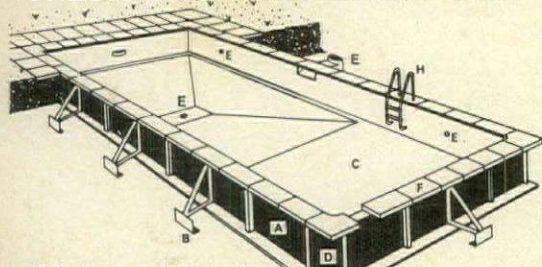
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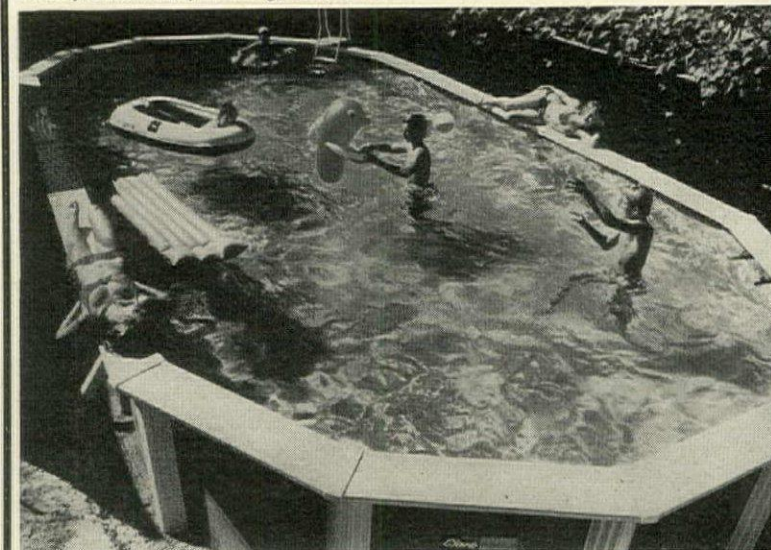
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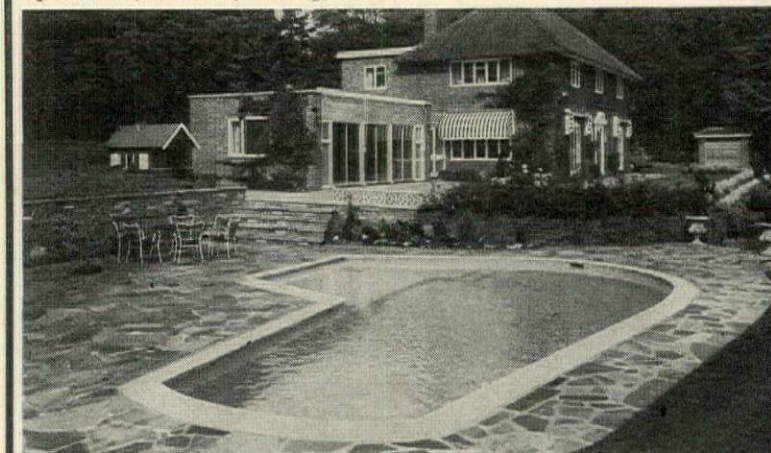
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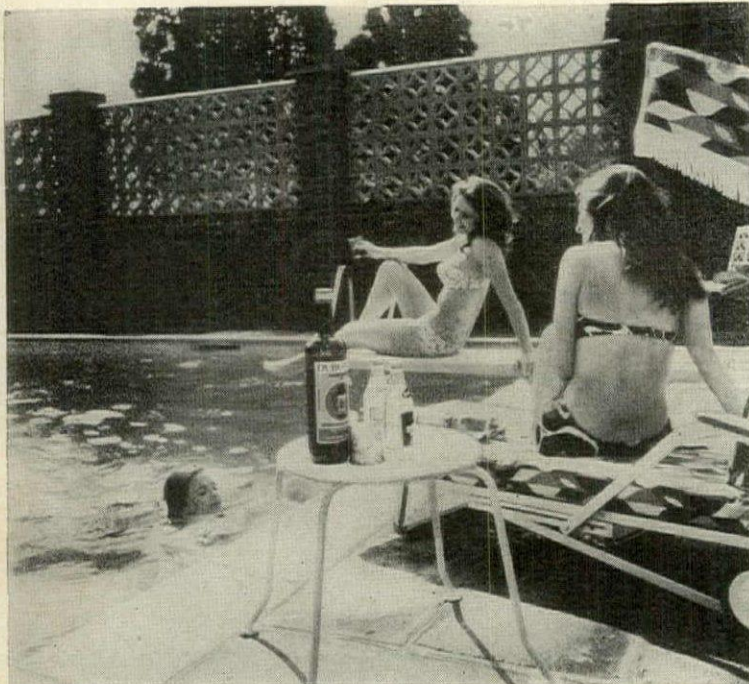
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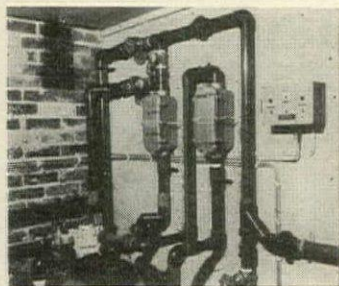
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GARDENING KNOW-HOW

AROUND THE MAY FLOWER SHOWS

BY PETER RUSSELL

MAY MEANS Chelsea, and the dates to remember for this year's Chelsea Flower Show, are: 22nd (Fellows' private view), 23rd, 24th and 25th. This is the annual opportunity not to be missed, providing the vital clues for the whole of the gardening year.

Fellowship of The Royal Horticultural Society not only gives entry to the private viewing of this world-famous flower show and admittance on all the other days, too, but it also provides pass to the numerous RHS shows and meetings throughout the year—plus the lectures held in conjunction with the shows—held at the Society's halls at Vincent Square and Greycoat Street, Westminster. Every two or three weeks there is a flower show at one or other, or both, of these halls; except during December and January.

Fellows' tickets, which are, incidentally, transferable, also admit three people to the RHS Gardens at Wisley, near Ripley, Surrey. Receiving the Society's monthly journal, using the Society's library, and being in a position to obtain advice on horticultural matters from the Society's staff at Wisley are some of the further privileges enjoyed by Fellows. Anyone interested in gardening is eligible for Fellowship in the Society. Full details are obtainable from: The Secretary, Royal Horticultural Society, Vincent Square, London SW1P 2PE. Telephone: 01-834 4333.

There are numerous important plantings and sowings to be accomplished now. Amongst vegetables, plant summer cabbages and brussels sprouts; possibly grown from your own earlier sowings. But sow, now: autumn and winter cabbages and savoy, broccoli, cauliflower, onions for pickling, carrots, beetroot, turnips, lettuce, spinach beet, runner, french and haricot beans. Unless there are marrow plants in the offing, raised earlier under glass and now hardening off ready for imminent planting out, sow marrow seeds, too, in previously prepared positions, enriched below with manure or compost ready to sustain plump specimens. (For a fine range of seeds, remember Hurst's Garden Pride selections. New this year is their Home Freezer vegetable collection.)

Sow polyanthus, wallflower, forget-me-not and Canterbury bell, and seeds of perennials, too. Lift spring bedding plants as soon as they have given of their best, or at least lift them soon enough to allow sufficient time for proper interim

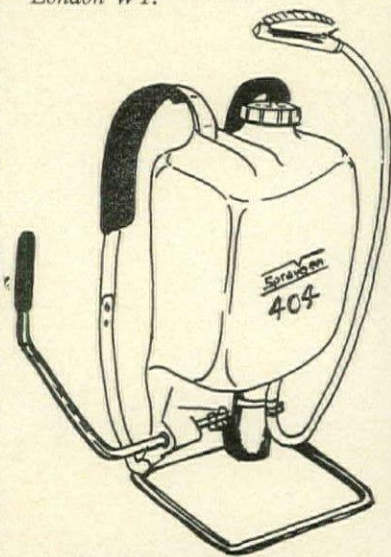
preparation of display beds. Summer bedding plants will then have a satisfactory start. Spent tulips are lifted and heeled-in in a semi-shady spot until foliage fades. Bulbs are then lifted once more, sorted and stored in readiness for autumn re-planting. Park polyanthuses in semi-shady places, too. Split them if they have become large. There will be some good plants for when autumn comes.

See that hardy annuals are kept sufficiently thinned out, to give plants a chance to develop well. Push peasticks in round herbaceous clumps. Some plants, such as phlox, are self-supporting, but others are not. Given peasticks cut to appropriate height (just below the maximum), plants needing help can grow through the twigs and become securely and unobtrusively supported.

Put straw or strawberry mats under strawberry fruit trusses, to keep fruit clean. Begin the raspberry mulching programme.

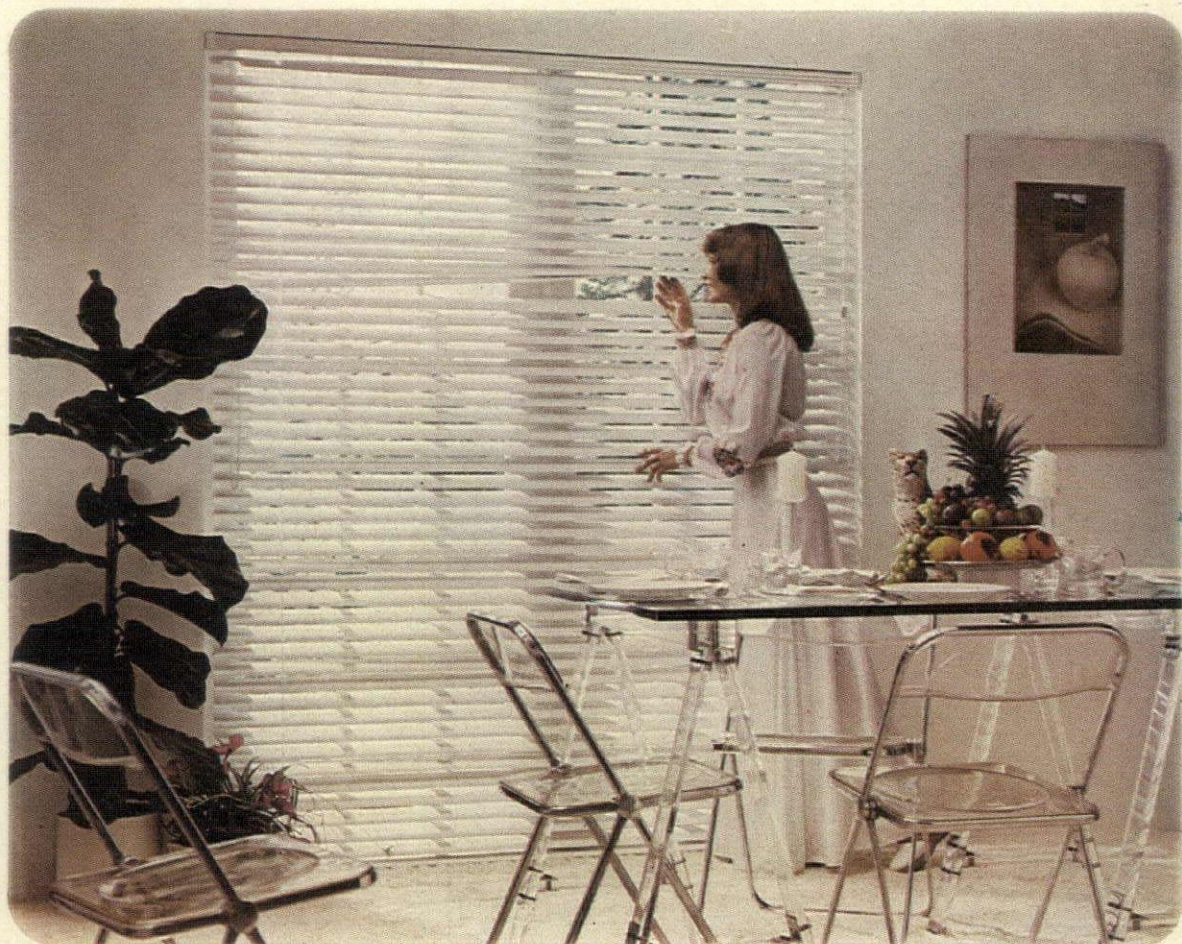
Look to lawns, mowing carefully at this time of the year, so as not to spoil the surface. Note ICI's All Seasons Lawn Food, one of several of their new products, which also include: Harvest Gold, a long-lasting general fertiliser—also suitable for lawns; Liquid Garden Plus, for use in garden or greenhouse, Kerrigrow, for feeding pot plants; and to deal with two significant pests: 'Rapid' greenfly killer—in aerosol form—and mini pellets to settle slugs ●

If you have any gardening queries, send a stamped addressed envelope to Mr Peter Russell, c/o House & Garden, Vogue House, Hanover Square, London W1.



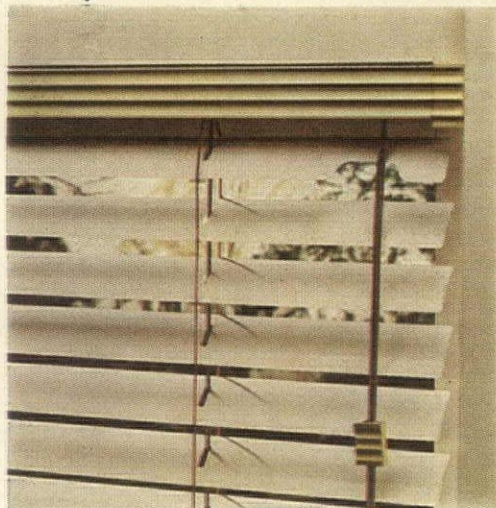
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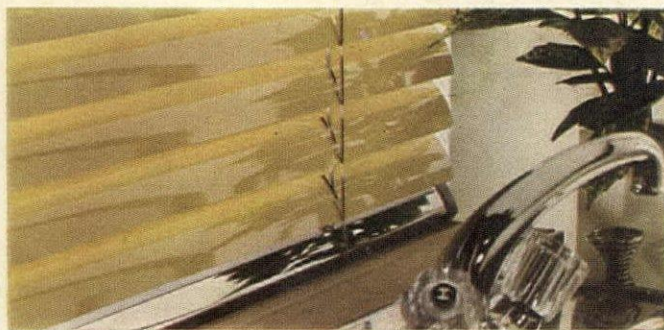


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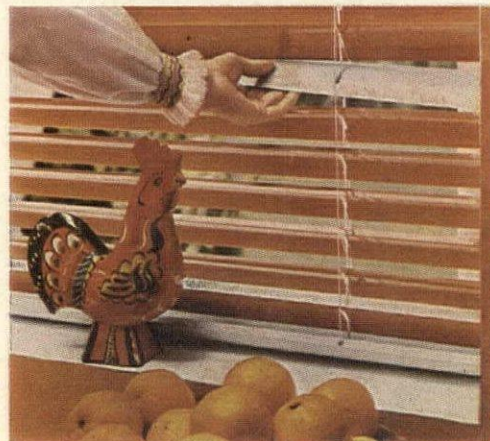
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RECORDS: CHRISTOPHER BREUNIG

Barenboim, Britten, Bernstein et al

DANIEL BARENBOIM's imaginative new recording of **Elgar's Second Symphony** (CBS73094) comes nearer the interpretative style of Barbirolli rather than Boult's, as one might expect. Yet even if he had encouraged the expressive strings of the London Philharmonic Orchestra in extra portamenti, this would not have sounded like a Barbirolli carbon copy. Barenboim's richly emotional performance of the E flat symphony is as strikingly individual as Solti's Elgar 1, issued last year.

The cavalcade of the finale is perhaps the least debatable success here; Barenboim's free approach to pulse in the first two movements has, I see, considerably worried the Elgar purists. But rather as Furtwängler did, he makes his tempo transitions unselfconsciously, illuminating the music. Above all, he makes one think about the work itself. The playing of the LPO is markedly superior to that in their Lyrita recording under Sir Adrian Boult, and it is a pity CBS did not have the advantage of a good hall acoustic.

The symphony is not easily accommodated on one record, and here side 1 plays for thirty-three minutes. Under the circumstances the quality is good. The orchestra is set well back in the studio, with an absence of obvious manipulation of balances, although the overall wash of reverberance does not help set the strands of scoring in sharp relief. Making comparisons, one is amazed at how little is lost in the composer's own 1927 recording (WRC SH163), where Elgar's forward-moving reading unquestionably brings us closest to the heart of this personal score.

English String Music is the title of a new collection by the Academy of St Martin's, including Britten's *Simple Symphony*, Holst's *St Paul's Suite*, excerpts from Walton's *Henry V* film score, Delius's *Two Aquarrelles*, Purcell's *Chacony*, and Arnold Foster's orchestration of Vaughan Williams's *Rhosymedre* (HMV ASD 2831).

This issue, which overlaps a Decca collection by Britten and the ECO, is most beautifully engineered, with the hall ambience adding a dimension to playing which is polished, robust, and delicately sweet as necessary. For a long time I have used the Britten (recorded in the Maltings) as a reference standard for new equipment. This less closely balanced EMI production is marginally more realistic; musically too I am inclined to prefer the subtler approach of Neville Marriner to the composer's, in *Simple Symphony*. Apart from the finale, which weaves Greensleeves into the texture over

a moto perpetuo, the St Paul's Suite is heard far less often than it should be. The Intermezzo, for instance, has an intriguing whiff of the Orient besides a sudden Bartokian flavour in its vivace episode. How nice, too, to have such fine versions of Walton's 'Death of Falstaff' and 'Toujours her soft lips and part'.

A record which can be recommended unreservedly, for sheer enjoyment, is an HMV reissue from boxed set of **Paganini** works played by Itzhak Perlman. Coupled with the first violin concerto is the Spanish virtuoso Sarasate's *Carmen Fantasy*, a setting of five numbers from the opera for fiddle and orchestra, which Perlman clearly relishes (HMV ASD2782). The Royal Philharmonic under Lawrence Foster accompanies and the pieces are recorded with great presence and sparkle.

The increasing role of the Monte Carlo Orchestra in Philips' classic recording programme had [rather] worried me, until I heard the **Gershwin** collection under Edo de Waart (6500 290). They play the *American in Paris*, *Cuban Overture* and the Russell Bennett symphony arrangement of *Porgy and Bess*. The Luxembourg opera orchestra is not the most polished of ensembles—they are taxed by the end of the overture—but with de Waart they have produced a trio of warmly enjoyable, idiomatic performances. In the *American*, for instance—where the honky-tonk motor-horns usually add an amusingly imaginative touch—the period flavour is caught much more acutely than in Andre Previn's high-powered LSO recording for HMV. And in the *Porgy* synthesis 'Summertime' is played with real tenderness.

Leonard Bernstein's new **Rite of Spring** with the LSO (CBS) was made here, a few days after the English Bach Festival Stravinsky concert last year. It was conceived as a quadrasonic production, and has been issued as such (MQ31520). I recommend this in preference to the stereo (on 73104), even for normal two-channel playing. The engineer has tried to give the recording added punch, but the SQ transfer is smoother, more suggestive of the actual hall sound.

Bernstein's approach has modified since his earlier New York version: there is less orchestral virtuosity for its own sake. His new *Rite* is formidable in its sheer energy and concentration. An uncompromising dynamic range which makes the recent DGG rival by Tilson Thomas and the Boston Symphony (2530 252) seem almost elegant and overcivilized by contrast. ●

HOUSE & GARDEN

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HOW SPACE HELPS OUT (AND IN) THE ARTISTS

As every artist knows (or should), Space Ltd was founded in 1968, largely by the efforts of Bridget Riley and Peter Smedley, in an attempt to answer the desperate need for working space by artists in the London area. As rents grew larger and larger so did paintings and sculpture, but the two had no meeting-point for most artists who seemed to be getting poorer. Not all command Bacon and Hockney prices.

B Riley and P Smedley had the notion that buildings which were scheduled for redevelopment might well be rented as studios during their interim period as empty shells. They had in mind such buildings as warehouses, factories, garages, storage hangars and similar cubic spaces, unprepossessing to the average house-hunter but ideal for artists.

On these terms, Space took over Katherine's Dock, near London Bridge, which provided working space for over a hundred artists.

That adventure in bravado and practicality was highly successful and prompted a fair amount of publicity in the media, but Space's inevitable departure a year later, when the docks came up for trendy redevelopment, got no publicity at all.

But Space presses on and has since taken over other buildings in London, notably a one-time Jewish school at Stepney Green, a clothes factory in Dalston and a dairy in Camden.

Space works on a simple basis—taking over such buildings from private landlords, the GLC, local authorities or other owners at low rent and rates. Conversion grants, which aren't astronomical anyway, are normally subsidised by grants from the Arts Council. The fortunate artists then become licensees of Space, paying rent which is calculated to cover all outgoings, but still doesn't bankrupt the artists. Such premises can only be used as work-

ing-areas and not as living accommodation.

An alternative scheme is for artists to make their own arrangements to take over buildings. Space then handles the conversion grants as a kind of benevolent artists' estate agency.

Although Space originally set out to find working-areas for visual artists, and still gives them number-one priority, theatre and film groups have also been housed.

Needless to say, altruistic, optimistic, idealistic outfits, such as Space, are usually teetering on a financial cliff-edge, but Space now has a grant from the Arts Council and various foundations chip in contributions and donations. And the offices at Burlington House are provided through the generosity of the Royal Academy. But there's still space for any millionaire with aesthetic leanings and a flexible cheque-book to help out.

There are, of course, the usual grouchers, those who say an artist is one of the most self-indulgent of mortals and why should he be found working-space at knock-down prices? But Space is an organization set up by artists for artists and takes no living-space away from any deserving family.

There are, of course, those who could cooperate, who ought to cooperate, but don't. Amongst these—are the Church Commissioners who would, it seems, prefer to have their empty properties remain empty rather than rent them out for a few months to painters, sculptors, engravers and the rest. Once upon a time, the Church, we are told, was—even if only occasionally—a patron of the arts rather than the pusillanimous property-developing agency it seems to have become today.

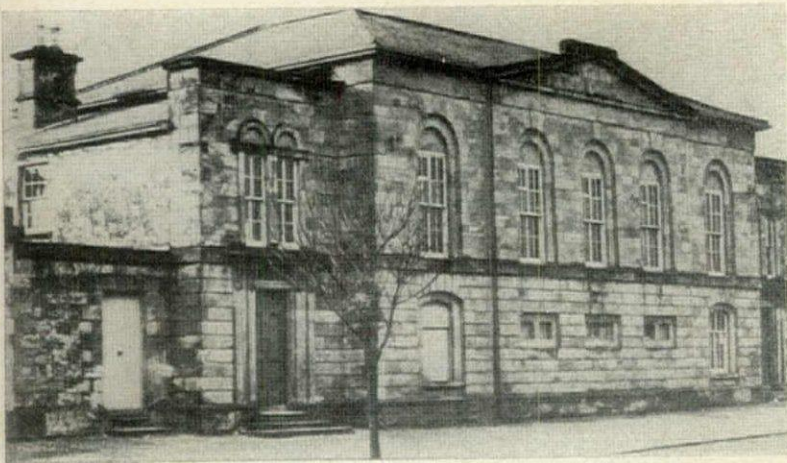
Space's telephone number, by the way, is 01-437 6765.



The exterior of the studios at Stepney Green in London's East End, made available by Space. (See this page)



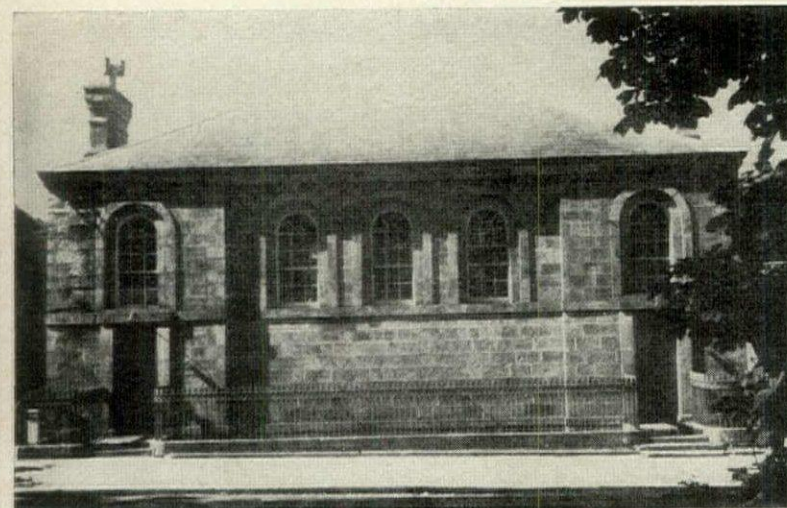
The interiors of two studios at Stepney Green. (See this page)



Original Newtownards Court House, Co Down (now demolished).
Designed by William Caldbeck, 1850



Court House, Lifford, Co Donegal. Designed by Michael Priestley, 1746



Court House, Glenties, Co Donegal. Designed by William Caldbeck, 1843
Three of the Court Houses in the Province of Ulster. See OTHER ULSTER

OTHER ULSTER

The publications of the Ulster Architectural Heritage Society leave those of all other preservation societies way behind for distinction of format, thoroughness of research and sheer individuality.

The latest volume is devoted to *The Court Houses and Market Houses of the Province of Ulster* and appears as a sturdy hard cover of unusual and most agreeable square format. The author is C E B Brett, whose book *Buildings of Belfast 1700-1914*, published five or six years ago, opened a lot of eyes to the lesser-known pleasures of a city that is too

often dismissed as ugly as well as embattled. Preparation of the book has taken Mr Brett on travels throughout the nine counties during the past three years and as he sadly but resignedly says: 'Too often these buildings bear the scars of explosion, petrol bomb or riot. A few have been completely destroyed. Very many have been disfigured, and photography has in consequence been exceptionally difficult.' He goes on: 'Court houses constitute obvious symbols of the authority of the state. Those who refuse to recognize the Court are unlikely to recognize the architectural merit of the court house. So, an indigenous kind of building may disappear at

the hands of those who claim to be patriots. But I have not lost hope that some, at least, of the buildings recorded may be restored to a state in which they can both enhance the visual amenity of Ulster and be of service to the community.'

All others interested in pleasant architecture will echo his hopes and comments. Fortunately, in other countries where revolution and devastation have taken place, although many fine buildings have been destroyed, others have been saved and restored. Although the Soviet government nominally detests Czarism and all its works, it is at pains to preserve such relics of imperialism as the noble buildings of Leningrad and the palaces of its one-time patriots—as well as underwriting *War & Peace*, that epic of Czarism. But back to Ulster. Many of the court houses of the province have that fitting and handsome solidity which distinguishes some of Vanbrugh's lesser designs, notably for Berwick barracks. Their variety is impressive and any browser through the book will be surprised by the inventiveness of those far-off architects who, with an aesthetic stock-in-trade of the orders, the pediment and the small-paned standard window (sometimes round-headed, sometimes segmental but more usually rectangular) were able to produce a series of buildings of such vitality and strength.

That the Court Houses of such centres as Belfast, Londonderry and Armagh should be grandly impressive is understandable, but it is the quality of the lesser places which comes as such an agreeable surprise: if they were in the Veneto they would be subjects for packaged tours.

Meantime, this book documents them as they are today (although too many entries, alas, come under the heading of destroyed) and will act, we must hope, as a spur to all other similar societies. The Georgian Group could well do with a list of publications as impressive as that of the Ulster Architectural Heritage Society. The address, for those who want to do something practical (membership at £1 a year), is 30 College Gardens, Belfast, B9 68T.

The book, by the way, costs £2.

PYRRHIC PILE

Some of the victories won by protesters and preservationists are somewhat Pyrrhic in their results.

When threatened with a soaring concrete tower as a London Transport air vent for the Underground, in the middle of Gibson Square, some of the residents protested. London Transport's reply was a well-intentioned Georgian structure (see picture) which now looks like a somewhat heavy-going mausoleum with a curious built-in pediment in brick.

But no doubt the residents prefer this neo-notion to what was origin-



London Transport air vent in Gibson Square, Islington. See PYRRHIC PILE

nally planned. After all, it's still well this side of sixty feet high.

ANTIQUÉ WORLD

The world of antiques seems to be getting the kind of treatment usually reserved for fight promotions. Those off-ring battles between J Solomons and H Levene over heavy-weight fights now seem to be echoed amongst the patina and buhl.

The Grosvenor House Antiques Fair (which will again be held in the Great Room at Grosvenor House, Park Lane, from June 13 to 23) is now being rivalled by a new venture. The International Antiques Fair, which was held at Earls Court in March, presumably in order to be well in advance of the Grosvenor House show.

These moves seem to suggest that despite the wobbling £ London still seems to be one of the leading clearing houses in the world for antiques.

But those are the main attractions. There are still all the others: at least a dozen antique hyper-markets, supermarkets and just plain outdoor markets.

Then there are the smaller fairs. Chelsea held its 36th at the Chelsea Old Town Hall in March. Others will be held at almost every county town in England.

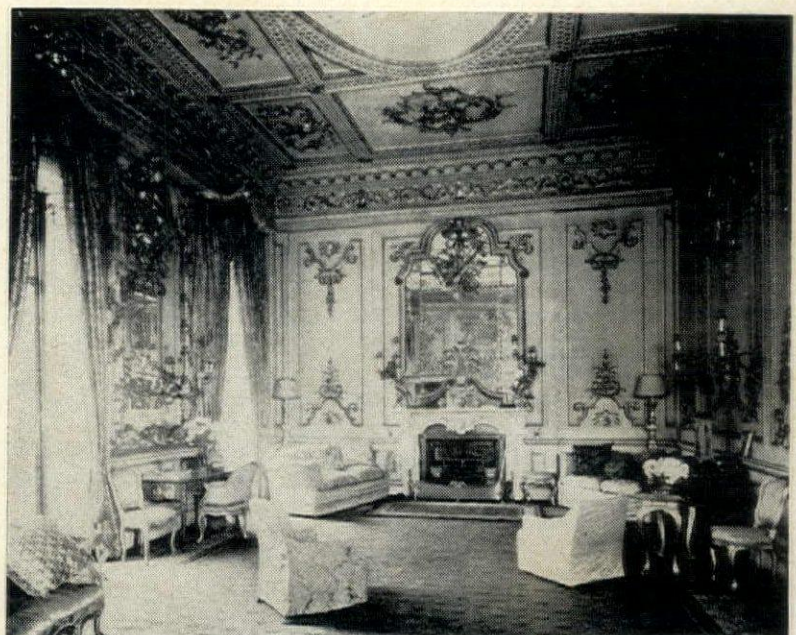
To which the dyspeptic (or perhaps over-suspicious) onlooker must add: What a lot of antiques those eighteenth-century cabinet-makers, clock-makers, cutlers, potters and the rest of that happy band of craftsmen really did produce.

V & A GLOSSY

The publications issued by the Victoria & Albert Museum have always been well-printed, well-illustrated, authoritatively-written and with a casual, reticent charm deriving, no doubt, from the supreme self-confidence of the normally anonymous contributors.



(left) The exterior of Norfolk House, St James's Square, as it appeared when newly built. (A detail from J Bowles' engraving c 1760). The Music Room occupied the further three bays on the first floor. (Right) The Music Room before its removal to the Victoria & Albert Museum in 1938 and now in Gallery 52. See V & A GLOSSY



A new series of monographs from the Museum comes in a somewhat more glossy, less anonymous guise. The series will deal with the period rooms at the Museum, and the first concerned with the Music Room of Norfolk House in St James's Square, designed by Matthew Brettingham the elder and completed in 1756. Although ostensibly about the Music Room, other equally sumptuous rooms in the house are shown. The Music Room, by the way, was re-erected at the V & A and is there to be seen.)

The author of this well-produced monograph is Desmond Fitz-Gerald,

a keeper at the Museum, a fact which guarantees that combination of scholarship and easy narrative which is too rare amongst historians of architecture and the fine arts. Detection, deduction, attribution, supposition and erudition are readably mingled and the footnotes are tucked discreetly away at the back of the book. Even the price is only a modest 75p. Collectors everywhere will want the new series.

Two others now in preparation will feature the Glass Drawing-Room at Northumberland House and the Drawing-Room at Garrick's house in Adelphi.

BRIGHTON RAJ

The lively-minded sponsors of exhibitions at the Brighton Museum and Art Gallery have come up with a splendid notion to coincide with the spa's 1973 Festival.

The British in India is the theme of the Exhibition (May 9 to August 31st) and now that that era in our imperial history is as dead as Clive, we can consider the exhibits with detachment and delight. Only those eternally in revolt against the past as well as the present will fail to find entertainment here.

The period covered will range from the days of the Elizabethan travellers to that antique land right up to the time of the British exit in 1947. Such a span of well over three centuries should offer a good deal of scope to an exhibition buff and we are promised the lot, with a model of an East Indiaman circa 1840 as well as the timetables for the overland route which operated before the Suez Canal was opened in 1888. Even some of those dashing and gaudy uniforms of the regiments, brought so vividly to life by writers from Henty to Masters, will be there.

Altogether a show not to be missed alongside the pleasures provided by Barenboim, Fonteyn and other Festival luminaries.

VOYEUR'S ROUND

Nobody in London interested in the fine and applied arts ever need be short of a venue for an afternoon's sheer self-indulgence. The current scene is full of visual entertainments of the highest order. Here are a few: The RIBA Drawings Collection (21 Portman Sq, London W1) is showing Robert Adam's designs for Headfort House in Co Meath, Ireland (from April 2 until June 1).

The V & A is showing work by the great Hennell silversmithing dynasty which flourished in the eighteenth and nineteenth centuries

(from March 29 until April 29, so you may just catch it). Meantime, as an appetite-whetter, we reproduce the trade-card of Hennell.

The V & A is also showing a selection of *Master Drawings of the Roman Baroque* from the Kunstmuseum, Düsseldorf.

And, not to be overlooked, is the new Gallery (Room 50 West) at the V & A, devoted to English sculpture (or at least sculpture carried out in England), 1600 to 1850, in which works by Nicholas Stone, Scheemakers, Rysbrack, Roubiliac, Wilton and Banks are shown.

Then there are all the private galleries with which London seems now to be as well-endowed as Paris.

GLASS SHOW

David Peace, Master of the Art Workers Guild for 1973 and one of the three glass engravers whose work we showed in last month's issue, is holding a one-man exhibition of engraved glass at Kettle's Yard, Cambridge, from April 17 until May 5.

David Hennell
the Flower de Lis & Star in Gutter Lane,
by corner of Cary Lane, near Cheapside,
LONDON.
Makes & sells all sorts of Salts, Punch
Ladles, Cream Dishes, Sauce Boats, &c.
at Reasonable Rates.

The trade card c 1745 of David Hennell, of the family of silversmiths and jewellers, still extant. See VOYEUR'S ROUND



An exhibit from the exhibition, *The British in India*, to be staged at the Royal Pavilion. See BRIGHTON RAJ

SILVERSMITHS AND GOLDSMITHS ALL



GERALD BENNEY

'For a craftsman, quite a tycoon'

Gerald Benney, a Yorkshireman, born in Hull, and now in his early forties, is one of the most versatile, colourful and successful craftsmen in the world. Silversmith, goldsmith and now enameller. While still quite young, he moved into a craft that was chary of any craftsman with ambitions far beyond his bench. Benney changed all that.

He started in 1948 and cites as early influences both Eric Gill and Robert Gooden. He also admits to Danish and Italian influences in his early work, but now believes that his work is unmistakably English.

Four years ago, frustrated by the fact that the only colour he could add to silver was in low-toned ivory and wood, he began to experiment with enamels, but found that most of the traditional formulas had been made obsolete by new methods, alloys and modernism generally. He also discovered that enamels are extremely temperamental. 'The least speck of dust or a tiny air bubble can ruin an enamel when it is fired,' he says resignedly.

But he has now added mastery of

this ancient craft to those of silversmithing and goldsmithing, and although he admits that enamelling probably doubles the cost of any item, it certainly gives his work a colour-range which now satisfies even Benney himself. And the customers don't seem to object.

He has recently moved into a group of four early nineteenth-century warehouses near Blackfriars, now converted into modern workshops by architect James Burford. There he has a dozen craftsmen who are kept busy and another half-dozen at his house in Berkshire. That house was featured a year or so ago in *House & Garden*: a fine, wide-eaved Regency house which makes a perfect combination of country home and artist-craftsman's retreat. But Benney doesn't seem unduly interested in retreating from anything, least of all work. For a craftsman, he is quite a tycoon.

From May the first to the twenty-first, a major exhibition of Benney's work will be on show at the Goldsmiths' Hall. This is one show not to be missed.



STUART DEVLIN

'Extravagantly imaginative inventiveness'

Stuart Devlin, an Australian, knew from his earliest teens that he wanted to be a designer and thereupon set about winning the series of scholarships that provided him with so thorough a training, bringing him to the Royal College of Art in London and later, on a Harkness Fellowship, to the United States where he stayed for two years, and, incidentally, met his wife, before returning to Australia.

There he designed the country's new decimal coinage, which depicts something of the wild-life of the continent. Despite plentiful Australian commissions, he moved across the world again; London, as the world centre for gold and silver crafts, called.

He now has his workshops and offices near St John's Gate near the city, probably as sound a situation for a silversmith as anywhere in the world. Devlin and his craftsmen can hammer away throughout the weekend as if they owned the city itself. Twenty-five craftsmen and apprentices are now in his care and under his direction.

His office shows examples of a range: goblets, brandy warmers, cutlery, candelabra, medallions, ceremonial regalia, maces and—most splendid of all—18-carat gold Easter eggs containing their own treasure-troves of rare stones.

Four years ago he had a remarkably successful exhibition in London. After that, he became increasingly preoccupied with the richness and adaptability of gold, and, more recently, has moved into jewellery design. Many of his pieces have a pronounced abstract quality. He uses stones of complex cut, surrounding them with what appears, at first sight, to be filigree work in gold. Closer inspection shows that the filigree is comprised of minuscule human figures supporting the stones. With a passing salute to ancient Greece, he calls his jewellery 'Celtic'. His jewellery, like all his work, is apt to surprise by its extravagant imaginative inventiveness. His patrons can't have enough of it, as they can't stop displaying their possessions, his passions and commissions grow and grow.

AND ONE ALSO AN ENAMELLER)



MICHAEL DRIVER

First silver toys, then woven silver

Michael Driver is another Yorkshireman, thirty this year. He studied in Sheffield and the Royal College of Art. Whilst still in his mid-twenties he set up on his own in Thackeray Street, Kensington Square, where he has his workshop—and showroom. He always has a small selection of pieces on display: teapots, jugs, bowls, cigarette boxes, salts, goblets, fine coasters and so on. He also specializes in silver toys.

He has clear-cut notions about the work he will do, and, fortunately, already has sufficient renown to be able to work—mostly in silver—and almost exclusively on commissions from people who want something very special as a present or for a grand official piece for presentation and award. He works from sketches to cutting, soldering and polishing, at the bench in his brown-tinted workshop with glass and perspex showcases near to hand.

Silversmiths, in common with most modern craftsmen, are always seeking something unique that they can really call—and market as—their very own. Michael Driver's

first innovation was his silver toys, but last Christmas he introduced woven silver. Sterling silver ribbons are interwoven by a technique that works the metal into what is virtually a malleable fabric, and he has designed and made a sizable range of objects in this woven silver, from goblets to napkin rings, from candleholders to boxes.

Although most of his commissions are carried out for private patrons, the pieces he has done for commercial patrons add up to a notable series: John Player awards for light aviation, racing and motor-cycling; the presentation piece given by Prince Charles to Cranwell on his leaving that establishment and so on. And, needless to add, the Goldsmiths Company has also given him commissions.

In the coolest possible way, Michael Driver seems to epitomize the unusual degree of enterprise and independence that seems part and parcel of a silversmith's make-up. They seem determined to be their own men at far earlier an age than craftsmen in other applied arts.



PAUL HARRISON

The youngest of the quartet

Paul Harrison is the youngest of this quartet of silversmiths: he is just twenty-seven. He was born in Sussex, attended local schools before going on to the Worthing College of Art. That was followed by three years at the Birmingham College of Art in the School of Jewellery and Silversmithing, plus a year learning how to teach what he'd been taught.

In 1968 he married a painter and moved to Deal in Kent, primarily, he says, because that pleasant, small, still-fairly-unspoiled Kentish seafaring town offered such an emphatic contrast to his four-year stint in Birmingham.

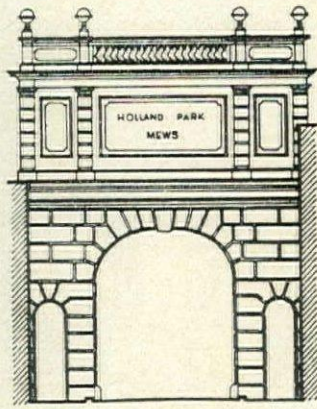
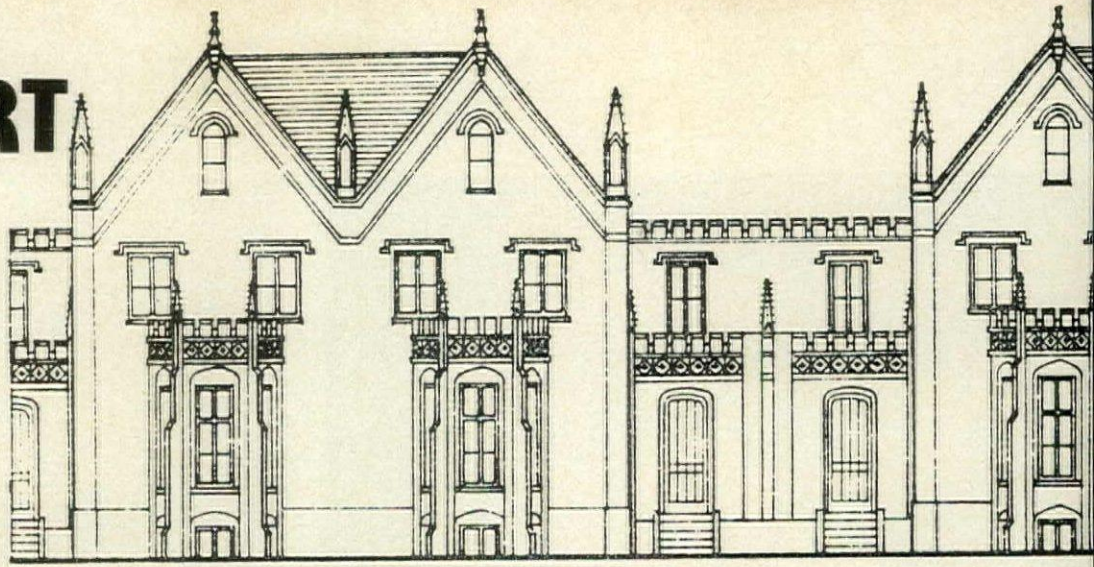
He began his career as a silversmith in the now-classic manner: full-time teaching whilst putting together his own studio and workshop during limited leisure hours. A number of small commissions came his way, but, as is so frequently the case in these annals of silversmithing, his first big break came in a commission from the Goldsmiths Company. That institution must have some very sharp-eyed scouts around, judging by the way future winners are

spotted so early on and the right kind of commission is vouchsafed just at the right and telling moment in the craftsman's upward climb.

Just over two years ago, Harrison made the first bold step towards independence, leaving full-time teaching to concentrate on building up his own business. He admits that he was only able to make the break by sympathetic underpinning from his wife's teaching income. So began his slow but steady build-up with several smaller items and one large canteen of cutlery. Last year, the Harrisons had a son. He has linked up with Michael Lexton, a one-time dealer in antiques, who now runs the Tableware Centre in the Burlington Arcade in Piccadilly. Harrison is the designer and maker of cutlery, mainly one-off designs. Lexton does the rest. This association of designer and marketing man seems to make sound sense: both feel that they see a clear way ahead for their specialist designs. Not everybody, it seems, is willing to take the mass-production cutlery and call it a day. The age of patronage isn't dead.

NICHOLAS DREW ON

THE LOST ART OF DESIGNING AND BUILDING TERRACES



Holland Park Mews

WHEN TOWN-PLANNING of the past is under discussion, the squares, terraces and crescents of the Georgians are invariably cited as the first sane contribution to urban development made by the English, and the ultimate in our national achievement. Only gradually is the full worth of the effort made by Victorian architects and builders becoming apparent to a wider public than architectural and sociological historians and the enthusiasts of the Victorian Society.

Two years ago, Hermione Hobhouse published the extraordinary story of the larger-than-life-size Thomas Cubitt, whose vast contribution to urban sanity in Pimlico and elsewhere made the Carrs of York and Woods of Bath look like small-town operators. Now comes a new volume* in the great *Survey of London* series, which shows something of that Victorian variety and versatility in domestic architecture, which the Georgian architects and builders rarely achieved in their determination on infilling their narrow frontages in the most discreet, efficient and economical manner.

The new volume is concerned with North Kensington, the first of three projected for the Royal Borough, the very citadel and epitome of Victorian London. The book may seem expensive, but for any resident of Campden Square, Holland Villas Road, Lansdowne

Road, Ladbroke Square and the rest of that pleasantly popular and populous area, the book will provide rather more hours of pleasure than half-a-dozen novels at the same price.

Amongst the many felicities of the book—particularly the admirably readable narration which has been fused out of the varied contributions of a dozen specialists—are the plans and elevations drawn by Cynthia Evans, some of which are reproduced here. These drawings show far more clearly than photographs, something of the inventiveness of those little-known or unknown architects who overlaid the simplicity and symmetry of the Georgian elevation with some vagaries of their own, mostly sponsored by their deep moral interest in, and even passion for, Gothic (as distinct from Gothick) Revivalism, a style well-suited to those earnest members of the growing middle class with their house-proud yearnings. Miss Evans' drawings ably document the transitions. Here are the still-Georgian façades of Holland Street and Holland Park Mews, the latter, one of the most delightful backwaters of Kensington, with its external stairways above coach-houses and stables, entered from the west beneath a handsome archway. Here, too, are the more expansive frontages of Addison Avenue and Addison Road, with the beginnings of the later craze for crenellation beginning to appear. As the editor writes in his introductory notes, which so percipiently put Kensington in its metropolitan context: 'The house-building of the

first three decades of the nineteenth century was characterized by a sparse refinement which made the ideal profiles of mouldings as slender as practicable and reduced projections to a minimum . . . Gradually, however, the progress of taste led away from the self-effacing restraint of this standard house. Wider use of stucco, following the example of Nash's work in Regent's Park and Basevi's designs for Belgrave Square, made ambitious architectural display economically possible and face brickwork became less common.'

Not only in structural matters were the changes to be seen. The town-planning efforts of Nash in London and J B Papworth in Cheltenham made a deep impression on the landowners and architects of the time, and, within a few years, Londoners began to see the emergence of a style which could be called Urban Picturesque, a manner extremely well-suited to the quirky individuality of a race of islanders who thought themselves unique. Thanks to relatively inexpensive land-prices in North Kensington, terraces and crescents of semi-detached villas were more frequently built as were paired villas connected by lower wings. These changes from rigid urban Palladianism gave the area that agreeable and appealing diversity which has made it so desirable a residential background today and sent house-prices rocketing to Chelsea and Hampstead heights.

The fact which so clearly emerges from the scores of plans, elevations and photographs in this book is that

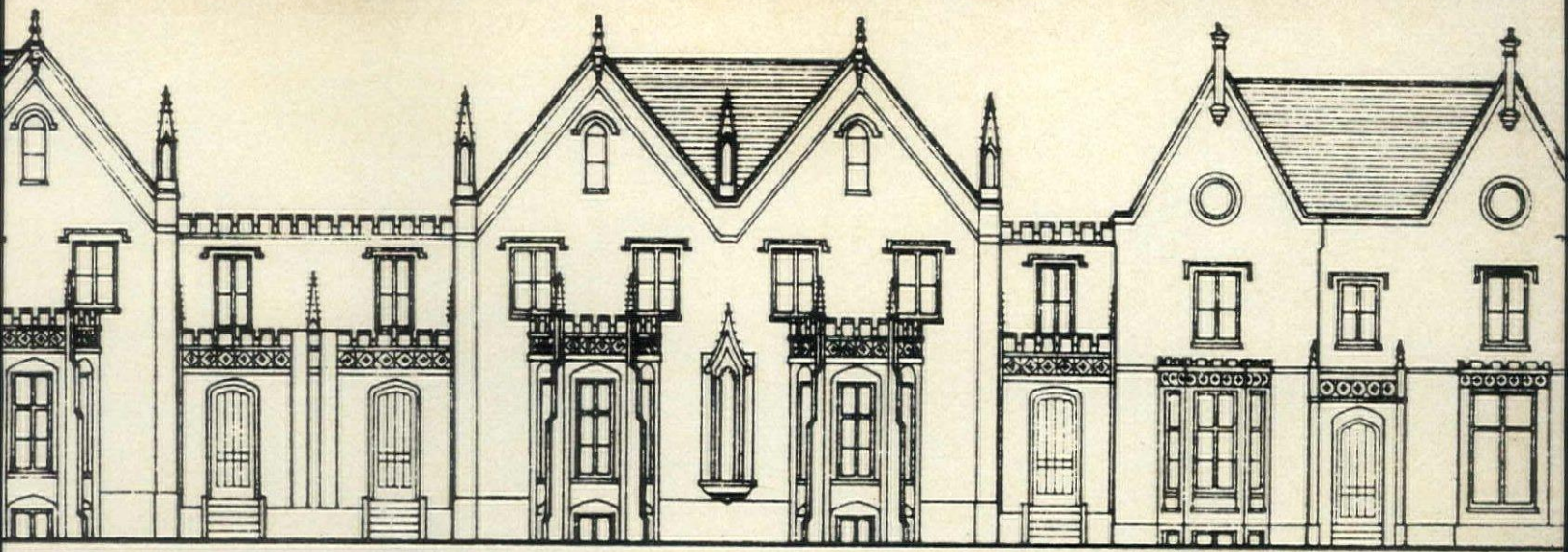
the earlier Victorians, whilst following the Georgian tradition of terraced building, gave the idiom fresh vigour and vitality. Only in this century have architects and builders lost the artifice completely. None of the speculative builders between the wars knew how; none of the Modern Town Architects has shown how the manner could be revitalized, or even repeated in an idiom of our own time. They should study this book.

Indeed, the book will repay a large amount of study: it is handsomely produced, as are all the *Survey of London* volumes: well-printed, sturdily bound and with all plans, drawings and photographs impeccably reproduced. Too often, volumes of this genre, setting out to tell a tale of a bygone era and its luminaries and their achievements, become smothered beneath unnecessary scholarly research. Not this volume. Here is architectural history told as it should be told, story quickened by relevant facts and figures, but also by lively phrase and apt anecdote. Here, for example, the note on the Coronet Theatre, Notting Hill Gate, more recently known as the Gaumont Cinema and now destined, it seems, for demolition:

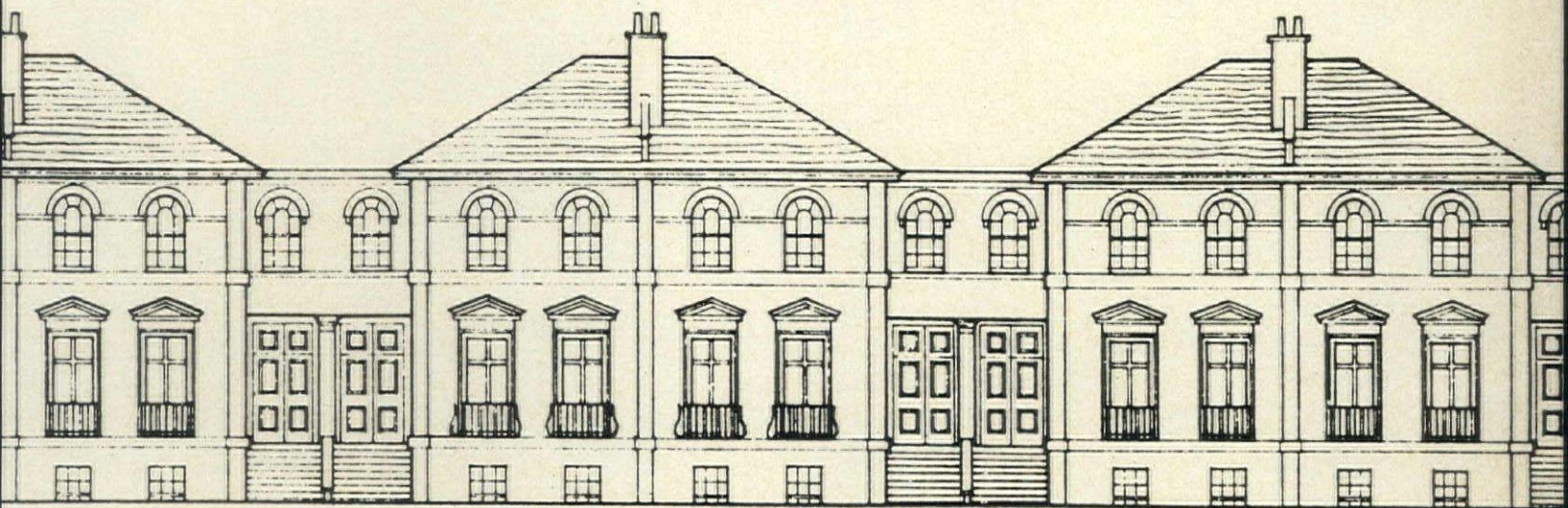
"The Coronet Theatre was built for Edward George Saunders to designs of the noted theatre architect, W G R Sprague; the building was W Wallis of Balham. Designed to have a seating capacity of 1,000 and costing approximately £25,000 it was described effusively by the *Times* in the *London County of London* as 'a theatre of which the whole County of London may be proud'. It opened on 28 November 1914 with a performance of 'the celebrated Japanese opera' *The Geisha*, despite the fact that Saunders had never yet been granted a licence by the London County Council on account of the unfinished state of the building. A prosecution was brought against him by the Council and he was fined. In 1916 the theatre was adapted for use as a cinema, and in 1950 the name was changed to Gaumont.

Re-read that paragraph and consider how much devilling went into its hundred-or-so words, typical of the rest of this absorbing book.

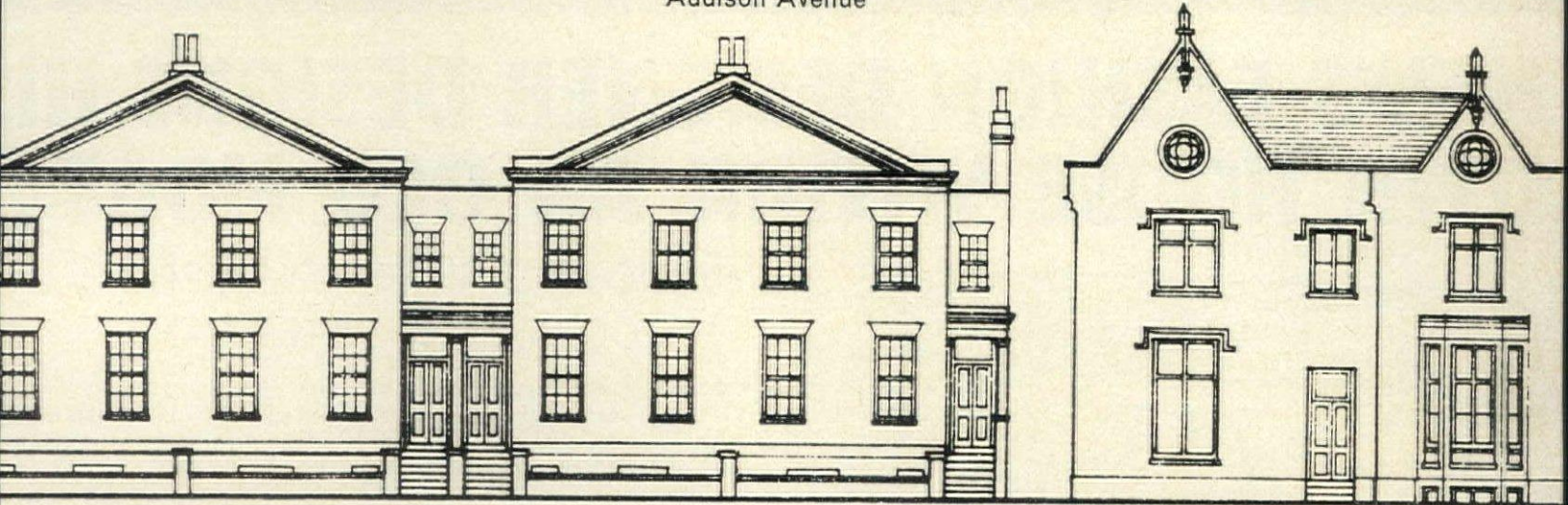
* *North Kensington* (*Survey of London* Volume XXXVII). General Editor: F H W Sheppard. Published by the Athlone Press, University of London, for the Greater London Council, £14.



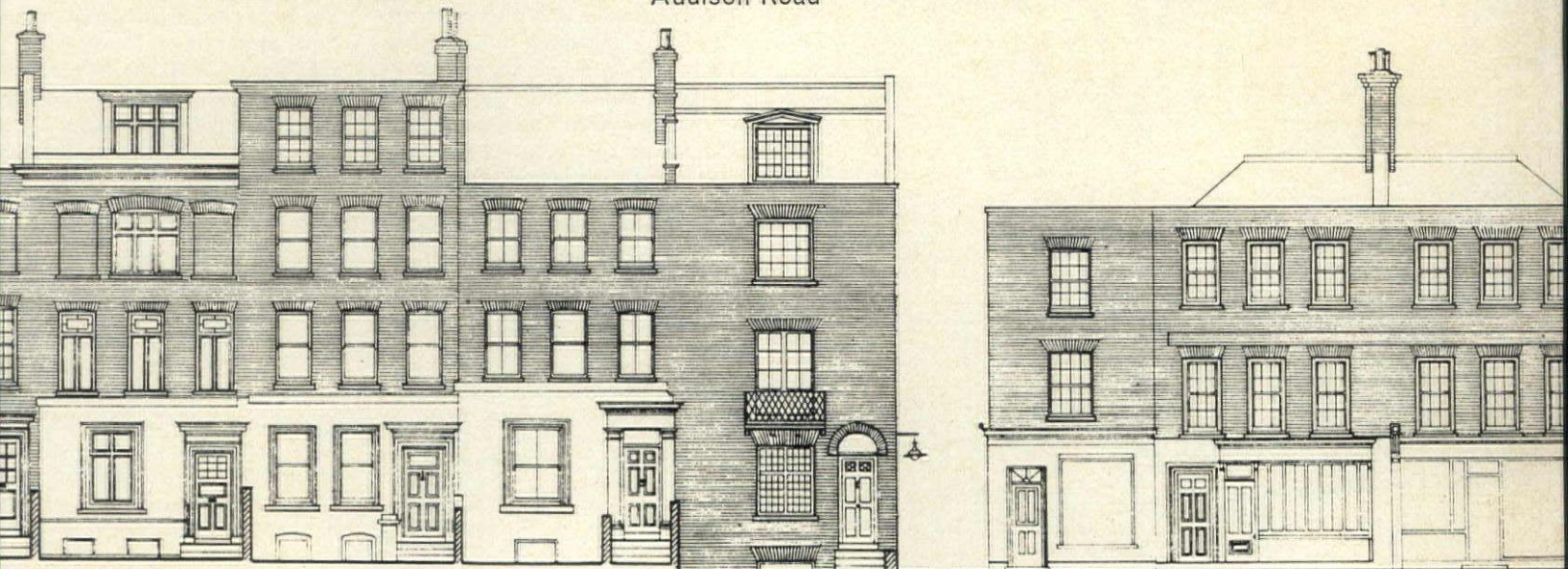
Addison Road



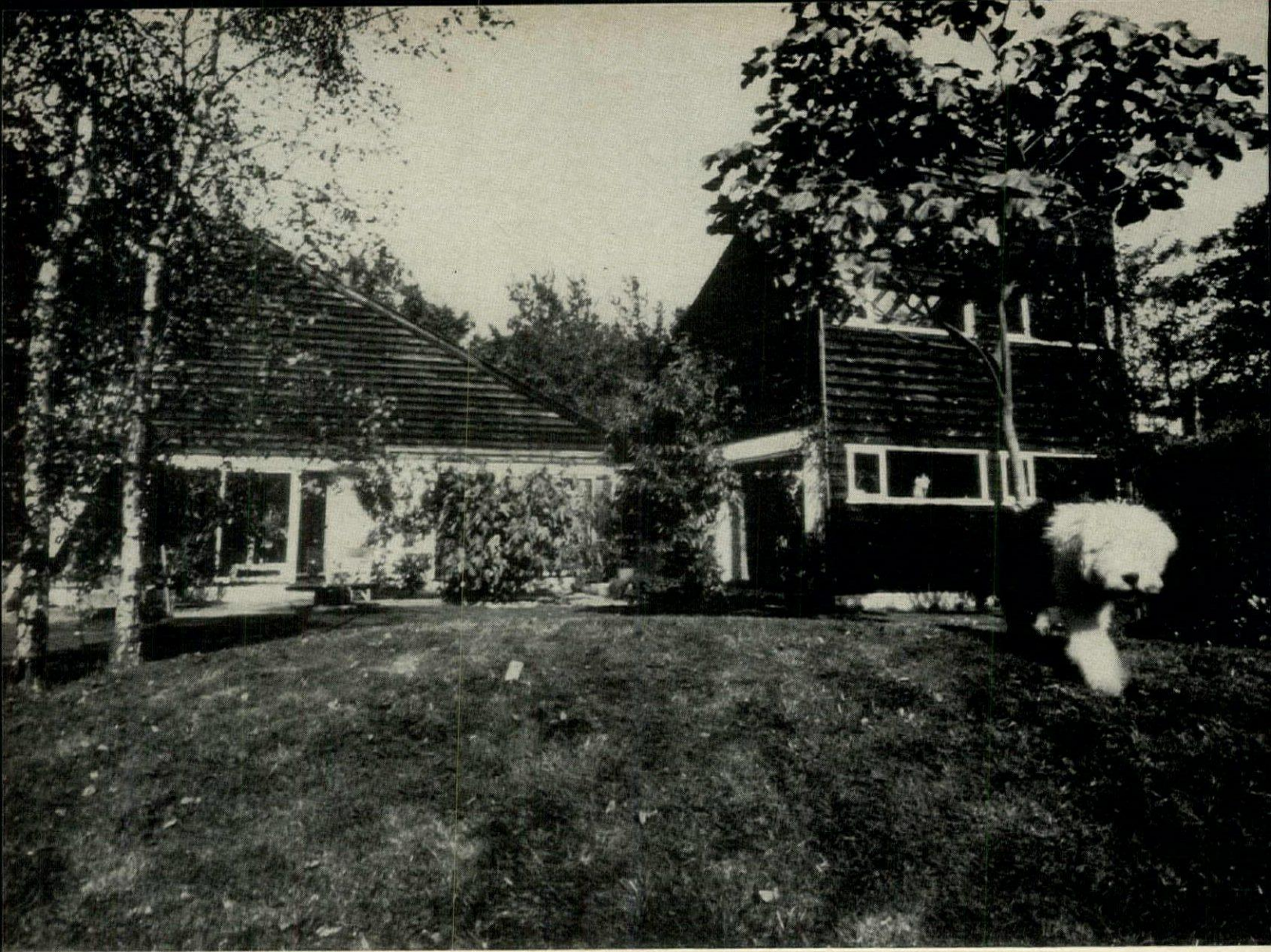
Addison Avenue



Addison Road

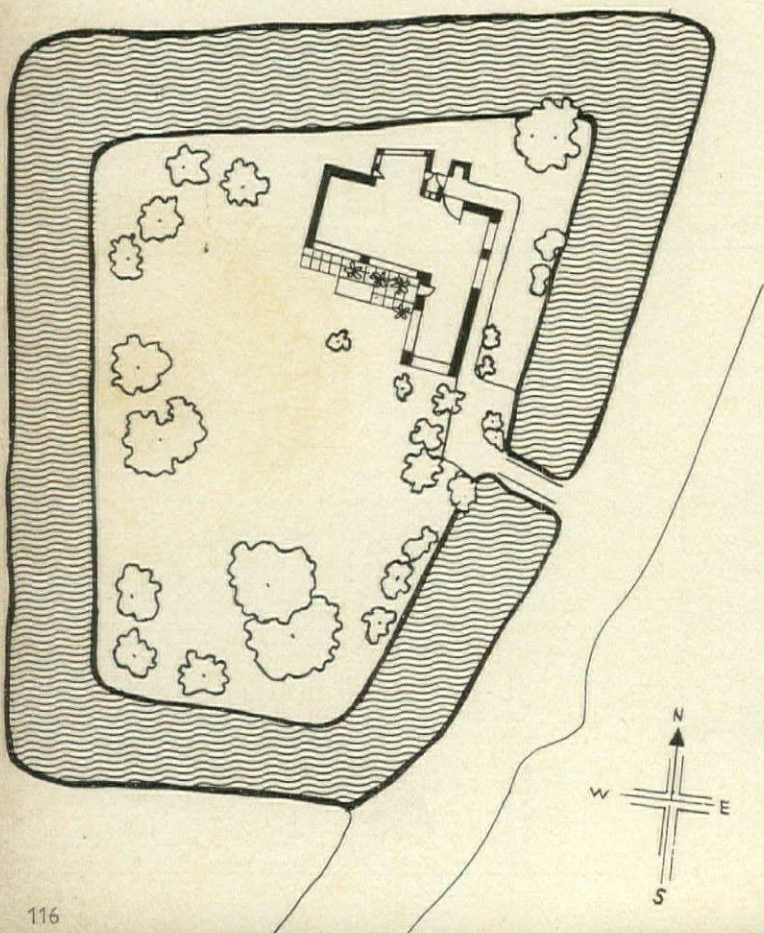


Holland Street



MEN'S FASHION DESIGNER DESIGNS HIS OWN HOUSE WITHIN AN OLD MOAT

BY RICHARD HENRY TOLLERTON
PHOTOGRAPHS BY PETER RAND



HOUSE-HUNTERS with a romantic turn of mind—and that means most house-hunters—dream of the perfect site on which they can set about building or ‘converting’ their dream house. In a city it is usually a small Georgian house in a mildly-twilight area that is just about to rise dramatically and socially in the world.

Out in the country the dream is apt to be given fuller scope: an island (with easy access to the mainland shops); a promontory (not too gaunt or rocky and accessible by car); a hill-top (ditto); a sequestered valley (not too damp or remote); a small harbour (with mooring rights) and so on and on.

The dreams are endless.

Other people seem to find such

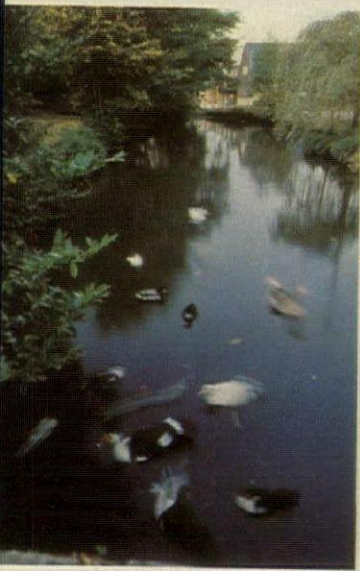
The sketch-map at left shows the site of the house that Edward Lloyd built for himself in Suffolk on what is virtually an island, the only access by a centuries'-old bridge.

sites. How do they do it? Some driving hundreds of miles and exploring a particular area, others tramping through remote areas others by merest chance.

The house shown in these pages combines chance and chores in about equal proportions.

Edward Lloyd, the men's fashion designer and owner of the highly sophisticated Grey Flannel shop on Chiltern Street, London, discovered his unique moated Suffolk site through a small advertisement in the *Sunday Times*.

At first sight, he was enchanted by the island, almost completely disenchanted by the half-finished structure which occupied the site. An asbestos roof over less-than-welcoming walls was scarcely what he had bargained for. Yet those were factors, depressing as they were, that brought him there: the owner had run out of money and wanted to sell



opposite page and above Views of Moat House, set within its island moat, above The long arm of the moated living-room, showing the television area at the far end of the house, below The living-room, seen from the television area

Edward Lloyd said snap and bend in, or at least moved around, to supervise the completion of the house, tearing down what he wouldn't use and enlarging what was already there to give him the handsome house that now looks out across the East Anglian meadows.

Curiously enough, the moated house, although marked on old maps of the county, seems never to have housed a house, although the bridge spans the moat was built well over two centuries ago. The island was once part of a large farm and the more-or-less fox-proof walled enclosure for the farm animals. Certainly, no foundations of an ancient abbey were uncovered during the building operations. Then, the moat doesn't derive from the meandering rivers of Suffolk's meandering rivers from three active springs. He is more likely to find his moat drying

Now the house is completed to Edward Lloyd's specifications and detailed instructions, for having taken over the basic structure, he decided to go ahead with his own ideas, acting as his own designer, contractor, build-overseer, decorator and the rest.





Above and left Views of the kitchen designed by Edward Lloyd
Right The short arm of the L-shaped living-area, used chiefly for television
Below Views of the bedrooms

As a bachelor, he is proudest of his kitchen, and there is no doubt that many a young housewife would give a five-year golf-club subscription to be the owner of this bang-up-to-the-minute heart of the house which, with its island operational centre, seems to suggest that a psychiatrist might well find that Mr Lloyd has a passion for the island life in all its manifestations.

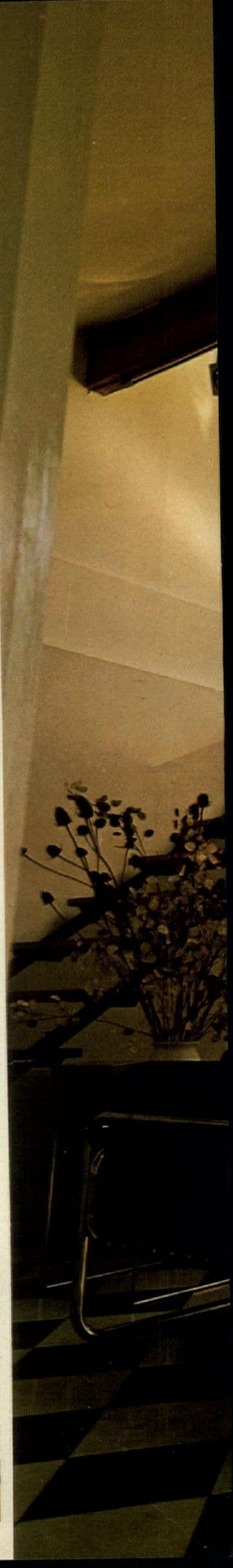
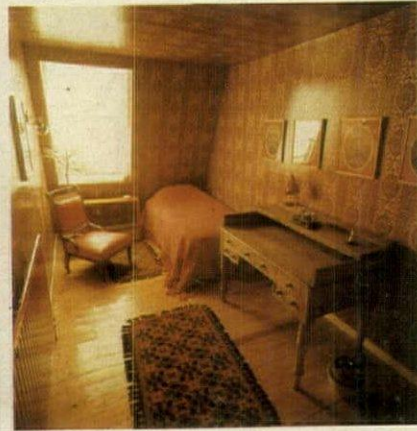
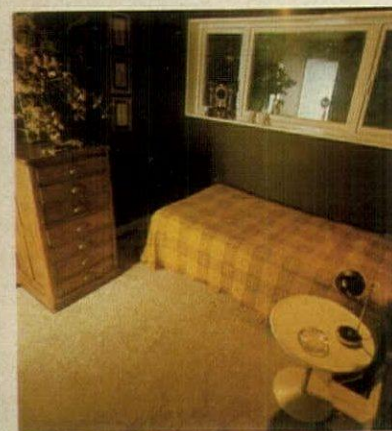
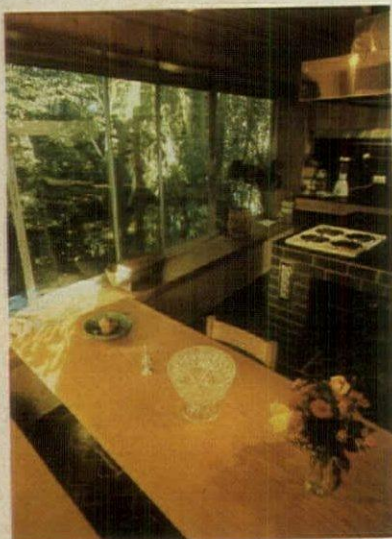
The living-room is L-shaped, 28 feet by 12, and has three conversational areas. The main spacious long arm of the L includes the dining-area, whilst the short arm is virtually an independent television area.

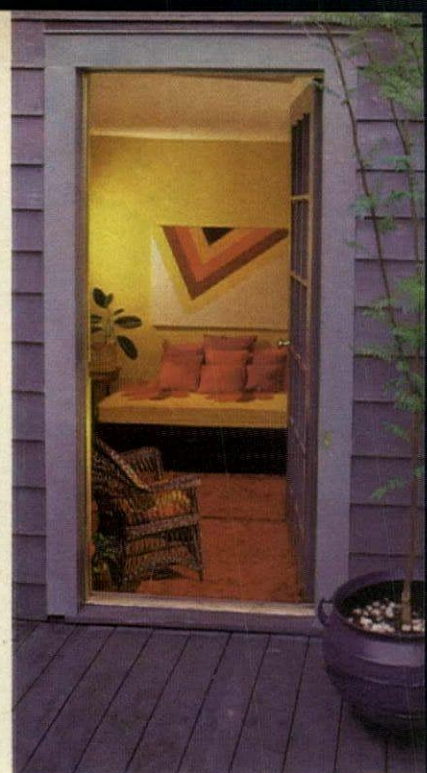
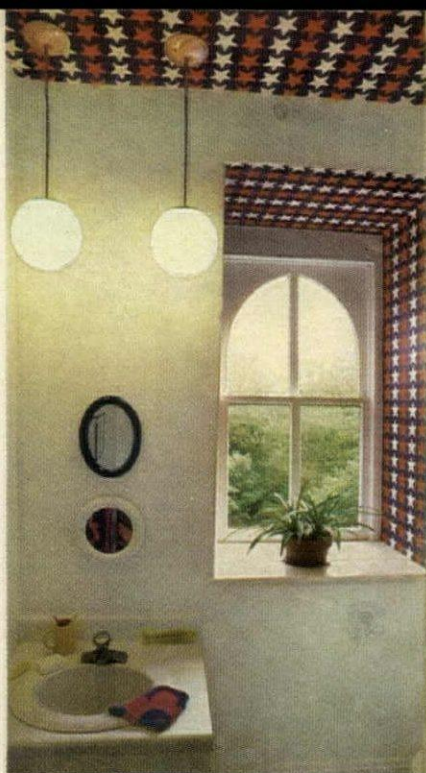
He has sited his studio upstairs, as the skylight gives him a particularly good light. The studio is also

used for listening to music, or playing Chinese chequers.

Each bedroom has a different character. Mr Lloyd describes his own room as a 'neutral tweedy room', and the two guests' rooms as somewhat more exotic.

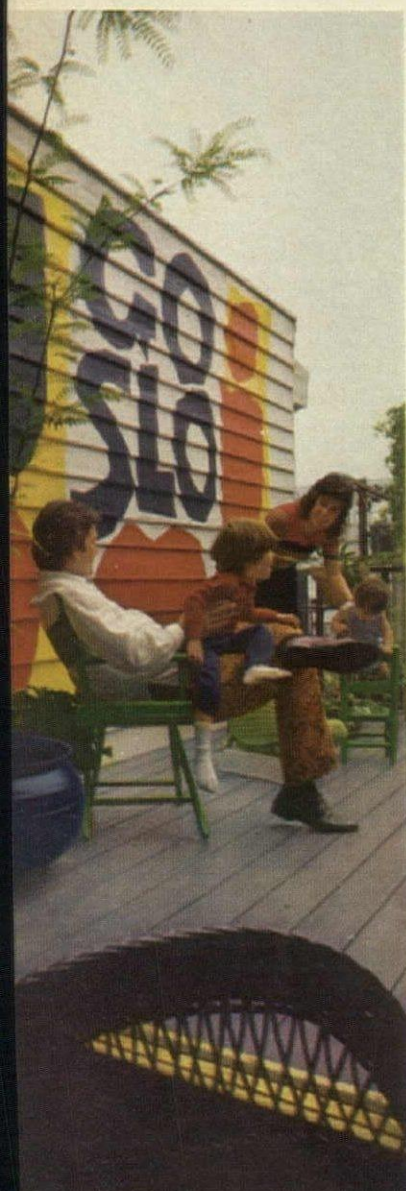
Now the house is a perfect retreat for Mr Lloyd and his friends after a fairly frenetic metropolitan life. In common with all those who put down roots in Suffolk he is already captivated by the wide landscapes and huge skies of that still unspoiled county ●





THE TALLMANS AND THE ONLY PLUM-COLOURED HOUSE IN TOWN

PHOTOGRAPHS BY ELLIOT ERWITT



IN COMMON with so many younger couples with growing families, American couples are also discovering the advantages of taking over older, more spacious houses in mildly rundown areas of their cities.

'In the last five years it's become fashionable to live in downtown Savannah again,' says Charles Tallman, who moved there recently along with lots of other young families looking for inexpensive spacious housing.

Designated a national historic landmark since 1966, the downtown section of Savannah is full of high-stooped frame houses like the one the Tallmans found. 'We moved here because it cost us \$10 per square foot to get into shape, as opposed to \$20 a square foot, plus the cost of the land, to build a house in the suburbs. Having decided to restore, this big town house looked great to us. It was built in 1848, the Victorian mansard roof added in 1860. We love its spaciousness, the fact that our two boys could have the top

floor to themselves, the fact that it's wood so we could get an effect with paint—because it's paint that turns us all on.' Their house is now the only plum-coloured house in Savannah.

One reason the house had never sold before was that houses on either side were so close that no one thought the side walls could be painted. The Tallmans found a thin painter.

'The secret of remodelling a historic house is knowing what you're doing before you start, otherwise your costs run wild. We stuck to a strict plan and resolved not to do things over and over, even though we might have liked to. We worked with a contractor skilled at restorations, and virtually moved into the house with the workmen. It took six months to finish.'

With no desire to do a purist restoration, the Tallmans were able to keep their costs down. 'These houses get to be expensive when you spend thousands of dollars recreating the precise moulding you had to strip off the wall in order to rewire. Most of our walls meet the ceiling at a 90-degree angle. I'd rather build a swimming-pool than have absolutely detailed facsimile mouldings,' says Charles Tallman. 'There are lots of advantages to living in this part of town,' he adds. 'I'm three minutes from work, my wife can walk to the boutique she's opening, the children, when they're old enough, can go to the church school in the neighbourhood.'

Initially, there had been some

question about how safe it would be for the children downtown, but with so many new families moving in these fears are gone. Five houses other than the Tallmans' are restored on that one block alone.

'On weekends everything is deserted; we take bikes and ride over the area. We don't have the suburban pattern of sharing barbecues over the back fence.'

At the time the Tallmans bought the house, three years ago, money was tight and the bank gave them a fifteen-year mortgage. Like other couples with mortgages on this kind of a house, they remodelled the bottom floor to rent as a two-bedroom apartment.

The living-room was made by taking down French doors separating one room from a middle one. The remaining walls were cut back two feet on each side. The sofa upholstered in a bright Marimekko fabric.

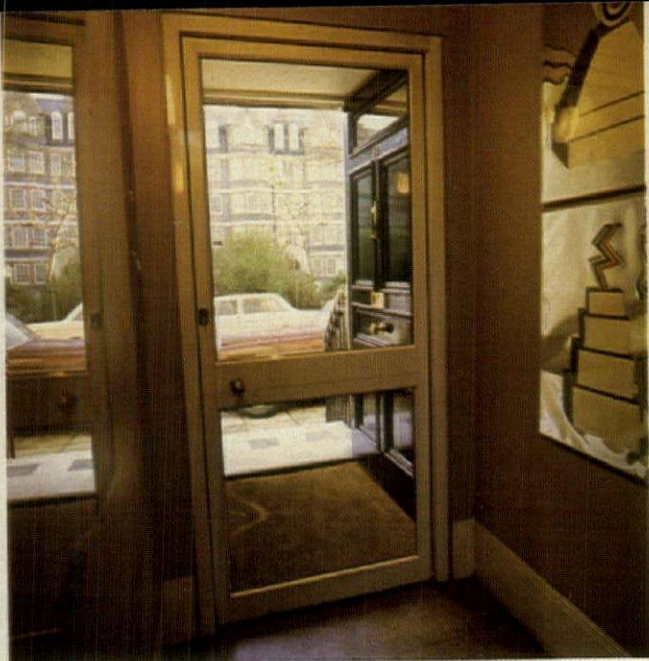
Old church pews are used for chairs, something the contractor found for them. Several of the paintings seen in the pictures are by Charles Tallman himself—his version of paintings he liked. 'Another reason we like these big rooms that they allow us to hang lots of bright paintings,' says Mrs Tallman.

The dining-room, also on the first floor, is painted a deep blue which sets up the Tallman shape on canvas to the left. The big apple by an Italian artist, with a Vasare print at the end ●

This page (above left) 'The only plum-coloured house in Savannah'
(Above centre) Corner of the boys' bathroom, with window reveal patterned with the same paper as the ceiling
(Above right) Guest-room, seen from the second-floor terrace
Left Opposite view, from guest-room to colourfully-painted terrace
Opposite page (above) First-floor sitting-room, with old church pews used for chairs
(Below) Deep-blue-painted dining-room, also on the first floor

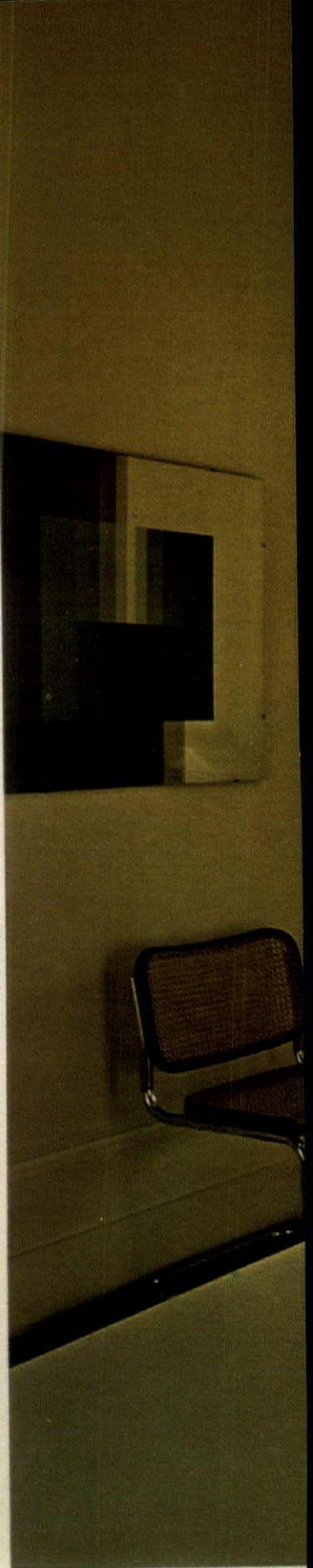
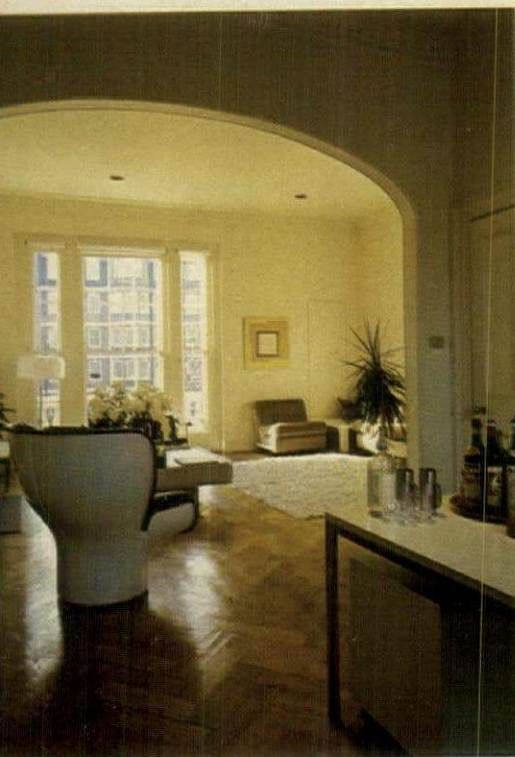






ARCHITECTS DESIGN A MODERN FAMILY HOUSE BEHIND A NASH FAÇADE

RICHARD HENRY TOLLERTON
PHOTOGRAPHS BY TIM STREET-PORTER



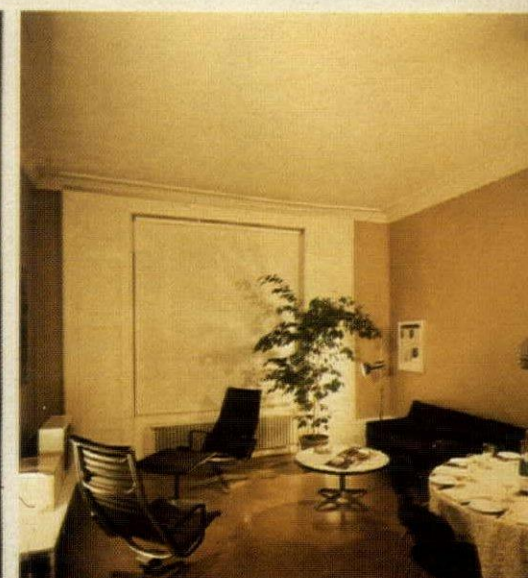
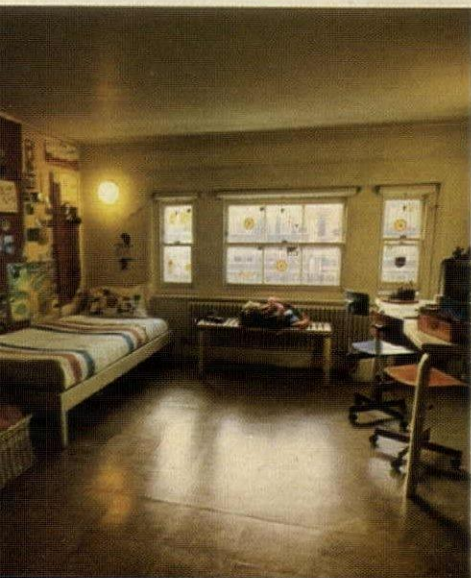
CROWN lease of the five-storey house in Kent Terrace, shown in the pages, was taken five years ago by architects Brian and Elizabeth Henderson. Brian Henderson is a partner in the architectural firm of McKee Rosenberg Mardall, and the renovation and design of the interiors was carried out by his office. The Hendersons had been looking for a family house of architectural quality in London, with large rooms, which would accommodate their needs for twentieth-century design, and this Nash terrace house fitted their requirements exactly. They were not put off by the number of floors as they felt that the spaces would insulate the various family activities one from each other.

The children could have their bedrooms and playroom at the top of the house, whereas the parents could have one lower floor to themselves. The ground floor is used by the whole family for eating, watching television and so on. The first floor, the original drawing-room of the house, is used primarily by the parents for relaxing and entertaining. The basement floor, the old kitchen level, is being converted into a housekeeper's flat. Although the house was in a poor state of repair, it had not been converted or subdivided, so there were few unsympathetic additions to be removed. The main design intention was to bring the fabric of this scheduled

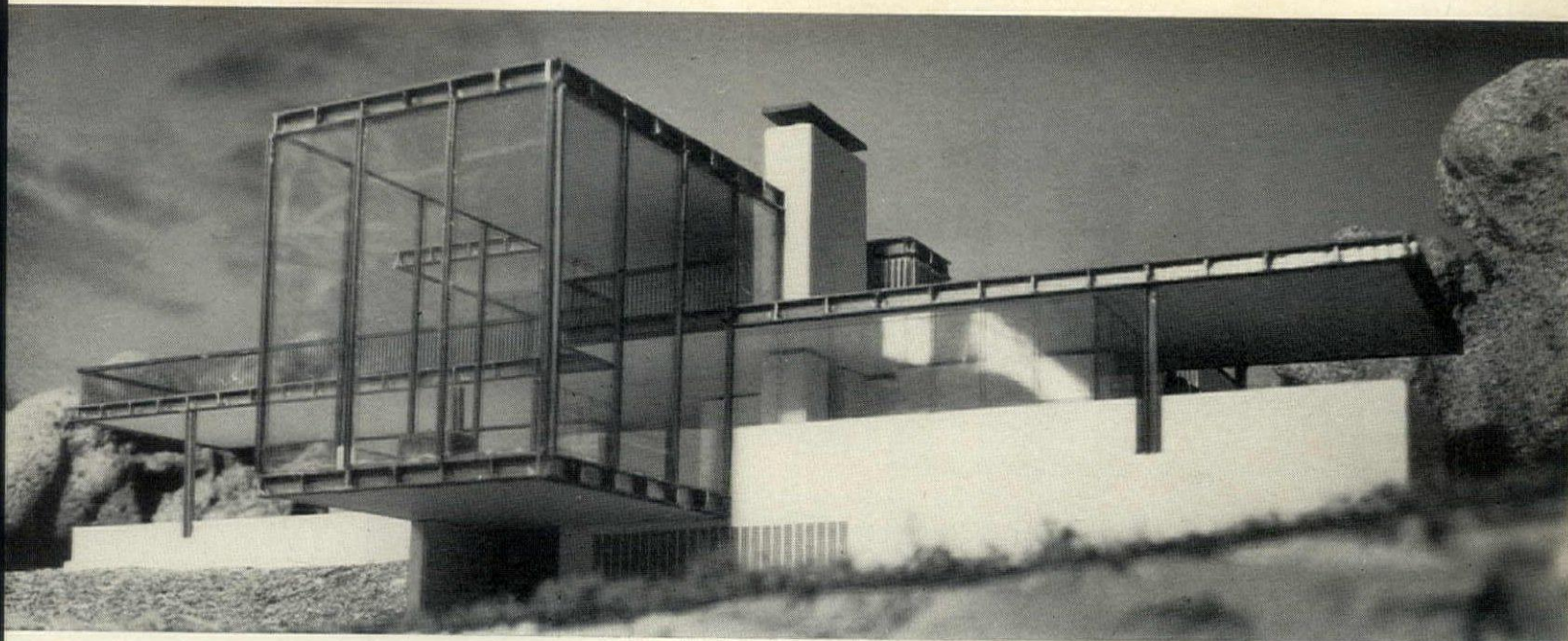
house and its interiors back to Nash's original designs where practically possible, discreetly incorporating up-to-date amenities. A new boiler-room was placed at the top of the house to minimize the impact of a new flue that was required. The parents' floor is comprised of a large bedroom facing Hanover Terrace Mews and a connecting dressing/sitting-room. The bathroom, which also connects with the dressing-room, is lined in travertine. Other bedrooms were situated at the quiet rear of the house, where only the quacking of the Regent's Park ducks can be heard. Most of the rooms in the house are painted in a white eggshell oil paint, with the exception of the main

The pictures show the white-painted, first-floor living-room (above), used mainly for entertaining; one of the children's rooms (right, below); kitchen (right, centre) and family living/dining-room (far right).

staircase and the family living/dining-room, which are painted in a nicotine colour; this richer tone was felt to be more practical in the areas which came into most contact with the children. The floor finishes are carpet, cork tile and wood block. The Hendersons felt that this house lent itself happily to the use of classic pieces of modern furniture by Breuer, Aalto, Corbusier, Jansen, Eames, Day, Magistretti and Colombo.







A HOUSE BUILT ROUND A TERRACE

BY NICHOLAS DREW
PICTURES BY
ALDO BALLO

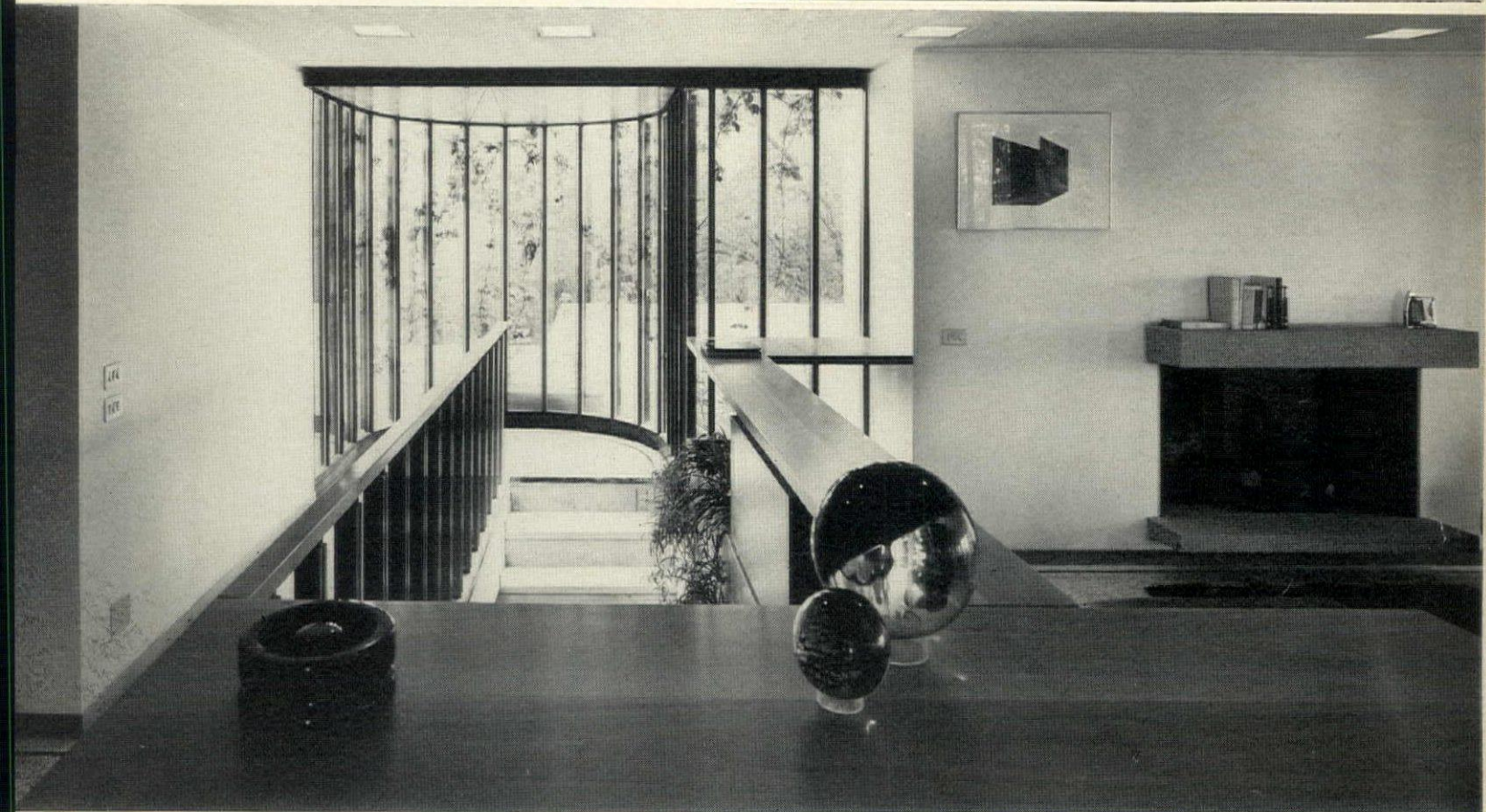
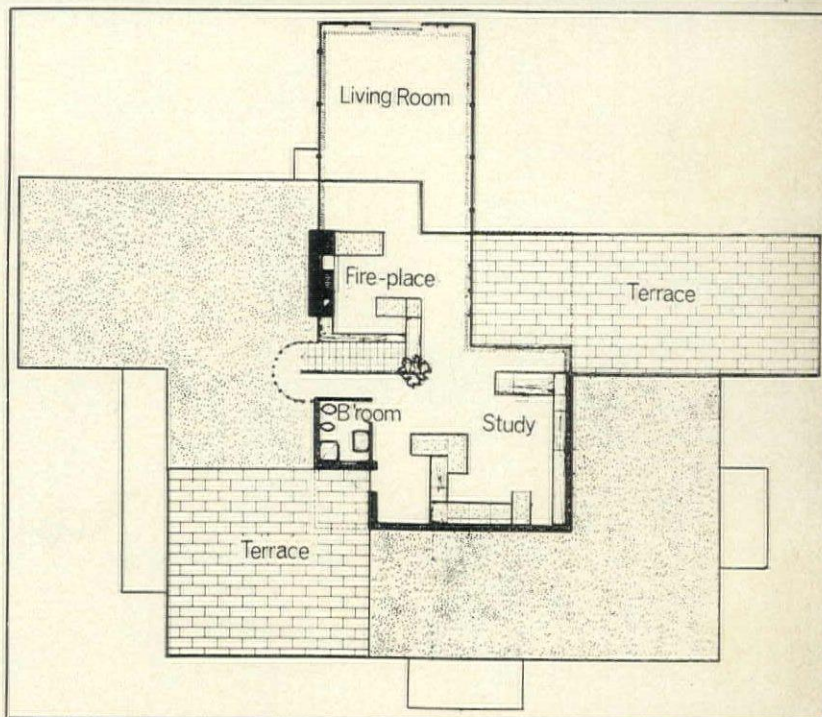
THE HOUSE shown in these pictures, designed by Mangiarotti, is set on a spicing wooded site in the hills above Lake Garda and makes a spectacular contrast to the more traditional tile-roofed, colour-washed walls of other houses around the beautiful lake.

The house is basically of cruciform plan, but its most unusual feature is a great glass-walled cube,

over twenty feet high, which, although surrounded by trees, seems poised for flight. Indeed, one enthusiastic visitor with a gift for high-flown phrases contended that 'The whole house seems like an eagle, its wings outspread, ready to take off for a sortie above the lake.'

Opposite page The fireplace corner of the living-room with a sculpture in the foreground by Spagnulo and a painting 'Study in Blue' by Arico. The gallery is seen above.

This page (above) Model of the house showing the projecting glass cube design. **(Right)** Plan of the main floor of the house. **(Below)** The upper-level study





Above Looking down from the gallery to the seating-area in the glazed projecting 'cube' of the living-room (see model on previous page)

Right View from a terrace, showing the exterior of the glass-walled living-room, built out into the trees

Happily for the owners, however, the house is well-rooted on its hill-side site: a frame of steel beams, painted black, with masonry beams for the carcase of the house, provide a sturdy podium as well as a perfect visual foil for the great glazed planes of the windows overlooking the lake.

Within the house—if one can talk of interiors and exteriors in relation to a house so involved and interdependent with its timbered surroundings—the architect's main objective has been to evolve architectural spaces that seem unconfined by walls and ceilings. Thus the great living-room soars through the height of the house and even the floor is on two emphatically different levels. Here is a space for all seasons: one wall virtually a giant fireplace—the only inward-looking feature of the house—whilst the other walls are windows into the trees or towards the lake.



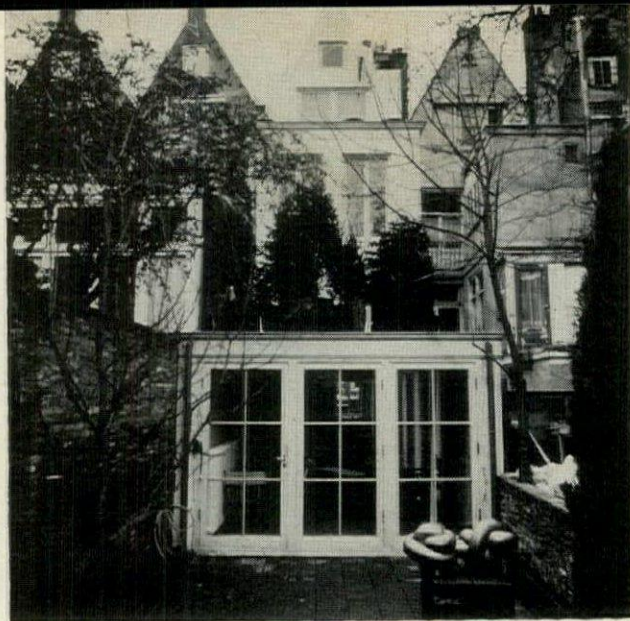


Above Another view of the living-room, with the seating grouped around the fireplace under the gallery
Left The study, on the upper level, also opens on to a terrace

On the upper floor is another room with another fireplace, forming a kind of reservation for the younger generation; even possessed of a study area if they are feeling academically orientated at any time during their sojourn in the house.

The furniture, as befits a house so essentially a composition of linked open cubic spaces, is limited to essential—but eminently comfortable—units, mostly designed by the architect himself to emphasize the expansive spatial element in the planning. Large sofas, low tables and cabinets are the essential furnishings, with very few decorative objects. The house is meant to be a setting for large sculptures by such artists as Spagnulo and Gallerani, and even the large paintings and lithographs by Arico are akin to two-dimensional sculptures.

The architect has also been responsible for the design of several of the other essential units in the decorative scheme: from all the woodwork to the lighting fittings. ●



HOME AND OFFICE BEHIND A 14-FT FACADE

PICTURES BY WIM RENES

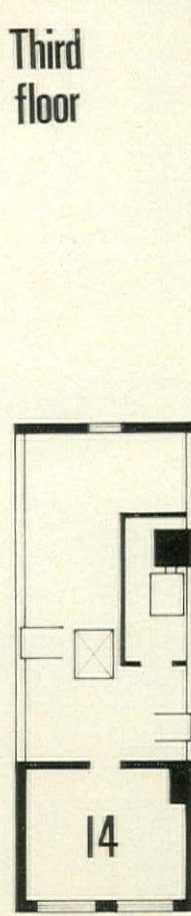
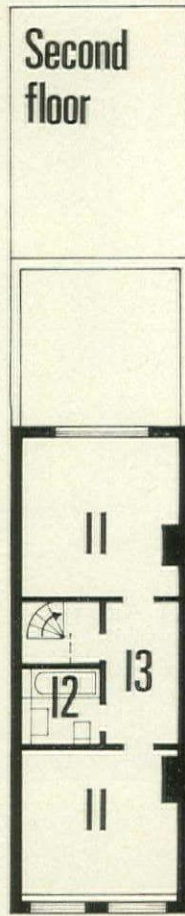
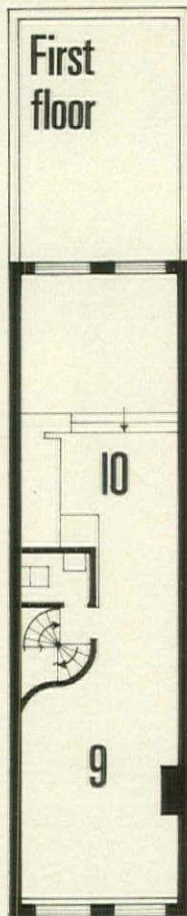
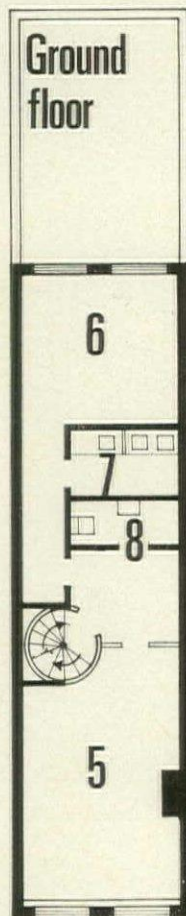
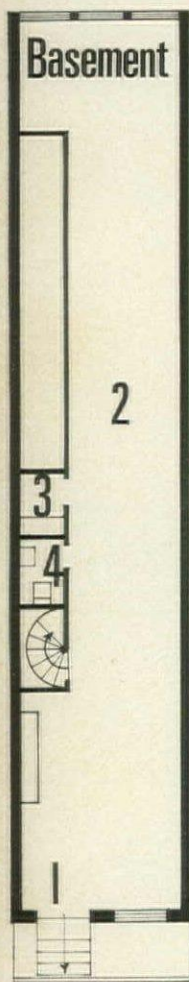
LONDONERS are apt to consider the early-nineteenth-century terraced houses to be the ultimate achievement in one-family vertical living with four floors on a twenty-foot frontage, or thereabouts. These dimensions seem quite expensive when compared with many of the houses in Amsterdam.

Pieter Brattinga, one of the foremost international graphic designers of our time, co-author of *The History of the Dutch Poster* and lecturer in *Graphic Design* at the Academy of Bath, owned such a house—with a frontage a little more than thirteen feet. During the past few years he has made a remarkably formidable restriction in dimensions no account, for his conversion has made the interior positively generous with light and space.

The transition is a remarkable tribute to the imaginative flexibility in three dimensions of a designer who had hitherto worked mainly in two dimensions. A visiting American designer succinctly summed up the result with the words: 'One is stunned by the ingenious way Brattinga has, apparently miraculously, conjured huge-seeming space from minuscule ones—and all so pretty.'

Pieter Brattinga had five floors to his exercise in expansion. The low ground floor, which is set three stories below street level, was made into an exhibition-cum-memorials room. The floor was relaid with taupe-toned tiles and the long low room lit by a row of fluorescent light tubes.

This room became the base for extending the house to the rear beyond the existing walls, and it provides the largest open area of any of the five floors, an astonishing 1,400 square feet. In the process, expansion of the somewhat uninteresting



This page (top) Two views of the exterior, showing the canal façade (left) and the new rear extension (right).
Key to plans 1 Entrance 2 Studio 3 Storage 4 WC 5 Office 6 Workroom/study 7 Cloaks 8 WC 9 Living/dining room 10 Kitchen 11 Bedrooms 12 Bathroom 13 Landing 14 Boy's room
Opposite page Views of Pieter Brattinga's workroom, with built-in shelving and low-level filing-cabinets providing banquet seating





rear elevation was agreeably improved without impairing, in any degree, the handsome period front elevation with its fine old windows.

The ground floor was made into Pieter Brattinga's workroom and offices, approached through the lower-ground floor by way of a skilfully-sited spiral stairway. The first floor has been enlivened by a small flagged terrace with cypress trees set in old cut-down wine casks.

The first floor houses the living quarters and kitchen. Bedrooms are on the floor above, as is the workroom of Pieter Brattinga's former wife.

The third floor is virtually the private domain of the Brattingas' young son, Rento, together with an enclosed and glazed terrace.

The pictures in these pages show the living-room (above) and adjoining dining-area (right and below) with a decorative composition on one wall of kitchen utensils

The difference in level on the living-room floor was made possible by deliberately lowering the floor of the extension. The large, light space thus created is almost completely black-and-white. All walls are painted white and—object lesson for all those engaged in one-room living-dining—the kitchen implements have been skilfully arranged to make a composition as decorative as it is practical. The long sofa in front of the window, the low table and the glass shelving in this room were all designed by Pieter Brattinga ●







VISUAL DELIGHT AT EVERY TURN

PHOTOGRAPHS BY PETER BERMBACH

PETER BERMBACH, a Paris-based man correspondent of several European magazines, has a small *appartement* near the Eiffel Tower, which has evolved a *mise en scène* he indulges in and expresses to the world. He has an abiding interest in Art Nouveau. Here he has been able to assemble the many pieces and objects of that period which he has collected at the *marchés de puces*. But his tastes are eclectic enough to admit of extraneous pleasures which have appealed to him, whether a Victorian Wedgwood tureen or a French lithograph.

In common with all true collectors, Peter Bermbach does not store his acquisitions away in cabinet safe-deposits. He prefers to live with them. His *appartement* is thus a veritable treasure-trove.

He has, too, a highly individual decorative flair shown in a variety of flourishes and contrasts: from the striped mattress ticking which covers the living-room walls and the checkered flannel his bedroom walls, to the ordered array of nineteenth-century jugs, each carrying a flower or a motif.

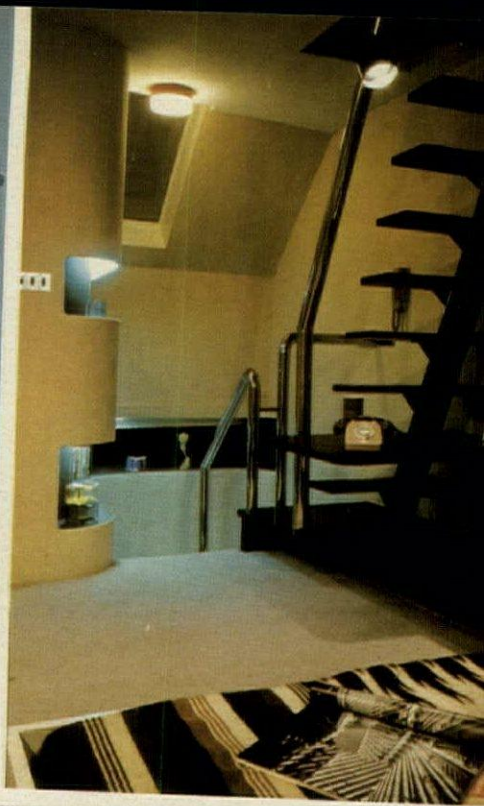
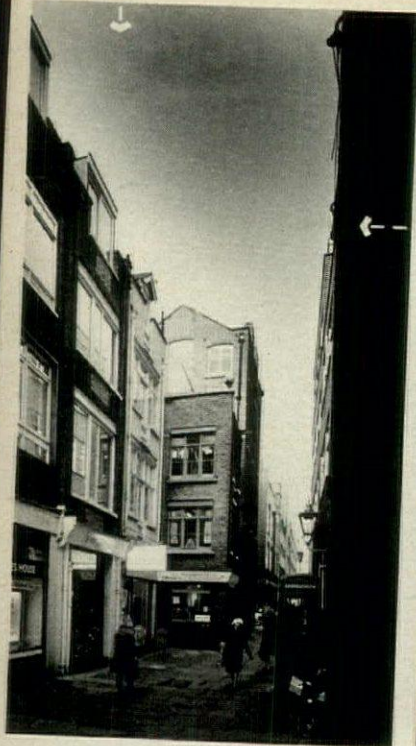
Small flats are usually furnished fairly austere: here is one which is treated like a Victorian millionaire's mansion. It is an unpleasant and visually exciting experience for the visitor ●

Left Two views of the living-room, the striped mattress ticking used to line the walls

Above and opposite page Corner of the living-room, kitchen, library and bedroom, filled with collections of books, pictures, sculptures and jugs. The decorative window (opposite, top left) screens the bath which is sited in the bedroom. The kitchen (centre, left) has typical bistro furniture







HOW TO EXPAND A SMALL SPACE—AND LIVE ABOVE THE CROWD

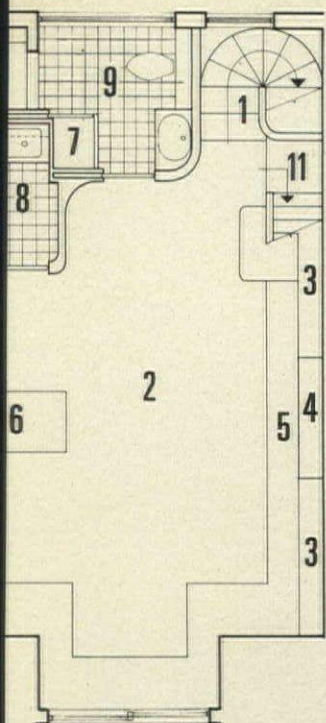
BY KIT LEPAGE
PICTURES BY RICHARD EINZIG

DESPITE the visual evidence of the pictures in these pages, which might suggest the contrary, they do show a small flat. By some standards, very small.

The flat, occasionally used as an office, occupies the top floor of a small warehouse building near Oxford Street, London, the lower floors of which were converted into offices to designs by architect Rolf Rothermel, who was also responsible for the conversion shown here.

The first problem in seeking to provide the flat with living-room, kitchen, bathroom and roof garden was one of space. To that end, multi-purpose units were designed, starting with those essential features: bed and table. As it was unlikely that both would be used at the same time, it was decided that both units could be concealed when not in use. The bed unit folds





Floor plan: 1 Entrance stairs 2 Living-room 3 Shelving 4 Bed housing 5 Bed housing 6 Table 7 Storage 8 Kitchen 9 Bathroom 10 Shower 11 Stairs to roof. Photographs show general views of the living area, with dining-table folded out and closed up (below left). The bed is shown closed (top right) and lowered (below right).

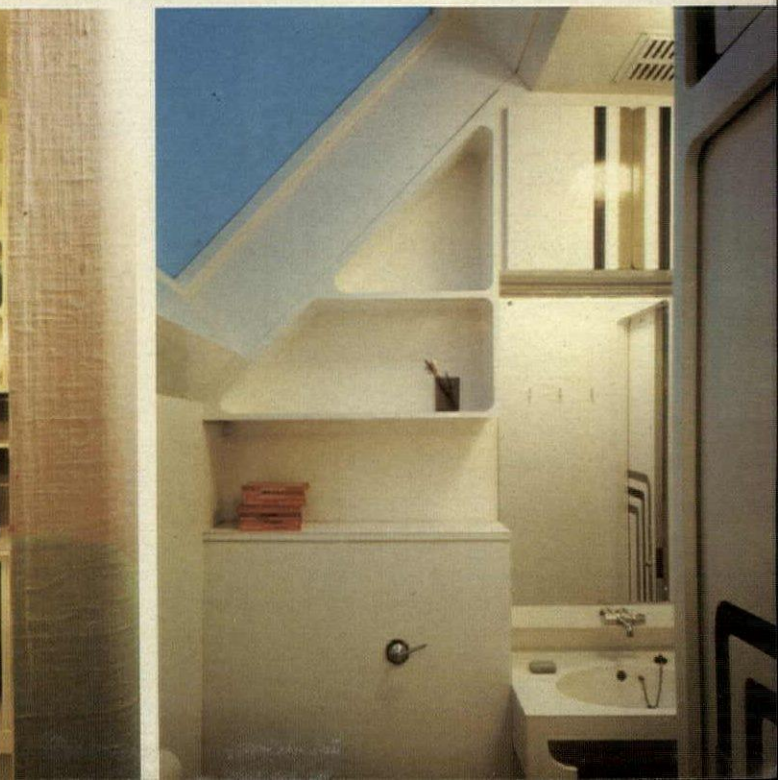
... as a dramatic focal-point of all shelving. Chromium metal were set into the black-painted base.

... when the shelving serves an unusual double, even treble, purpose - being continued to form stairs to the roof garden, and its tread widened to form, with appropriate cushions, a low-level seating unit. On the other side, this shelf, at a slightly higher level, is a window seat - storage unit. Floor carpeting is continued up to a six-inch plinth to these seating

... the dining-table - cum - working-table - folds out from a cupboard which contains adjustable shelving on neoprene supports. All cupboard doors are operated by touch switches.

... the colours used in the scheme have been kept to an absolute minimum. Natural-coloured hessian covers all the walls in the living-area and stairwell, with the exception of deep, illuminated display niches following the curve of the stairwell, which are covered with sepia hessian. Timber stair treads, shelving and bed housing are matt black, with chrome handrails and motif to the side of the bed. The window seat, table unit, cupboards and shelves are gloss white and egg-white, with thin bands of colour (green and mauve) running through the units to indicate the position of the touch catches.

... the sliding doors to the kitchen and bathroom also have two broader panels of the same colour. The ceiling is a beige-pink colour, similar in tone to the hessian. The living colour and plaster-work in the bathroom is white.





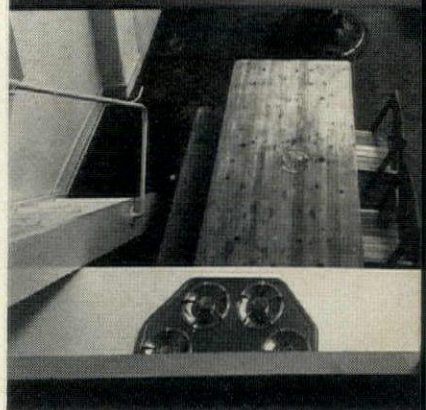


HOW TO BLAST OFF INTO INNER SPACE

FOR THE PLEASURES
OF ALMOST
GOING THROUGH
THE ROOF
BY SUZY MOIR

LATERAL space becomes more con-
tented in our urban flats, and
orders' prices per square foot
some increasingly daunting, more
more people seem to be seeking
pleasures of sheer cubic space
in the comparatively modest
lines of a new house or planned
major feature in the conversion
of an older structure.

The simplest method whereby
an exuberant sense of space is to
be obtained is, of course, when build-
ing *de novo*. Then the architect can
plan an entrance-hall and/or living-
room area which rises through two
floors with subsidiary rooms opening
into an upper gallery. This is a tradi-
tional procedure, as evident in the
plantation houses of America's Deep
South, Jamaica and elsewhere, as in
the Palladian villas of the Veneto.
Such structural devices were also
invented much earlier in the hall
houses of the fifteenth and sixteenth
centuries throughout Europe. A mag-
nificent example is the Baron's Hall



This page (far left, top) Soaring ceiling in a double-height, timber-lined, galleried house designed by Charles Gwathmey

(Left, above) Glass-walled living-room, 16 feet high, in a house designed by Christopher Owen

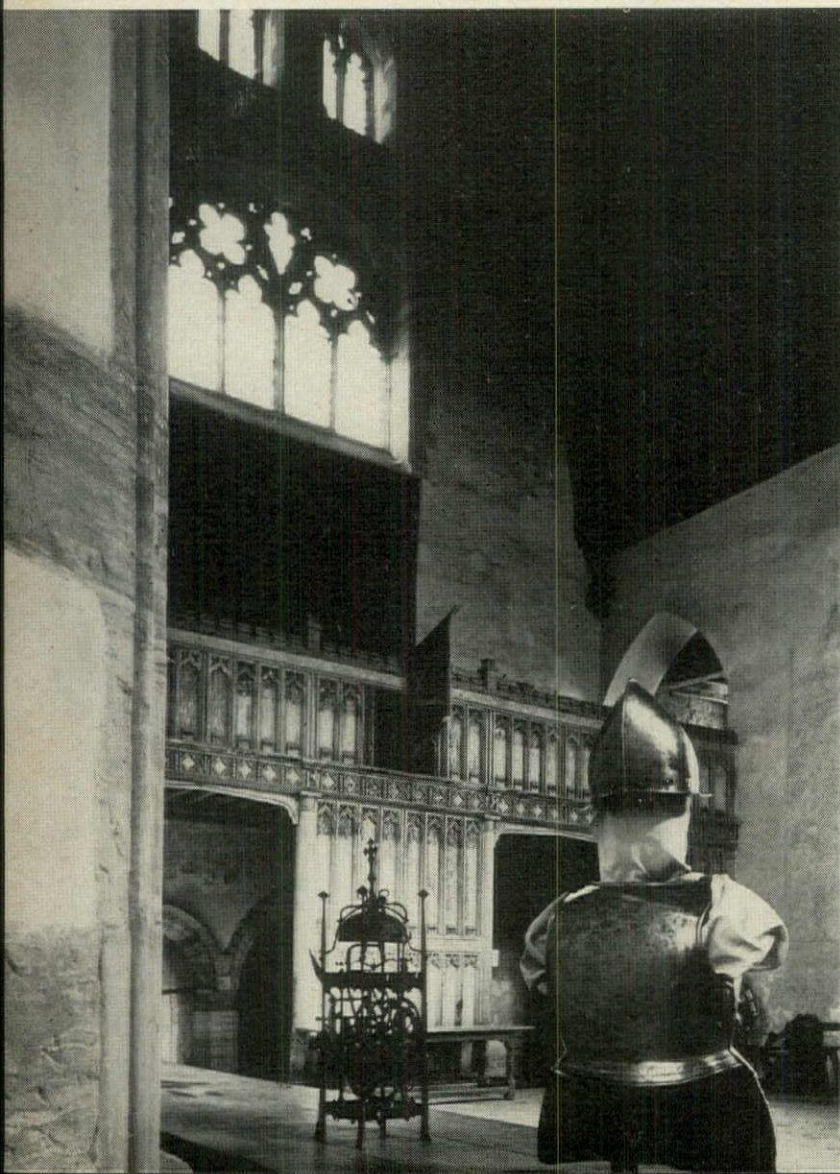
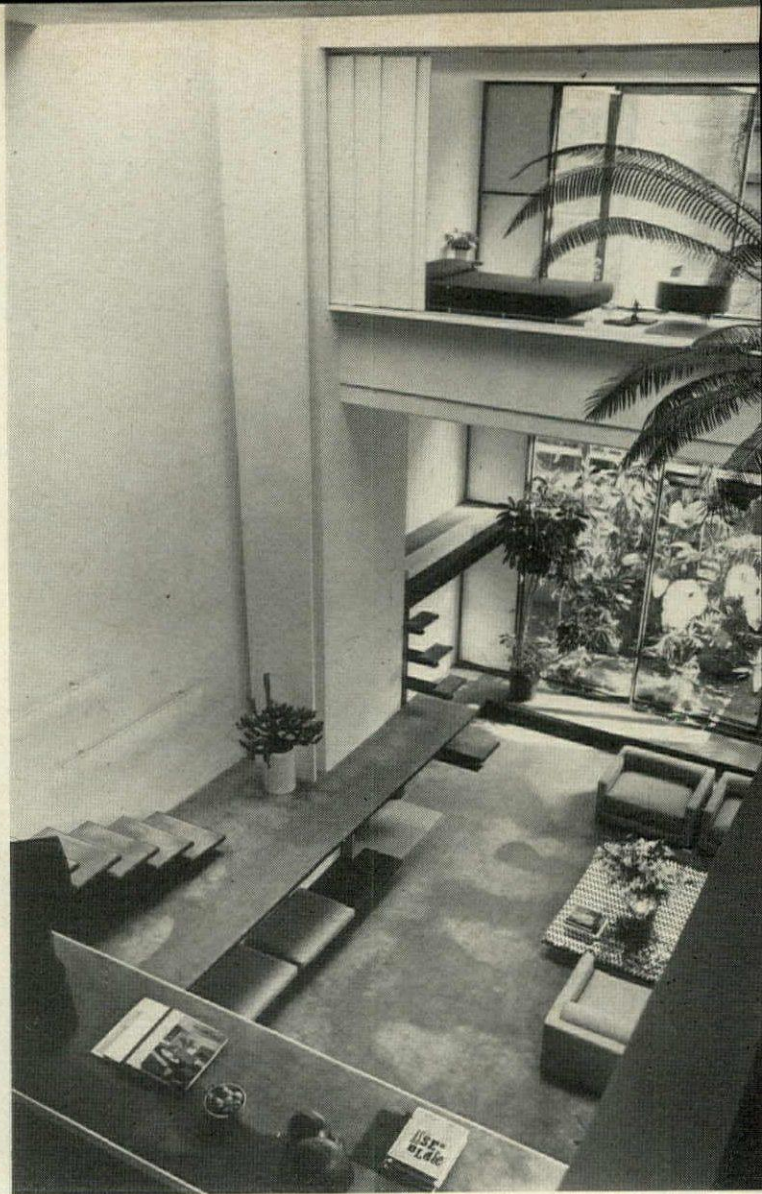
(Left, below) Tall timber columns edging the sitting-area in a modern Cambridge house

(Above, right) Two views of artist Sandra Blow's Chelsea studio

Opposite page Combined kitchen and dining-area, rising to the full height of a converted barn in southern Wisconsin, with galleries on either side, linked by a ramp. (Architect: Stanley Tigerman)

at Penshurst in Kent where the sense of space within the hall is quite breathtaking as it rises through fifty feet or more to the beamed roof.

Although such high halls were originally developed to take away the smoke from a central fire—hence the usual hole in the roof—this was scarcely the most logical way to heat any space. Few would entertain such a planning notion in these days with-





Top page (above) Sitting-room designed by Leslie Gooday, with a tier-lined ceiling rising to the full height of the house. Additional lights are infiltrated under the roof-panels at the far end

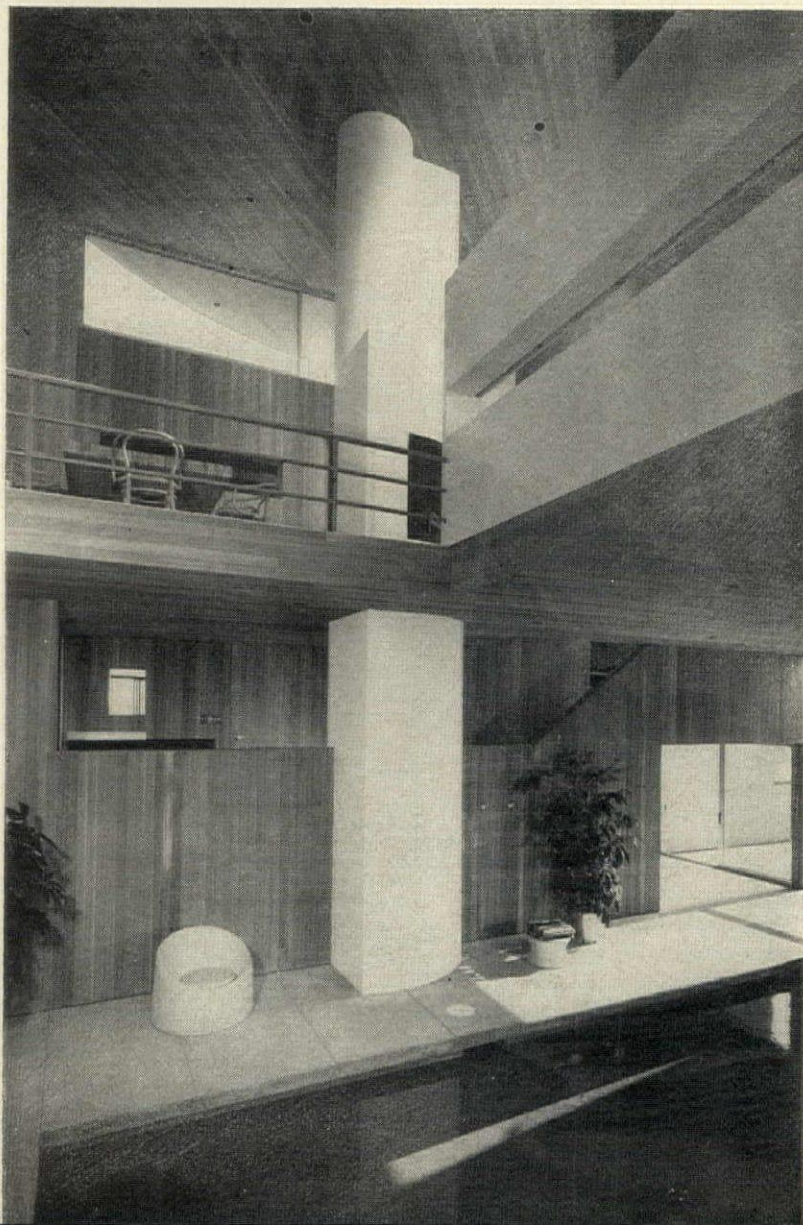
(right) Indoor swimming-pool in a house designed by Charles Gwathmey (as seen in the small picture on page 136)

Opposite page Modern version of a Gothic window in a double-height interior

(above, right) Paul Rudolph's architectural design for a serene and light living-room in his converted New York house

(below, left) Gothic windows and a balcony in a traditional manorial hall at Penshurst Place, Kent

(below, right) Hall-dining-area, with a study library, in a Yorkshire mill-house converted by Raymond Burton



the help of central heating. Central heating has made all the difference. Now once again, even a house of comparatively modest size can be invested with a sense of impressive spaciousness by a central heating system of sheer space. A house with a central heating system has an immediate visual appeal, well worth the lost living space, which can usually be made up by a more skillful planning elsewhere, particularly by slightly reducing bedroom sizes, which are invariably larger than they need to be, anyway. When one considers that we are unconscious for ninety per cent of our lifetime we spend in our bedrooms, it is not surprising that we do not give some of the space to ourselves where we are supposedly conscious all the time?).

Perhaps the most practical of all uses for a gallery room infiltrated under the roof is as a music-room or study, and some house-owners have made these roof-rooms into the most agreeable of all library spaces, although that rather depends on the roofing. Steeply-pitched roofs are no friends to library shelves. Yet, here again, ingenuity will always find a way out. I have seen one domestic roof-top library with tall narrow bookshelves set athwart the ridge of the roof—not along the walls—all rather in the manner of a collegiate library, with space between and spotlights above each set of shelves.

One of the most successful of double-height interiors is that shown in colour on page 136, where galleries on either side of the room are linked by a sloping ramp.

The incorporation of an upper gallery into a house plan is also likely to sponsor a more experimental outlook elsewhere. The gallery can continue through an upper study or studio to an outer deck overlooking garden or pool. And although the northern European climate may not be as conducive to outdoor living as that of California, it is surprising how many hours of fresh air are available to those courageous enough to provide their houses with decks or patios.

All in all, the double-storey hall-cum-living area can prove a springboard to exciting structural and visual possibilities ●

John Morley, director of the Brighton Art Gallery and Museums (as well as the Royal Pavilion) here writes about a latterday revival

A touch of Art Déco

THE PHENOMENON of objects—furniture, clothes and all the apparatus of 'civilized' living—going out of fashion is a curious one. Equally curious is the spectacle of their return into favour. Styles are usually unfashionable for a period of about forty years after their apogee, although the time taken for their rehabilitation can vary widely. Thus the Empress Eugénie made a cult of Louis XVI and rococo styles during the 1850s; a little later came the first tentative reappraisals of Empire (interestingly alluded to by Proust in several parts of his great novel—the Duchess de Guermantes gives away all her Empire furniture and lives to regret it). By the 1920s, Victoriana was being championed by the adventurous, and towards the latter end of the 1960s the styles of the 1920s and 1930s showed signs of being once again looked at afresh. Invariably, many people are taken by surprise by these revivals; their surprise often manifests itself as an almost moral indignation, an indignation probably necessary for the *avant-garde* to reap full satisfaction from its own superior perceptions!

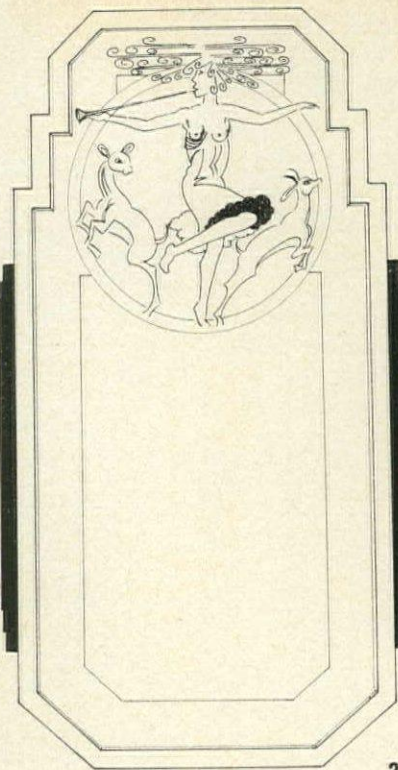
Furniture and objects of the 1920s and 1930s have now been given the seal of acceptance—a label. They tend now to be lumped together under the generic term Art Déco; this is perhaps misleading, since true Art Déco was in decline by the late 'twenties, and the Modernism that gradually took its place is an entirely different style. The various strains that made up the 'twenties and 'thirties style have been admirably distinguished by Martin Battersby, the English apostle of their rehabilitation. He, one of the earliest collectors of the period, has placed a good proportion of his collection,

especially that of Lalique glass, on long loan to Brighton Art Gallery and Museums, and a general attempt has been made over the last few years to build up the Museum's collection of objects of the period. The collection has not been limited to the 'twenties and 'thirties; some later and some earlier objects have been acquired, but the main bulk of the collection is Art Déco.

Over the last few years the public attitude to these collections has significantly altered; they have always attracted the attention of the young, but older people, many of whom remember Art Déco from its heyday, tend now to view the style more sympathetically. The best objects, alas, are no longer as cheap as they were a few years back; some astonishing prices have recently been recorded. There are good reasons for this revival. Pieces of this period are on a scale eminently suitable for modern living; they go very well with modern furniture, and they have advantages in that many have still their original function. (Most people find it somehow more satisfying to switch on an electric light that was designed as an electric light, and not to hold a tallow dip, or to open a cocktail cabinet that was *not* originally a spinet or a lacquer chest).

But perhaps the main reason for the popularity of these objects is that the best pieces—especially if they happen to be French—are of such superb quality. The chaos into which design fell after the 1830s has not been dissipated by re-evaluations of Victorian styles; one might dare here to generalize and to say that although individual Victorian pieces are often thought 'amusing', interesting, fascinating or even (in rare cases) beautiful, a solid substratum of ugliness remains. And, although clutter is once again fashionable, one still feels that contemporary depictions of later nineteenth-century interiors show that the age that may have possessed every virtue did not possess those of order, formality and elegance. Only with the twentieth century did these qualities again begin to emerge; they reached their height in the 'twenties and 'thirties. In a real sense, the best of the decorative art objects and furniture produced during this period exhibit the first 'classic' style seen since the third decade of the nineteenth century.

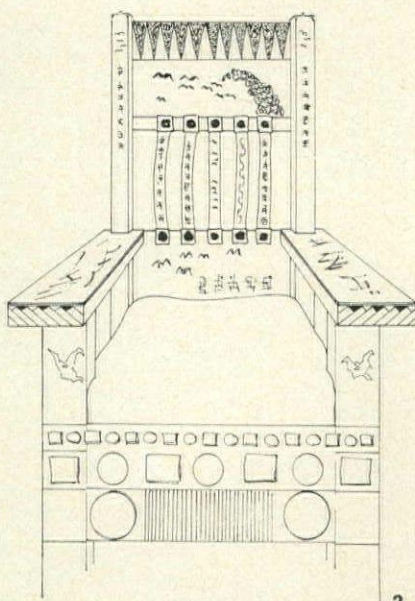
There is no attempt here to give a consecutive account of styles, but the examples in the Brighton Museum (some of which are shown here) show something of the range and variety of 'twenties and 'thirties design; it ranges from the controlled fantasy of the early 'twenties Edgar



2

Brandt console table (5) in wrought iron and marble (shown here with one of the famous Magrittes from the Edward James Collection above it) to the uncompromisingly Modernist square cut shapes of a Lalique table, an impressive piece in acid etched glass and chrome, set with mirror in the base to give added brilliance, which is, as far as we know, a unique survival. The extraordinary fecundity of Lalique's genius at this period and his effortless versatility in producing original designs is well shown in the Museum, although we unfortunately lack any examples of his jewellery—it is almost impossible to believe that the delicate exoticism of his Art Nouveau jewellery came from the same brain as, for instance, the table.

A Paul Kiss console table (4) with its accompanying mirror, again in wrought iron and marble, has the same luxurious frigidity as the Brandt table; it is said to have come from the house of Paul Poiret, the couturier who was much more than a couturier; who exercised, in fact, a most powerful influence on the



3

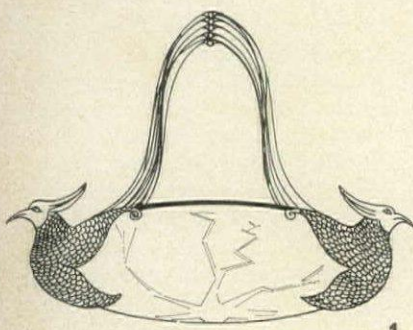
whole period. The combination of formalized flower designs and 'edge' rigid enclosing shape, together with hammered indentations in metal, is typical of true Art Déco design at its height. One can detect the influence of Louis XV Directoire, and even Biedermeier styles; the last especially is evident in the work of Ruhlmann, greatest and most fastidiously refined of Parisian furniture makers of the period. In his work, these influences survived into the 'thirties.

Other objects share the same sense of cold refinement; the hanging lamp (1) in alabaster and silver metal, with pheasants whose necks meet to form a typical Art Déco motif, has the strength and economy of good design combined with luxuriant detail. The mirror (of a pair), perhaps made for a niche on the commercial market (2) has, nonetheless, the charm and grace of the period, and the figures are good examples of a common type.

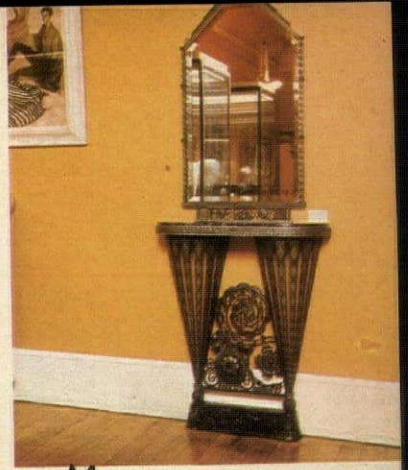
The voluptuous and chilly Art Déco style was augmented in 1925 by the Modernist style, quite different in idiom, which turned towards the cube and cylinder. The later 'twenties cocktail cabinet (8) Serge Tchernyeff is saved from austerity by its rich veneered faces—coromandel ebony and walnut on mahogany—but the 'thirties saw some arid and uninteresting Modernist products. Above the cabinet hangs a Rowley Gall mirror; the firm, prominent in England at this time, has since recently closed. A Primavera by stands on the cabinet. Coel cabinets were the typical piece of furniture of the period. The French early 'thirties cocktail cabinet (7) veneered in Japanese oak and antelope skin and set on bold gilded scrolled legs, reminds one that this was the great age of Surrealism. It contrasts with the simple functionalism of chrome tubular steel 1929 Pel chairs; the latter (6), one of the earliest English metal chairs, is on loan to the Brighton Museum by Martin Iversby. Pel kindly agreed to reproduce exactly, using original materials, their early chrome chairs of 1929 together with contemporary chrome and glass tables, for use in the Museum café, opened this year; startling, archetypal modernity these designs is apparent.

From a slightly earlier period an extraordinary chair (3), one pair, by Bugatti, one of the most eccentric artists of the twentieth century. This, in stained oak, decorated with inlaid pewter hieroglyphs, beaded studs, parchment, leather fringes, badly needs restoration, but even in its present state its hieratic stance and semi-mystical decoration command attention.

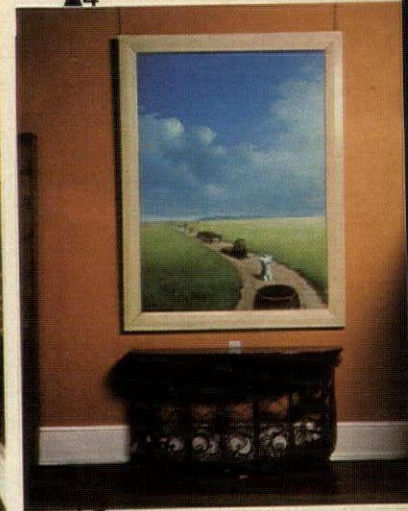
Far right Modern furniture within a room in a house built in 1925 (to the designs of the French architect, Delormel), the extravagant curves of the round-headed balcony window exemplifying the Art Déco style.



1



▲4



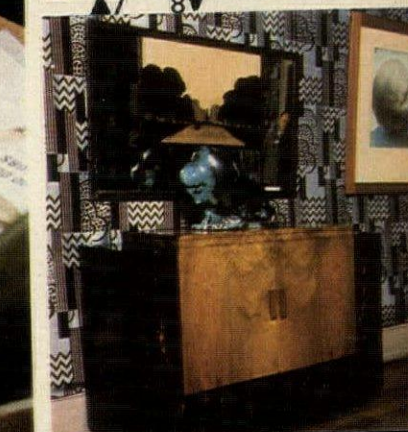
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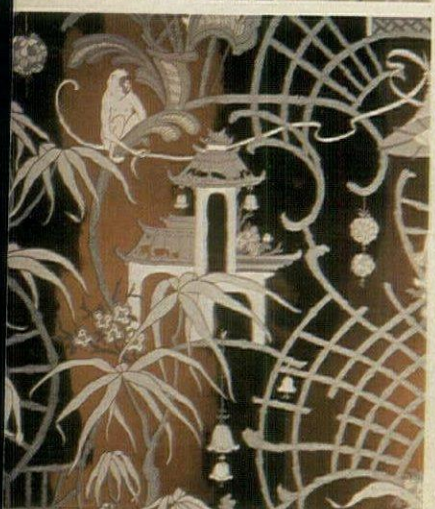
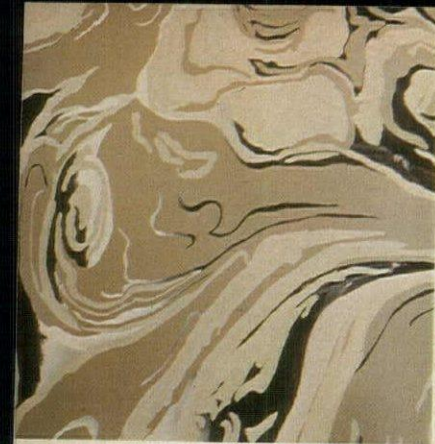
▲6



▲7



▲8



METALS ON THEIR METTLE

BY JULIAN NORTH

ONCE UPON a time, metallic surfaces in domestic interiors were thought to be somewhat harsh and intimidating. That was because 'metallic' was a synonym for cold steel and little else.

But now, under the influence of the interior decorator, aided by the industrial designer, metallic surfaces have changed beyond all recognition. Apart from brass, steel and chrome used for furniture, light-fittings, picture frames and so on, these surfaces now include wallcoverings (with pseudo-steel and -gold combined with other colours in unusual and complex patterns), tiles and, more surprisingly perhaps, fabrics.

Above Metallic wallcoverings by Tressard, 'Delmar' (top) and 'Cathay' (below), imported from America by T-T Designs, £15.00 per roll (5 yards by 27 inches), in any colourway to order, minimum quantity eight rolls, from interior decorators

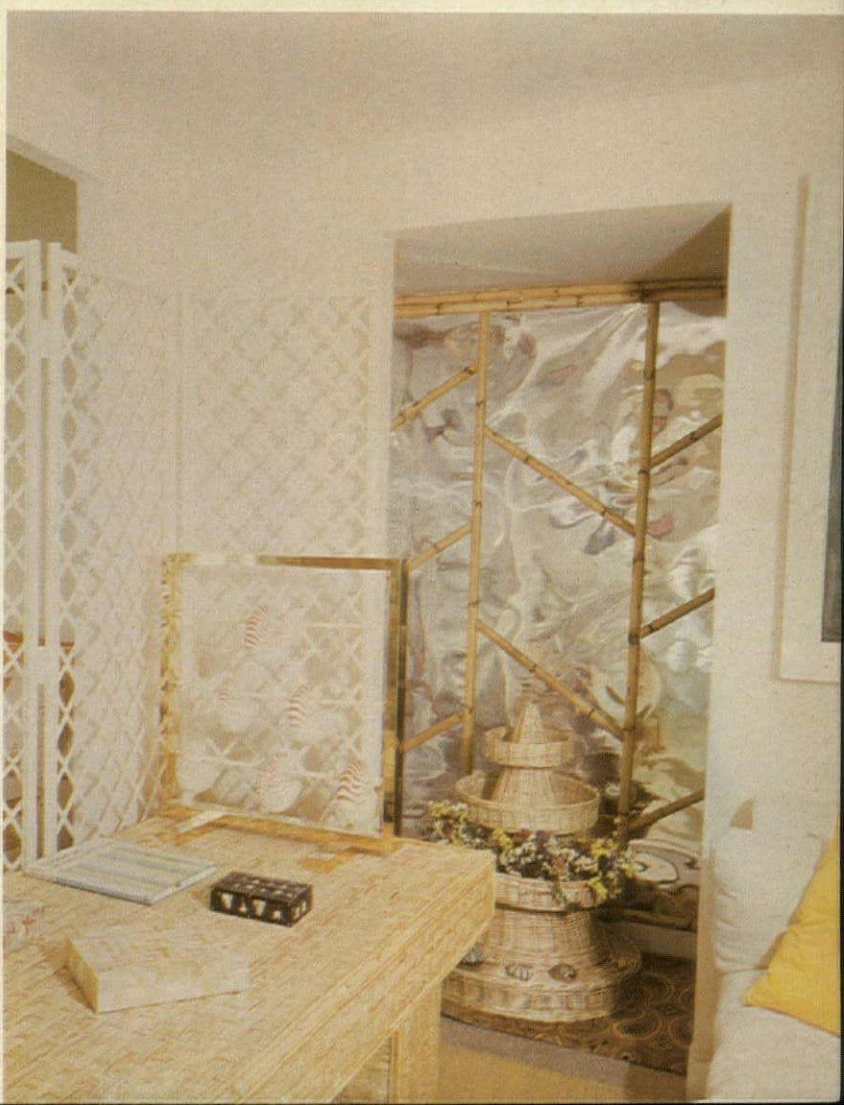
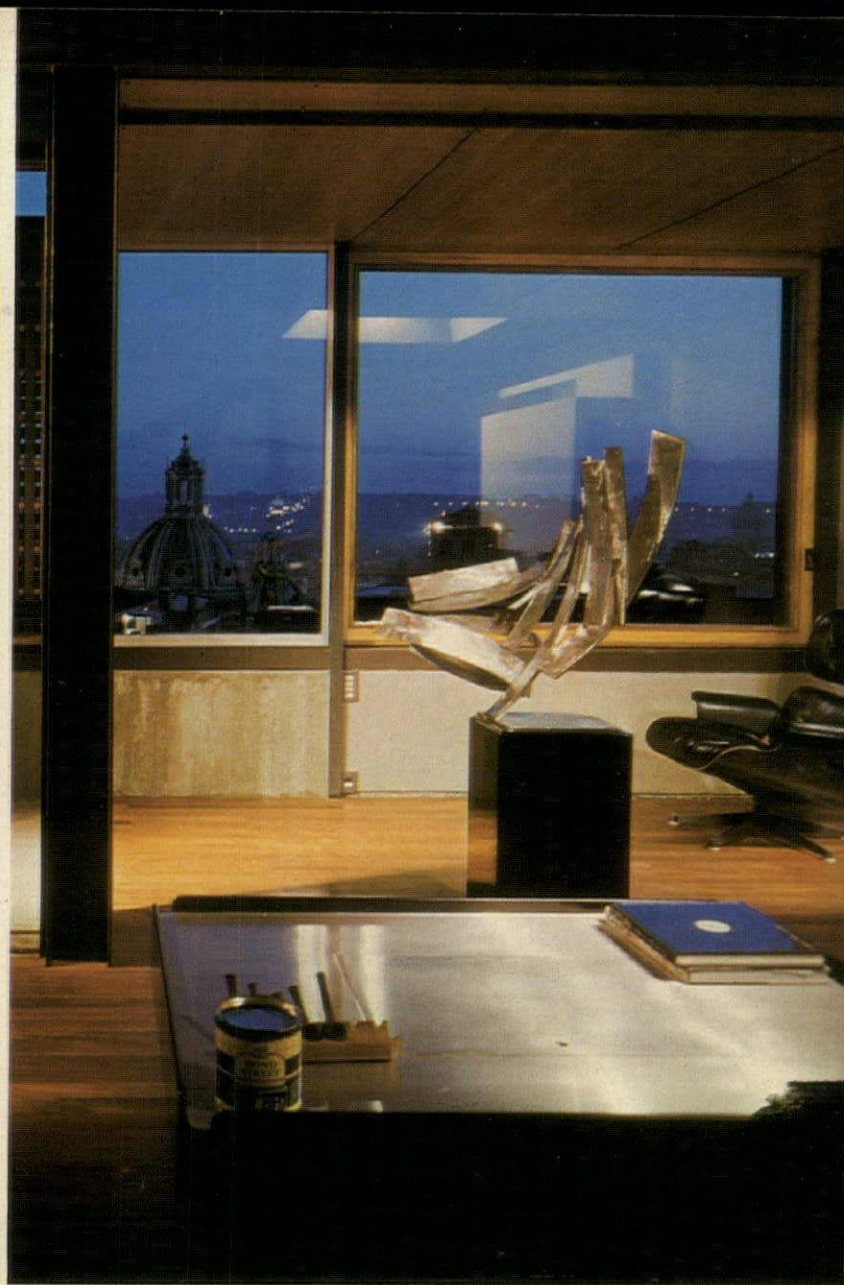
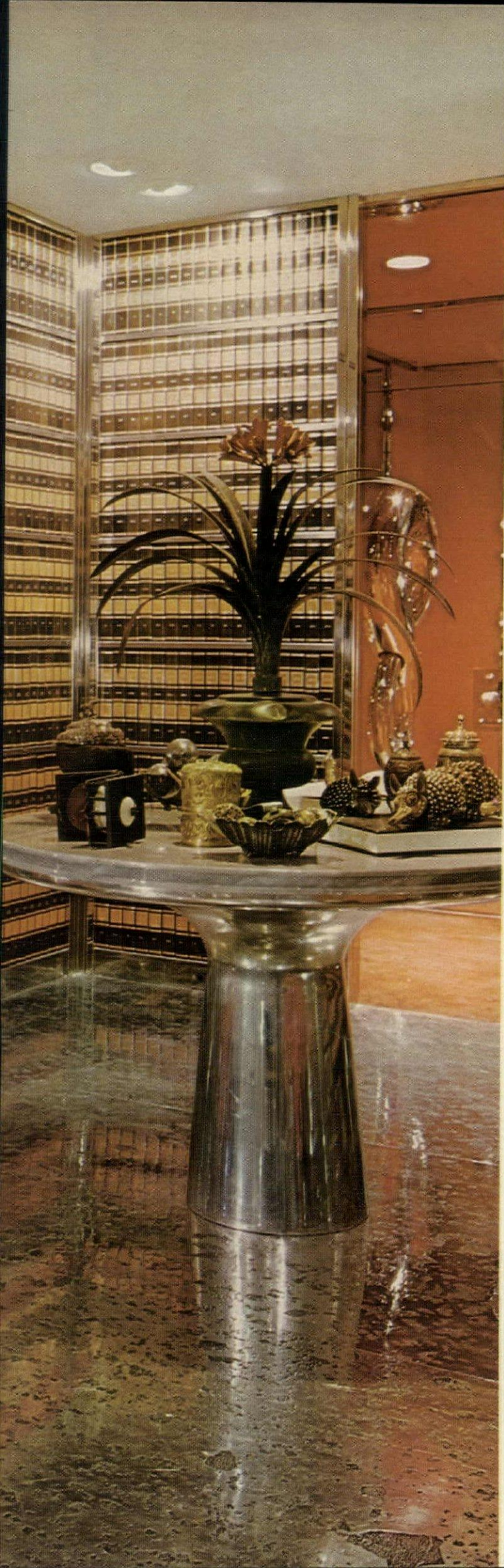
Right Shining steel and marble furniture, on a patterned steel floor, reflected in the mirrored walls of Valerian Rybar's own apartment

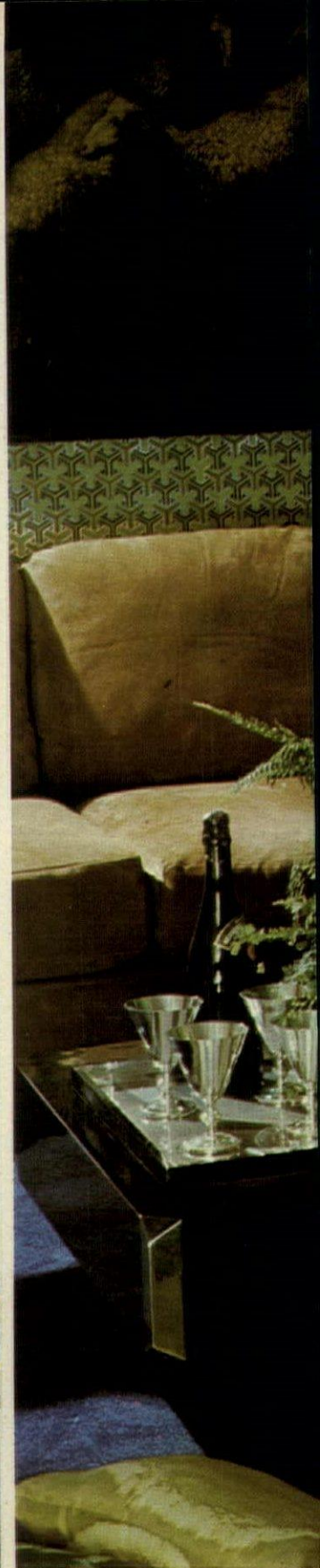
Far right (top) Light-reflecting metal sculpture by Beverly Pepper, seen against the Roman skyline, in a converted attic living-room

(Below) Silver foil, battened with bamboo, throwing out random light patterns in another Roman interior

PHOTOGRAPHS: DEREK BUTLER, EZRA STOLLER









Left Green trellis-work pattern on every background, echoed in the es-designed chairs by Herman Miller, room designed by Jean-Michel Zazal. (The cabinet and table, designed by Willy Rizzo for Mario Sabot, are from Harrods, Knightsbridge, London SW1.)

Far left 'Cardo' cotton fabric with metallic patterns, 48 inches wide, one way, £15.00 per yard, from Michael Szell, 47 Sloane Avenue, London SW3. (Michael Szell metallic papers will also be available, at £20 per roll, 30 inches by 11 yards, from Blanchards, 178 Sloane Street, London SW1.)

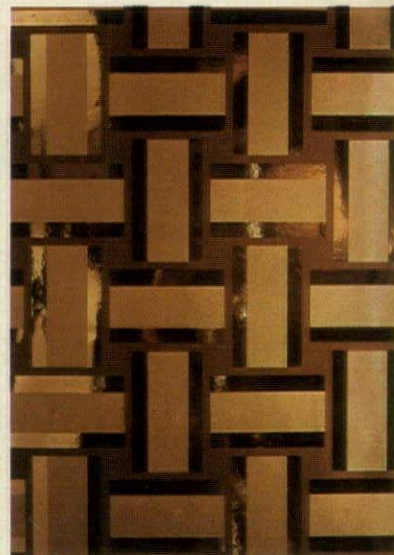
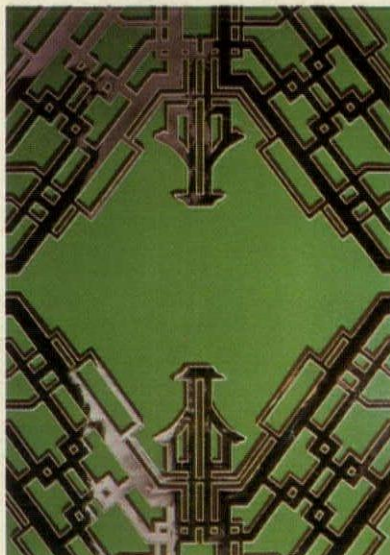
Above Myriad reflections in a sitting-room lined with metallised wallpaper and decorated with gold and silver objets, assembled by Gilbert Edard. (The cabinet and table, designed by Willy Rizzo for Mario Sabot, are from Harrods, Knightsbridge, London SW1.)

Right 'Micheleon' wallcovering by Tressard, imported by T-T Designs, £15.00 per roll, to order from interior decorators

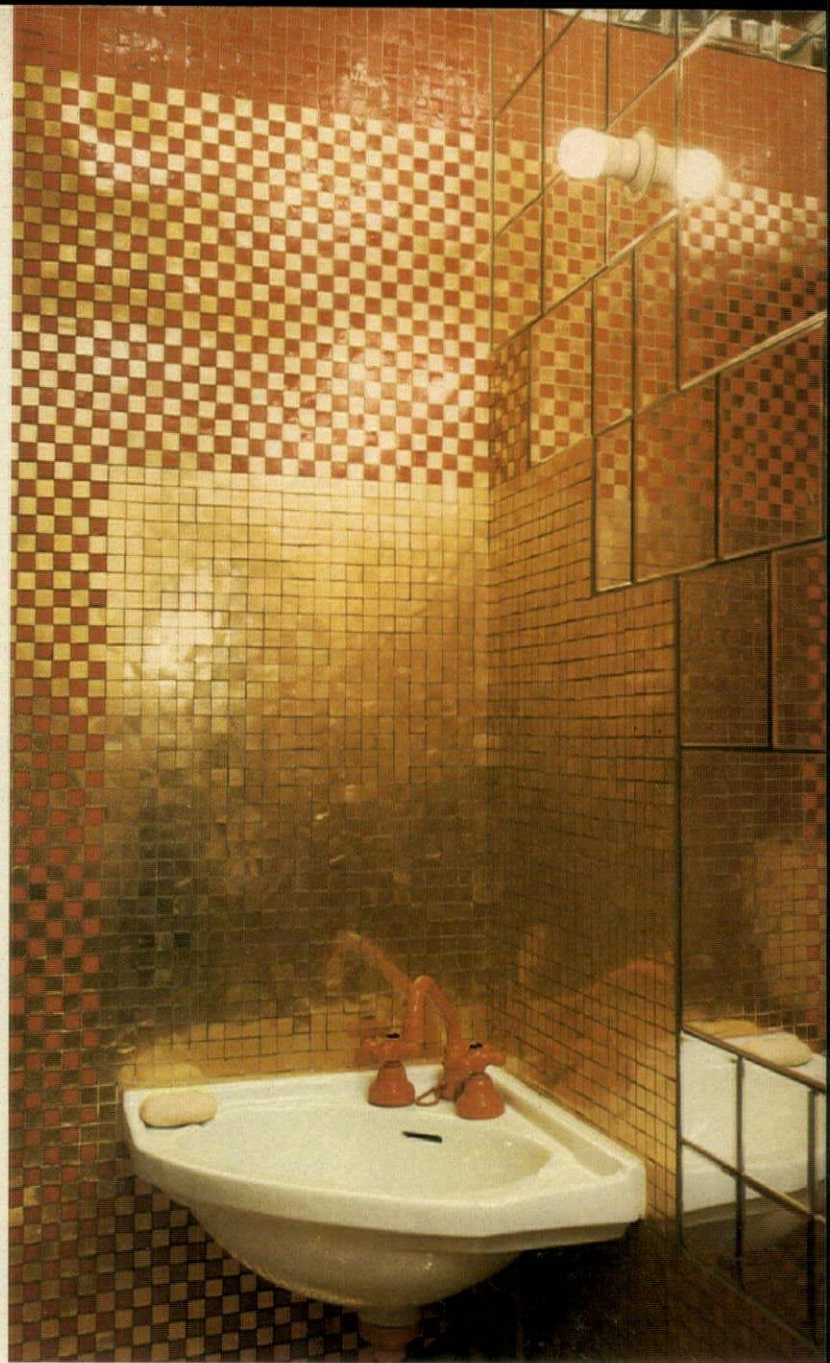
Far right Design 101C metallic vinyl wallpaper, in four colourways, £4.95 per roll from Osborne & Little, 304 Kings Road, London SW3

Wallpapers of this genre are striking in their own right as back-grounds, but when combined with more metal surfaces, they can

prove sensational. The American interior designer, Valerian Rybar, has taken such alignments to extraordinary limits, well shown in the







Above Corner of a bathroom, glistening with red and golden mosaic, multiplied in the mirror-tiles on the right-hand wall

Left Brushed steel panels, giving diffused and shadowy reflections, line this timelessly modern interior. The Louis XV armchair is covered in white leather, while the bamboo-style sofas are upholstered in heavy white fabric

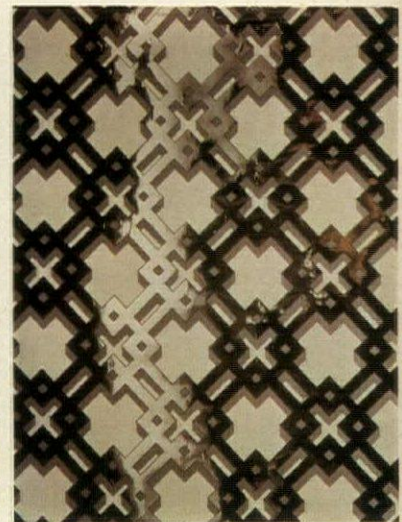
Below left 'Savoy' cotton fabric with metallic patterns, 48 inches wide, one colourway, £15.00 per yard, from Michael Szell, 47 Sloane Avenue, SW3

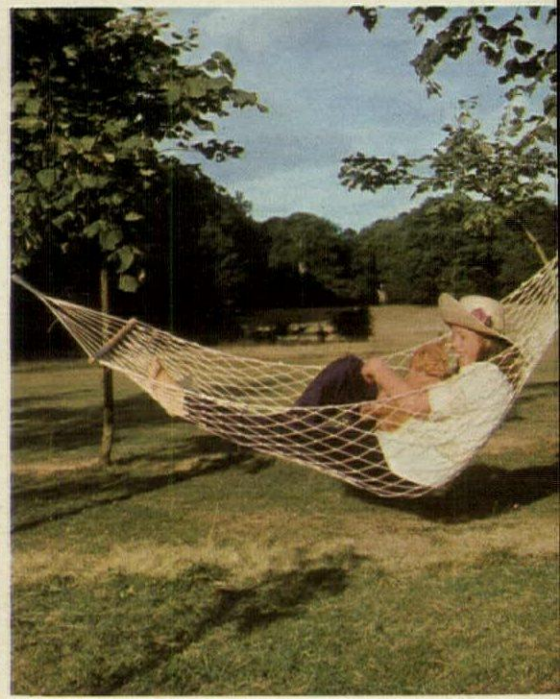
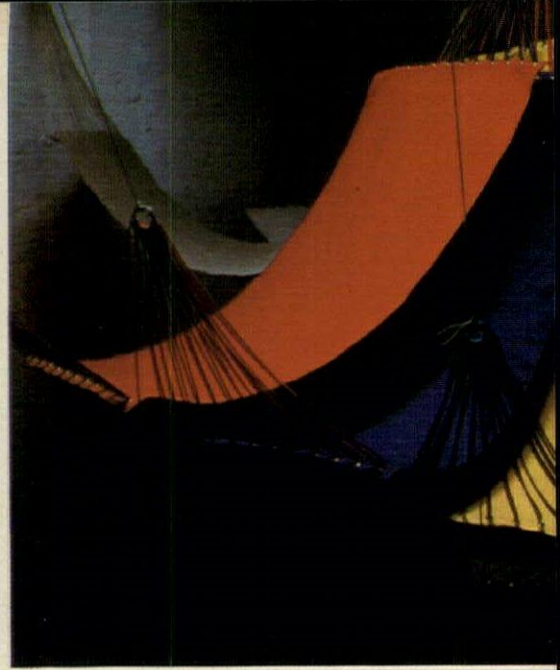
Below right 'Dovan' metallic wall-covering by Tressard, imported by T-T Designs, £15.00 per roll (minimum eight rolls) to order from interior decorators

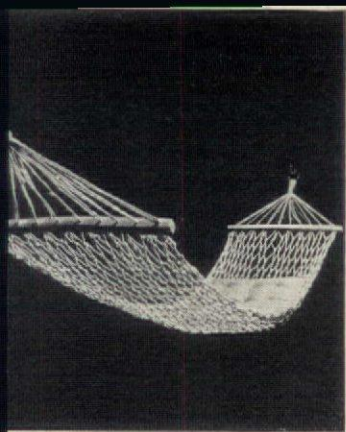
picture of his own apartment in which the metallic constituents include: a patterned steel floor, metallic wallcovering alternating with mirrored panels and, as if that weren't metal enough, metal sculp-

tures and steel-and-marble tables.

Finally, of course, if you are an unashamed metallic enthusiast, you can have the metal itself - rather in the manner of the magnificent room shown at left ●







MAKING YOUR FORTY WINKS IN THE ANCIENT MARINER MANNER

FOR THE RETURN OF
THE HAMMOCK BY
POPULAR DEMAND

Opposite page (above left) Mexican multi-coloured string hammock, £16, from General Trading, 10 Sloane Street, London SW1

Opposite page (above right) Canvas hammocks, designed by Bo Ridley, come in 4 colours: natural, from £8.00 to £10.00, from 401½ Workshops, 401½ Wandsworth Road, London SW8

Centre right) String hammock in natural colour, £3.52, from Habitat 67, 100 Chesham Street, London and mail order

Below) Macramé hammock, beautifully designed and made by Bo Ridley, about £10.00, from 401½ Workshops, 401½ Wandsworth Road, London SW8

Opposite page (above) Hammock, on stretchers, from Pier 1 Imports, £4.00, at 100 High Street Kensington, London and Kingston-upon-Thames

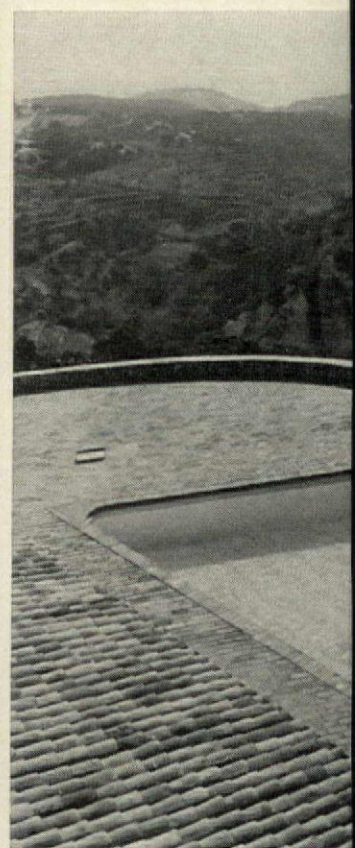
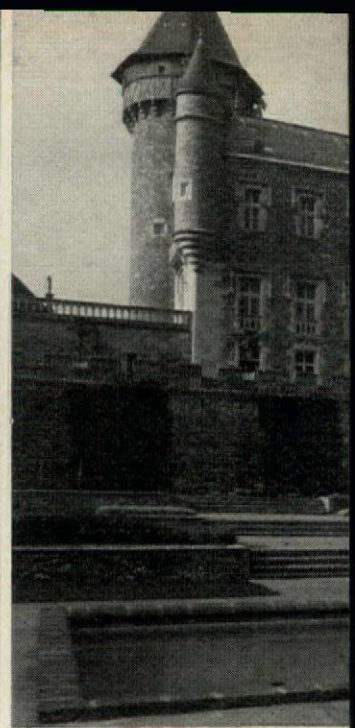
Opposite page (right, above) Fringed fabric hammock from Mexico, in 3 colours, £10.00, from General Trading, 10 Sloane Street, London SW1

Opposite page (right) Macramé hammock to make yourself, from 'Vogue's Guide to Macramé', published by Collins in association with Condé Nast, £1.00 from leading bookshops

PHOTOGRAPHS: DEREK BUTLER, GORDON CARTER



**FOR CASTLE
OR COTTAGE,
IN THE GARDEN,
IN THE HILLS,
ON A LAKESIDE,
BY THE SEA,
YOU CAN NOW PUT
A POOL ANYWHERE—
OR ALMOST**

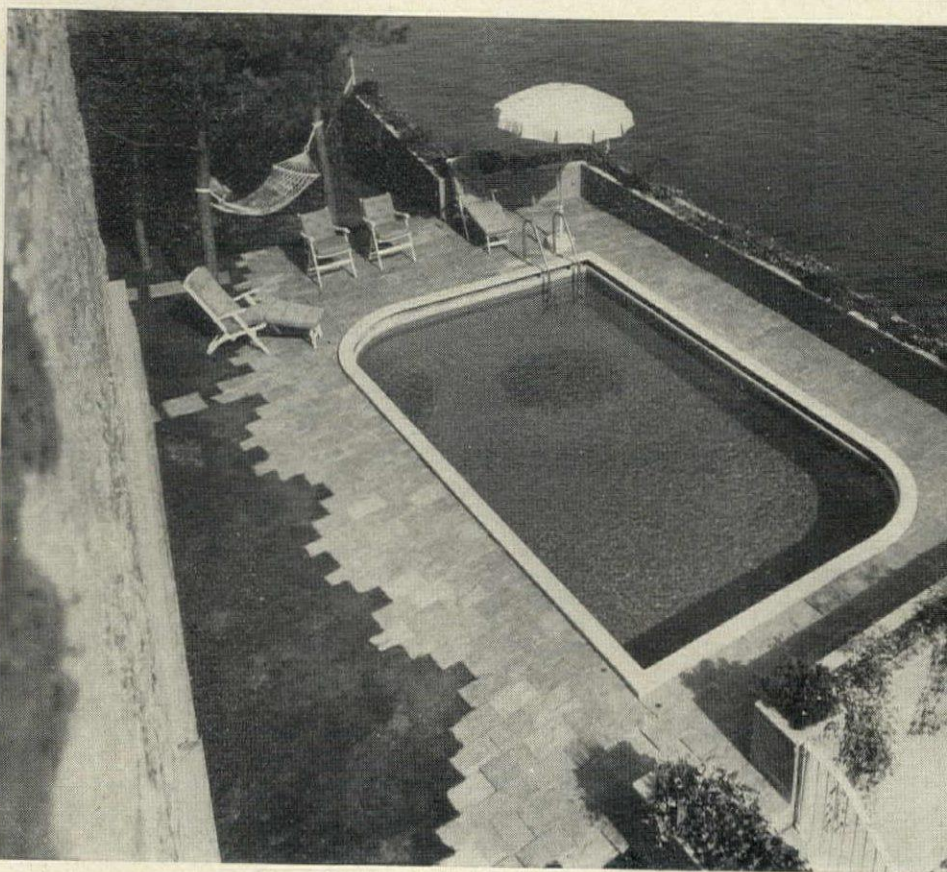
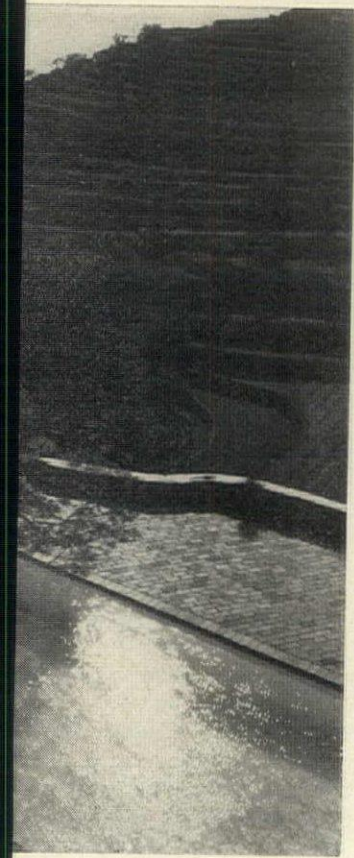
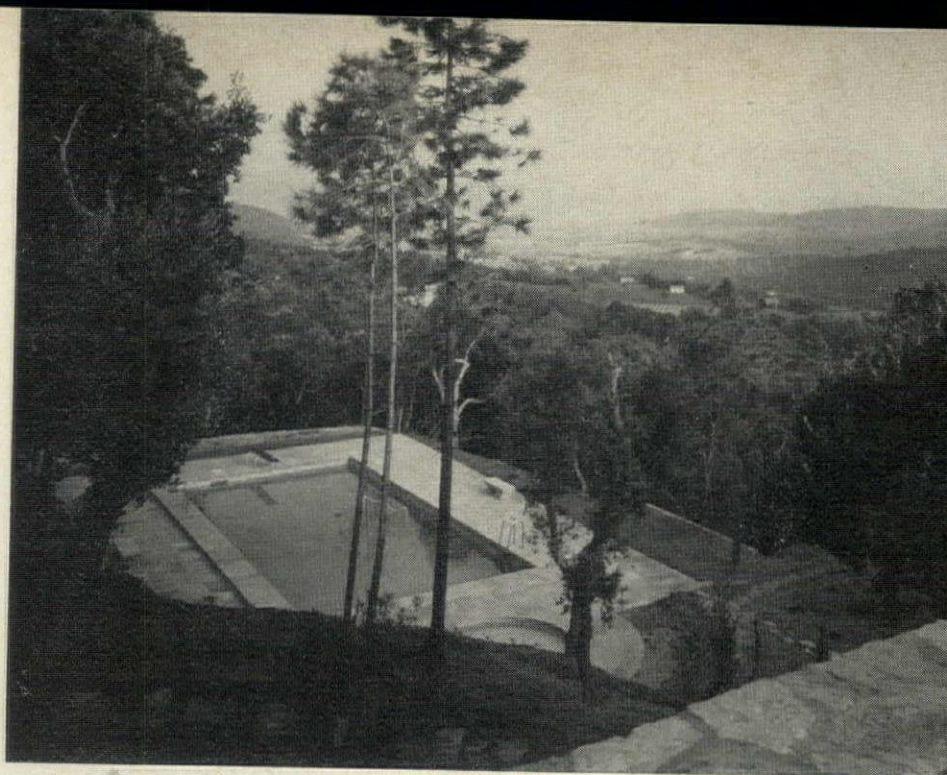
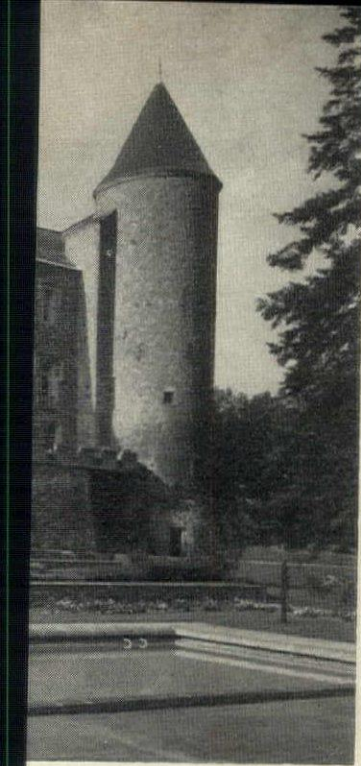


ONLY A FEW years ago, domestic pools were almost inevitably placed in the most obvious place, even in quite large gardens. That meant being near the house and the water supply and in the finest possible spot.

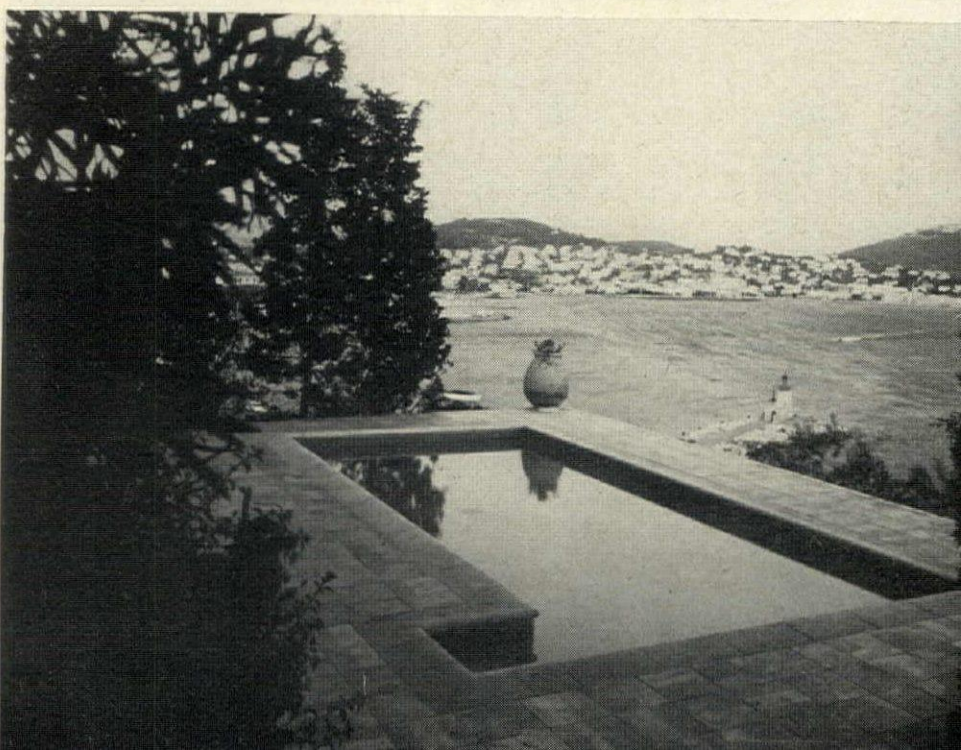
That kind of restriction exists no longer. Any number of pools are now built in seemingly difficult locations which present few problems to pool constructors. Building a pool well away from the house, and on a much higher level, is now a commonplace experience.

Pool designers, aided by modern excavating equipment and with the expertise of plumbing engineers, have solved these problems, and, as the pictures here well demonstrate, there is scarcely a spot where the most ambitious pool-maker wouldn't dare to dig.

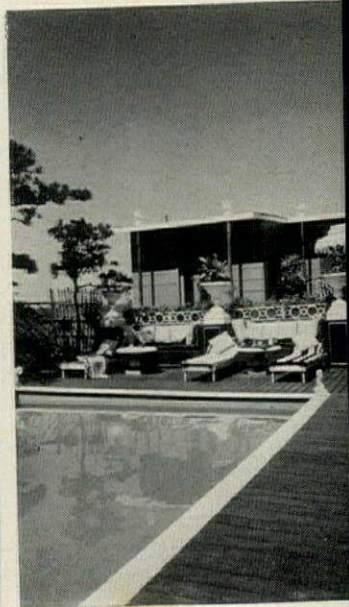
For general convenience of the household, of course, the pool should, if possible, be fairly close



Night view of a simple oval pool, pavilion perched on a grassy slope
left Modern swimming-pool with the Renaissance towers of a chateau
right Hillside pool, with views along the valley and shaded by the surrounding trees
left Rectangular pool, set in a paved terrace, overlooking a grassy hillside in Alicante
right Pool built out to overlook the Rhine, with opposite and right-angled corners
left Pool with paved surround, open on one side to overlook the sea and shaded by trees on the other three



house, which means that the design of the pool and its architectural background become of paramount importance, visually, and should receive at least as much attention as the pool itself. Skilful landscaping and screening trees can greatly enhance a pool, although



This page (above) Urns, cushioned banquettes and chaise-longues round a pool designed by David Barrett

(Left) Classical symmetry for a pool-house, complete with Arcadian statues, against a magnificent wooded backdrop

(Below) Pool opening off a kitchen, breakfast room, for early-morning swimming

Opposite page (above) Six-sided kite-shaped swimming-pool, with paddling area for children, by Fernd Liner Pools, Ascot, Berkshire

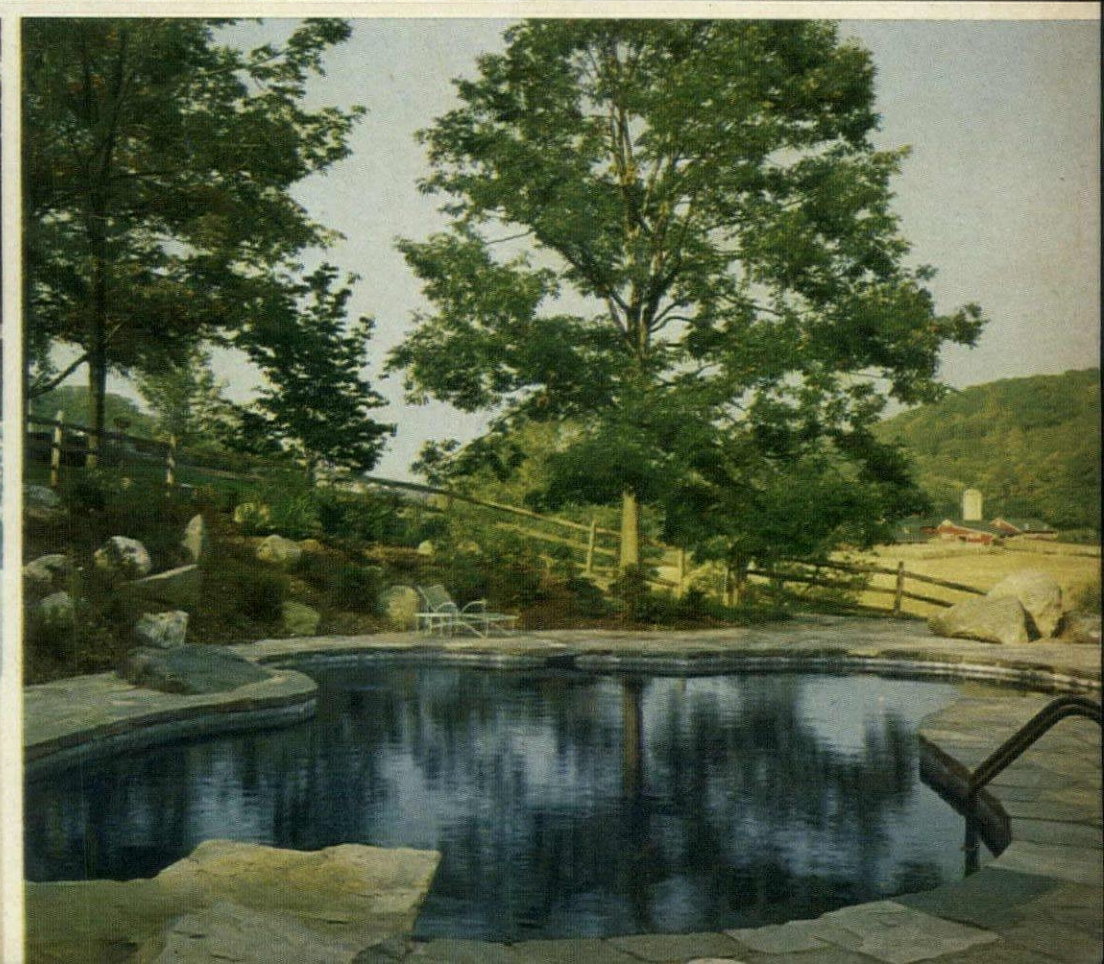
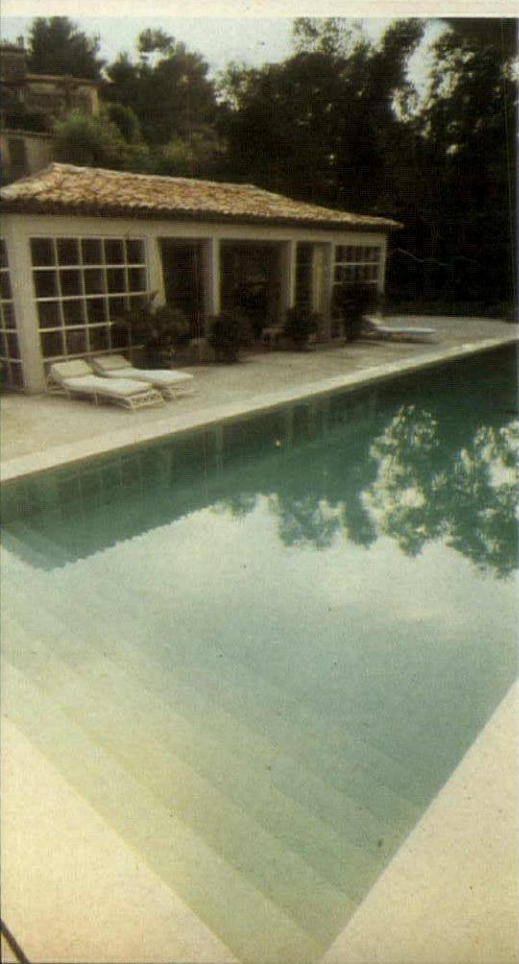
(Below left) Pool and pavilion designed by Tom Wilson for Rory Cameron's house in the South of France

(Below right) Pool, with lining painted black to look like a woodland pond, designed by Edward Stone Jr

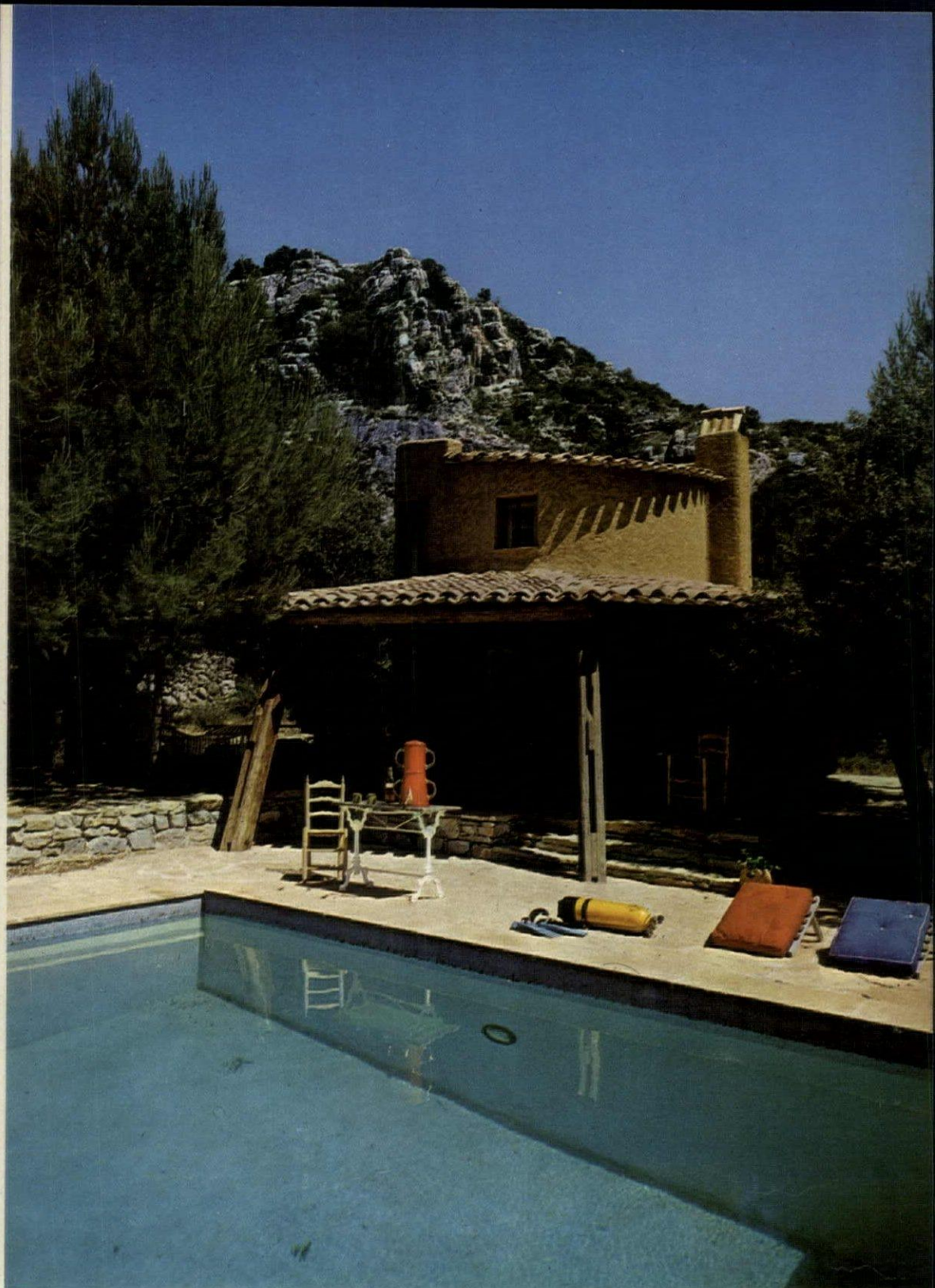
leaves can be a problem in autumn. Unless due care is taken, a pool which was such a glorious novelty when it was first built can become something of a visual blot later on.

Any architectural treatment of a pool should be mainly concerned with the pool itself as a changing-room with imagination, can be made into a handsome pavilion at no excessive cost. Indeed, it is surprising how easily a simple shed-constructed pool can be given a façade which enhances the pool and its surroundings. Urns in stone or terracotta are well-suited as focal points.









corners of rectangular pools are pieces of sculpture suitable for garden use will be equally as decorative additions to the landscape. And many pool-owners are not that a domestic pool offers an expectedly apposite backdrop for modern sculpture. Innovation is not only in the background pool that innovation is in the pool itself. One of the more enterprising devices is the new 'Jetstream' unit which is built into the pool and promotes an adjustable flow, which makes swimming much more rewarding. For pool enthusiasts and those who value the therapeutic qualities of swimming, the adjustable pool-life, the adjustable pool means more strenuous entertainment. Swimming against the current can equal a mile in twenty lengths. In the final notes, remember in all your

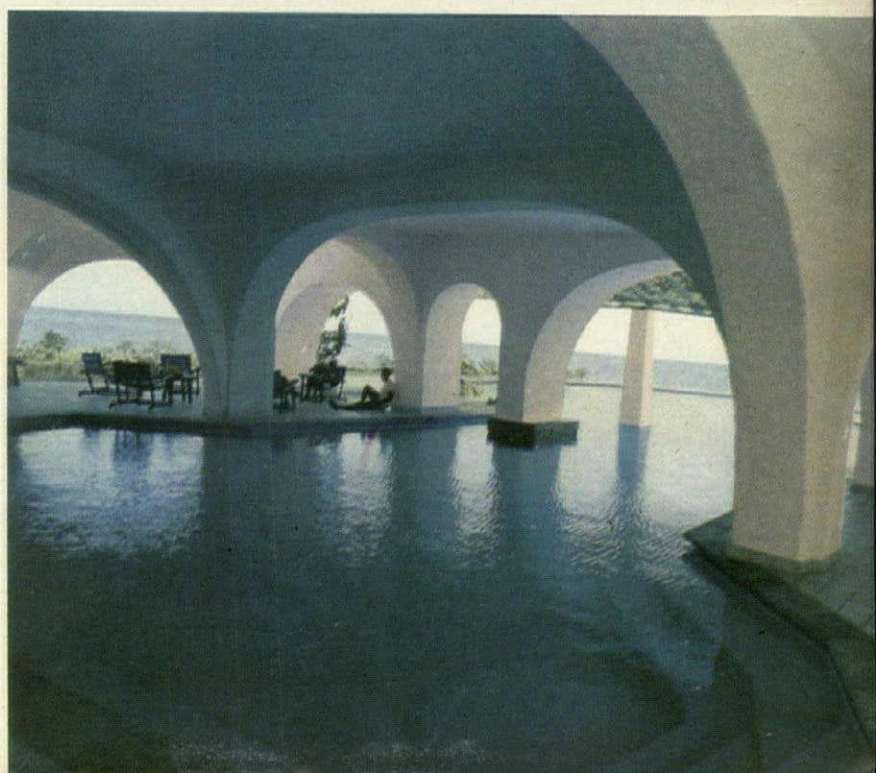
Above Two views of a swimming-pool near Toulon, France, designed by Claude Vilgour, with the pool-house in the form of a scaled-down Saracen tower. Upstairs is a small studio; underneath are shade from the Mediterranean sun, changing-rooms and a kitchen

Far left L-shaped pool, 75 feet long, with lining painted dark grey to increase the apparent depth, is an integral part of the garden design (Architect: Kipp Stewart)

Left Pool built alongside the house, with high white-painted walls behind for protection from wind

Right Magnificent indoor-outdoor pool beneath a rough-plastered cave-like super-structure, designed by L Vietti for a house overlooking the sea at Massaua, Italy

plans for a pool, is that you should contact the SPATA, the initials for the Swimming Pool and Allied Trades Association (87 London Road, Croydon, CR0 2RF 01-688 3681), which provides an invaluable





Left and above Two views of a pool designed by Marcel Bretos and David Napoli for a weekend house where the living-room opens directly on to the pool decking. Full-height glazed doors slide back into the walls of the structure

Right Swimming-pool looking more like an ornamental water-garden at American designer J Liddon Pennock's home in Philadelphia

safeguard for your venture. The Association includes contractors and builders of pools and the manufacturers of all pool materials, equipment and accessories, and also publishes a number of practical booklets on pool construction and maintenance. Whether you are keen to build a new pool or to enclose an existing one, to cope with algae or to install a filtering plant, SPATA will help. They keep their expertise up-to-date and willingly admit that they have learned a lot from the standards established in the United States, the land of the private pool, where the industry has long been controlled through a National Swimming Pool Institute ●

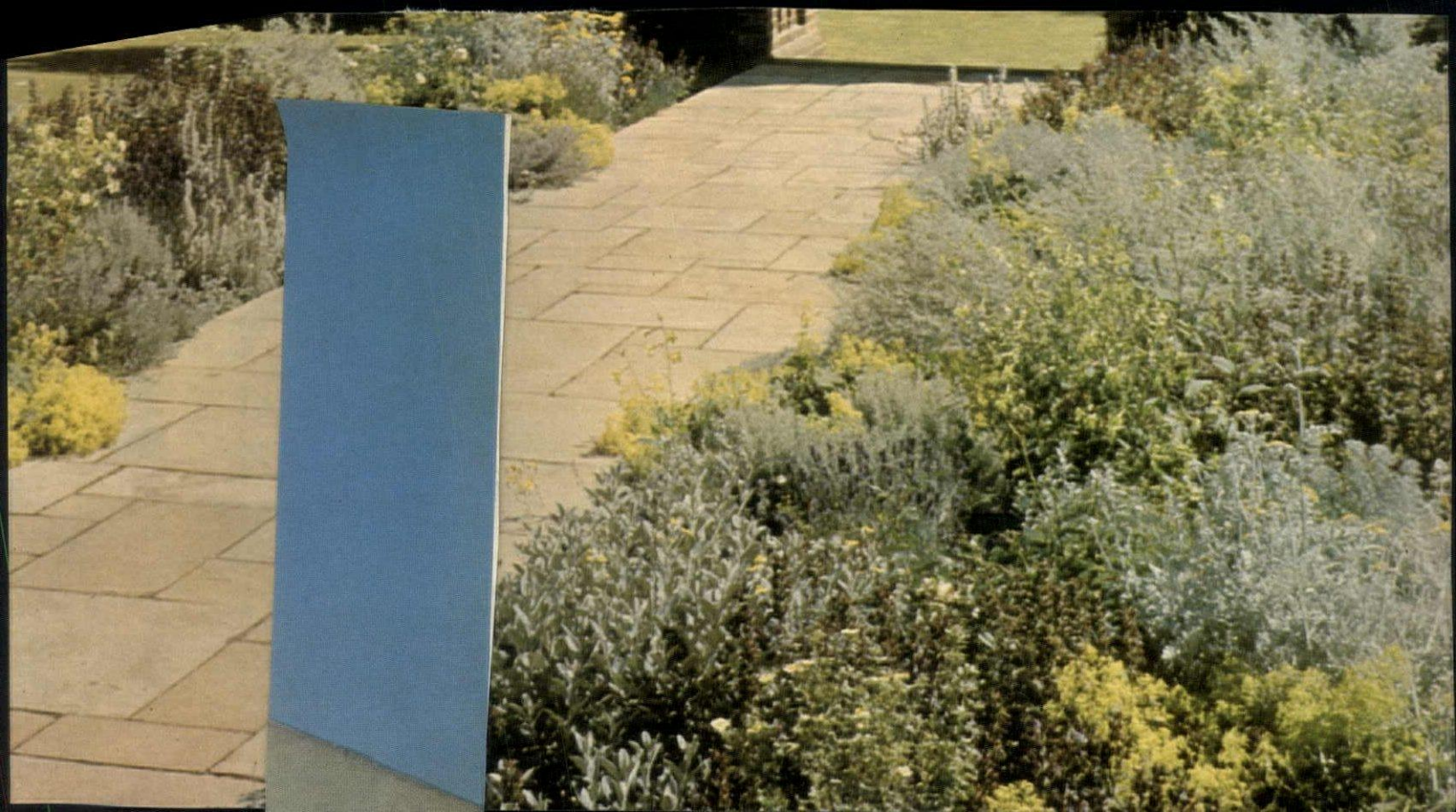


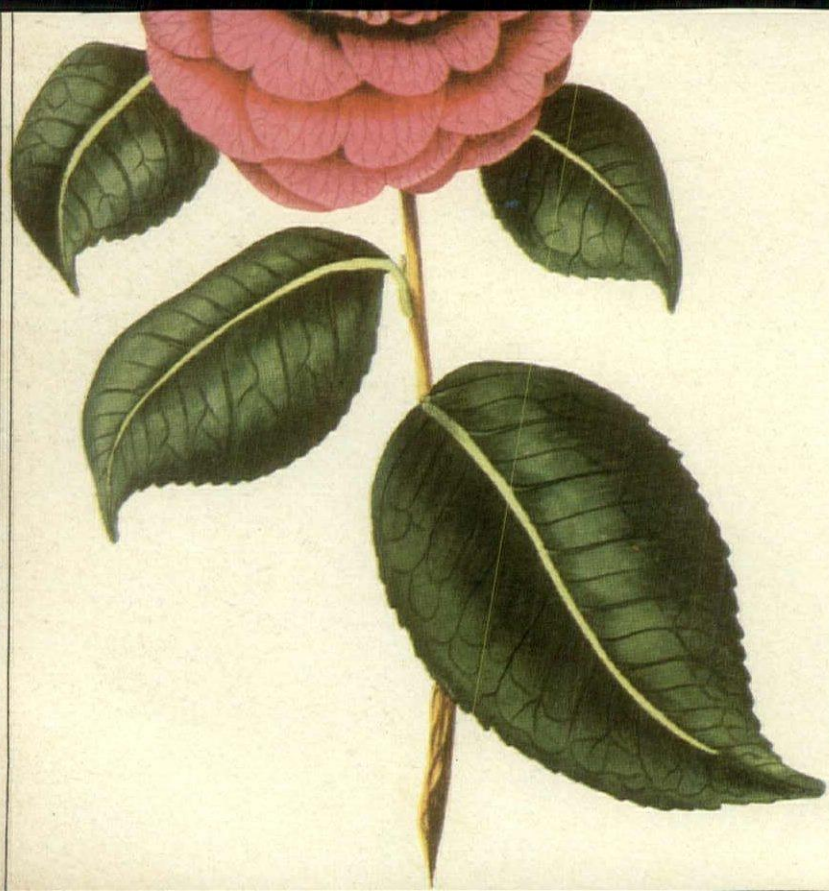


the blue-greens of rue, the
greens of sage and the gold-green of
oregon make a tapestry of colour and
a subtle exhalation of scents all
summer through.

Picture No 3 is of a well-planted
border in Yorkshire where all the
colour of late-summer flowers is set
off by the green flowers of *Nicotiana
viridis* Limelight, a Tobacco flower
which has to be raised each year as
an annual but amply repays the
growers' trouble.

On the opposite page are the twin
herbaceous borders at Marndhill,
which Lady Chelsea planted in a
dominant scheme of differing greens
and silvers. Silver and grey is
provided by different artemisias, by
velvet-leaved *Stachys lanata* and
grey-leaved *senecio*; white by the
invaluable *Iceberg floribunda* rose,
and the pervading green, by
Alchemilla mollis - a most efficient
ground-covering herbaceous plant,
with jade-green leaves and fluffy
heads of acid-green flowers which
are not only decorative in a border,
but most valuable for cutting ●









HOUSE & GARDEN

BIOGRAPHICAL DICTIONARY OF BRITISH GARDENERS



Chandler, Alfred (1804-96), hybridist and artist. Chandler was the partner in Chandler and Son (originally Napier and Chandler, then Chandler and Buckingham), nurserymen of Vauxhall. They specialized in camellias, chrysanthemums and roses, particularly the first, of which they raised a number of hybrids. Alfred Chandler was a talented artist and became known through his figures of Veitch's hybrids. It was as a painter of camellias, however, that he achieved fame.

He published *Camellia* next by E B Buckingham hybrids program in 1819 and extremely high price. In 1830 came for *Illustrations of Camelliae* with Booth (qv.). In the 19th century a small ground was a fashion for Alfred Chandler was quite

in 1744-1748, patrician culture. George... the Royal... when she... age, and... lived at... in 1802, to Kew... period is... The... built... 1772 and... of fine... by the... who... of sub... en by... dred... ex... the... in his... anu... piece... rried

biographical... Chandler... tannica...oyal Hort...



The rustic cottage set in the Wilderness at Kew, built, according to legend, by Queen Charlotte in 1772. (By courtesy Royal Botanic Gardens, Kew)

out in Cuba from a silver-leaved palm which he had discovered in that island.

Queen Charlotte was particularly interested in the cultivation of apples and her name is mentioned by pomologists of her time, particularly in connection with the introduction into England of an Old German variety known as Borsdorfer, an unconfirmed and, perhaps, over-shadowy legend has it that Apple Charlotte commemorates the Queen.

There is no doubt, however, that the genus *Strelitzia*, the bird of paradise flower from South Africa, honours her name, the famous species *Strelitzia reginae* being introduced to the Kew garden in 1773.

Chittenden, Frederick James, OBE (1873-1950), horticulturalist and lexicographer. Chittenden has several claims to an important place in the history of British gardening. He was born at West Ham and much of his early life was spent at Leyton in Essex, botanizing in Epping Forest. After a spell as schoolmaster he was appointed in 1900 as lecturer in biology in the Essex County Council's East Anglian School of Horticulture at Chelmsford. His subjects were



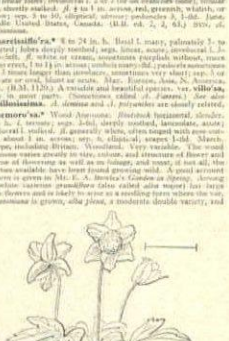
Portrait of Queen Charlotte: Studio of Allan Ramsay, circa 1762. (By courtesy of the National Portrait Gallery)

A. globosa. Closely related to *A. multifida* but with larger red flowers.
A. gracilis. A synonym for a large form of *Pulsatilla vulgaris*.
A. Helios. A synonym of *Pulsatilla Helios*.
A. Hepatica. A synonym of *Hepatica Helios*.
A. nemorosa. Closely related to *A. ranunculoides* but smaller in all parts and less robust.
A. ranunculoides. Closely related to *A. nemorosa* but smaller in all parts and less robust.
A. ranunculoides. Closely related to *A. nemorosa* but smaller in all parts and less robust.



A. hepatica. Closely related to *A. nemorosa* but smaller in all parts and less robust.
A. nemorosa. Closely related to *A. ranunculoides* but smaller in all parts and less robust.
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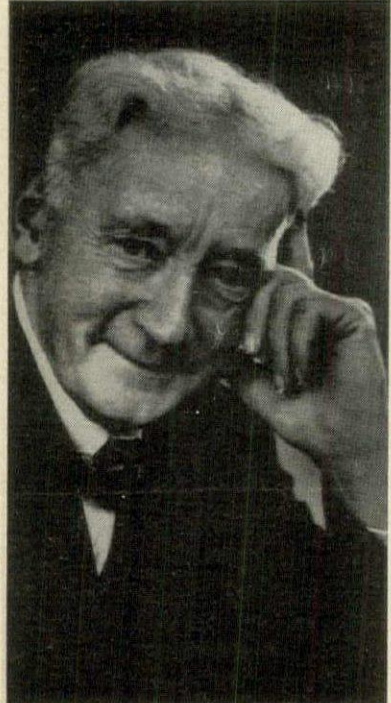
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Typical double-page spread from the four-volume Dictionary of Gardening edited by Frederick James Chittenden and published by the Royal Horticultural Society



Frederick James Chittenden horticulture and bacteriology. Two years later he was appointed a member of the Royal Horticultural Society's Scientific Committee, and in 1904 became the committee's secretary, which he remained until his death. In 1907 he was appointed director of the Society's first laboratory which was built at Wisley, and also head of the School of Horticulture. In 1908 he took over the editorship of the Society's *Journal*. In 1919 he accepted the directorship of the gardens at Wisley, then at an important stage of development, and was a guiding force in the training and examination of students for the National Diploma of Horticulture. In 1950 he was awarded the OBE for these activities. From early days he had initiated

experiments in solving a number of seemingly intractable horticultural problems, such as pollination in orchards and eelworm in daffodils. With the help of his staff at Wisley, a number of these problems was solved. He was also an authority on botanical nomenclature. Chittenden represented the Society in conferences at New York, Berlin, Vienna and Cambridge. The first edition of the invaluable *Some Good Garden Plants* in 1929 was his work. In 1931 he left Wisley, becoming the Society's technical adviser, editor of its publications and keeper of the Lindley Library. During this period he became even more widely known to the Fellows, from beginners to experts. He answered their queries with the utmost care and consideration; and, as one distinguished gardener said, he had the rare quality of frankly admitting ignorance. From 1939 he devoted himself to preparing the Royal Horticultural Society's magisterial four-volume *Dictionary of Gardening*, 'a practical and scientific encyclopaedia of horticulture'. Working from his home at Dedham in Essex, coping with wartime difficulties, Chittenden nevertheless delivered 'the first batch of manuscript' to the Clarendon Press, Oxford in December 1945. Unhappily, he died before the completion of the project. Nothing comparable had been published since George Nicholson's massive *Dictionary of Gardening* in 1884-8. Chittenden had been awarded the Victoria Medal of Honour in 1917 as a notable servant of horticulture and the Society in almost every single capacity. In 1947 he was awarded the Veitchian Gold Medal

for his outstanding service to horticultural education and literature. **Christian, John** (fl 1724), gardener. Christian represents those countless forgotten, yet vitally important, gardeners largely responsible for the continuity of the native genius for garden and landscape design. In the grass around the ruins of Sutton Scarsdale was found a lead plate on which was inscribed: 'This house was begun to be rebuilt in the year 1724 by the Right Honourable Nicholas, Earl of Scarsdale.' The plate includes Christian's name and describes him as 'gentleman gardener.' Apart from this, his achievements are unrecorded and unremembered—and precisely what position a 'gentleman gardener' held in the aristocratic household remains obscure. **Clark, Herbert Francis** (1902-71) horticulturalist, teacher and writer. Clark has been aptly described as one of the 'best liked, most distinctive and influential figures in the world of landscape design and history—a practitioner, writer and impresario of the art'. He was born in Manila in the Philippines, was educated at Marlborough and briefly at Cambridge. He returned to Manila, but finding life there uncongenial, returned to England for a brief period and then spent seven years in America doing a variety of jobs. Back in England he articulated himself to Percy Cane, there meeting another of Cane's pupils, Christopher Tunnard. The two adopted a radical outlook on garden design, which was expressed in Tunnard's book, *Gardens in the Modern Landscape* (1938) to which Clark gave some assistance.



Herbert Francis Clark



Old Fish Pond at Heslington Hall, now the University of York, transformed by the landscape designs of Herbert F Clark

a small, never lucrative, private practice. In addition he wrote for journals and gave much of his time to the Institute's affairs. He left in 1960 on the closing of his classes and in 1960 was appointed senior lecturer at the University of Edinburgh and president of the Institute of Landscape Architects. He was president of the Garden History Society from its inception in 1965 to his death.

Many of the landscape architects working in Britain today were inspired by Clark and by that means more than by practice he achieved his greatest influence. Whilst he was loyal to the professional attention to detail which Cane had so impressed upon him, and deeply conscious that he was training people to enter a profession, the standards which he was so concerned to establish and maintain, he was by no means a reluctant spokesman for orthodoxy. He far preferred seminars to lecturers, for by that method he could discuss and enquire rather than proclaim. His stated opposition to Brown was not particular to the landscape garden; he was, in fact, opposed to stereotype and dogmatism. His never-failing interest in Alberti, Shenstone and the Marx is consistent with that philosophy, their common denominator, for Clark, being their humanism. In 1950, in his counter-attack on the critics of the Burlington House exhibition at the Institute of Contemporary Art, saying that for the architect's needs as an artist and for far transcending his mundane technical requirements, Clark was gaining a good deal about himself. In his practice, as much as in his writing, Clark searched for the landscape form which would express his own time, seeking the link



A view of the buildings at the University of York seen in the rural setting which owed much to the designs of H F Clark. (Pictures by courtesy of Country Life)

between contemporary painting and landscape for an effect comparable to the precedents of the eighteenth-century English landscape garden. The artists whose work he knew best were the French surrealists and the Englishmen, Moore, Sutherland, Paul Nash and Nicholson. Clark was not alone in thinking that a link between the pursuits of art and science was necessary but that the art of landscape could achieve it. With the subvisible world of biological research—for him the contemporary equivalent of Darwin's

impact in the nineteenth century—he found a parallel in Jean Arp's painting and sculpture. The influence is evident in his last and largest work at York University, most particularly in the shape of the lake. Yet Miss Dorothy Stroud sees that as pure Brown. A remark more critical than perhaps she was aware: Brown for Clark was 'that most dangerous of men, a practical man inspired by a theory', which was never true of Clark.

There were, for Clark, no absolute truths and most certainly no

cliches or rules of thumb in landscape gardening. Nor were trendy figures canonized before his students in periodic bids for originality. He had a standard of fair criticism which in its unassertive manner impressed those students who were neither looking for, nor beguiled by, ready answers. During his teaching career he became more interested in the philosophy of education than the strict confines of vocational training. He was, after all, at that time, the pre-eminent authority on the English Landscape Garden.



Left An island in Bashkung Lake, Ontario, Canada; (right) a corner of Corfu. From *How to buy an Island* (see below)

Getting away from it all

Donald McCormick works in the Foreign News Department of *The Sunday Times*. The experience has plainly affected him deeply, whether by association-by-proxy with far-flung places or the wish to get away from it all. His new book **How to buy an island** (David & Charles, £3.25) is probably the most out-and-out escapist's handbook published

since *Round the World in Eighty Days*.

Briefly, he has divided and sectioned the world for would-be island-hoppers and snapper-uppers. No matter whether your inclinations are for an island in the Ionian Sea or one in the Caribbean or even off the Great Barrier Reef, here is your dragon-man complete with pictures and maps.

Some of the pictures show islands

enticing enough to make even a well-upholstered mainland millionaire take off. Then comes the question of £ s d, and, even here, the author provides guide-lines, facts and figures so that you won't get your fingers burned. Quite recently you could have bought the Greek island of Sarakiniko (450 acres) for around £300,000 or rented a 68-acre island

in the Seychelles for £65 a mo

Mr McCormick also lists the agents that hopeful islanders could approach with some degree of confidence. He believes his recommendations to be a reputable business and that you won't be sold a hog in the ocean.

So if it's an island really you're after, this is your springboard

Underground rooms and surface travel

Underground Rooms, the title of a book by Norma Skurka and Oberto Gili (Macdonald, £4.00) should not be taken too literally. This is, the subtitle claims, a guide for 'decorating for alternate life styles', although the word should presumably be alternative.

The authors claim that their book is 'an exploration into the revolt against old concepts of decor and old ways of living—a look at the new living environments closely linked to recent developments in art, politics and the press'.

The trouble is that most underground rooms could walk into any of the rooms shown in the book and feel quite at home, whether they regarded themselves as mod, trad, revolting or the rest. Indeed, some of the interiors have been shown in *House & Garden* with a complete editorial unawareness of their supposedly underground ambience, which shows how blind some of the press can be some of the time.

The truth is that interior design and decoration now is everybody's scene, and you can do what you like. Thankfully, there is no cast-iron canon which you must obey, and if you have the verve and nerve you can go as far underground or stay as superficial—decoratively—as you like. The main requirements are simple: be as colourful and comfortable as you can.

The book is fun, but not, alas, especially well-printed (in America) which is sad, for interiors need precision in reproduction.

Caroline Fendall has compiled in **A Norfolk Anthology** (Boydell Press, Ipswich, £3.00) the kind of scrap-book which most enthusiasts for their native or adopted countries would like to make during the year. The book is on the expensive side but will undoubtedly interest most East Anglians, although Miss Fendall could have greatly enlarged the number of her sources. She relies too much on a few favoured books, such as George Borrow's *Lavengro*, Lillias Rider Haggard's *Norfolk Notebook* and Alan Savory's *Norfolk Poacher*, whereas a few of the Victorian historians would have added to the value and pleasure of the book. The

two volumes of A D Baynes, *Eastern England* (1872) is a case in point.

At a time when this comparatively small island is being developed (or devoured as the case may be) by motorways, new towns, airfields, and the rest, we need to know exactly what we are destroying. The trouble is that we have so little reliable data to work on, as environmentalists are ruefully discovering. Hence the value of such a book as **The Urban Countryside** subtitled *The Land-Use Structure of Small Towns and Villages in England & Wales* (Faber, £3.50) by Robin H Best and Alan W Rogers, both of Wye College, Kent, now part of the University of London com-

plex. Inevitably the book is packed with those tables and statistics which please academics and bureaucrats alike, but it also has chapters of a daunting character for the layman interested in his native land. Fine sections on regional differences in land use, the growth of settlements, local economies and so on are in sharp contrast to such things as *Analysis of the Regional Residuals*, strictly for professional use. One of the book's most interesting features is a group of aerial views of towns and villages in different parts of England. Each of these pictures is certainly worth a thousand words.

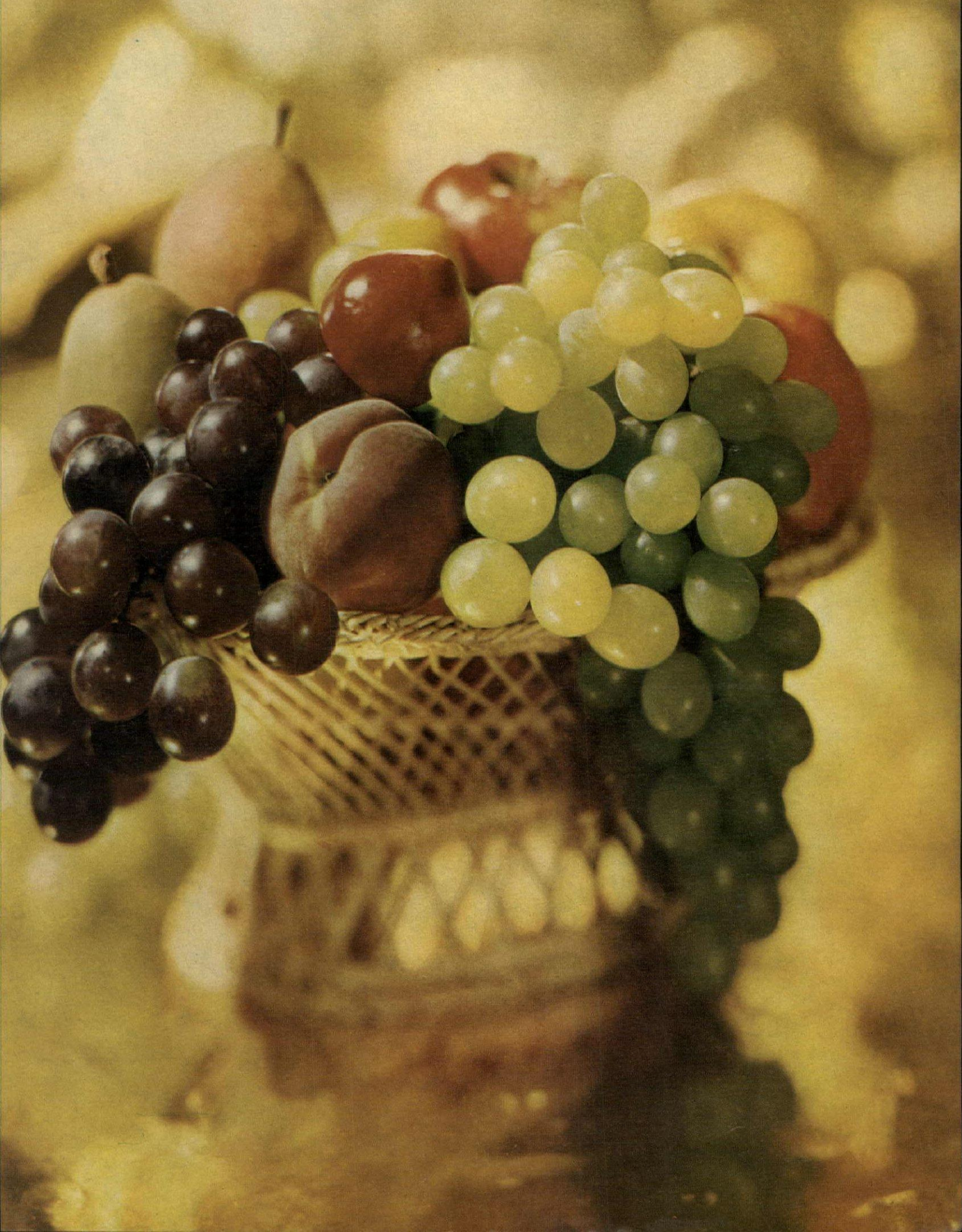
Through the decades the nature of the counties changes as profoundly as that of countries, and it is good to see the Shell guides gradually revised. The latest to be brought up to date is **Shropshire** (Faber, £2.00) originally written by John Betjeman and John Piper over twenty years ago and now revised by Miles Moulder. Although Shropshire probably changed less than any other English counties during the two decades, this soundly-researched, copiously-documented, well-written, unconventionally illustrated guide is just what the traveller needs, though motorist or rambler would be well-advised to take a more adequate map. Those in the Shell guide are far too small in scale at 5 miles to an inch. This is one of the very best of the Shell revisions of one of the most beautiful, and idiosyncratic of English counties, qualities which Miles Moulder brings out.



House at Worfield, Shropshire. From the Shell Guide. See above

WINE & FOOD

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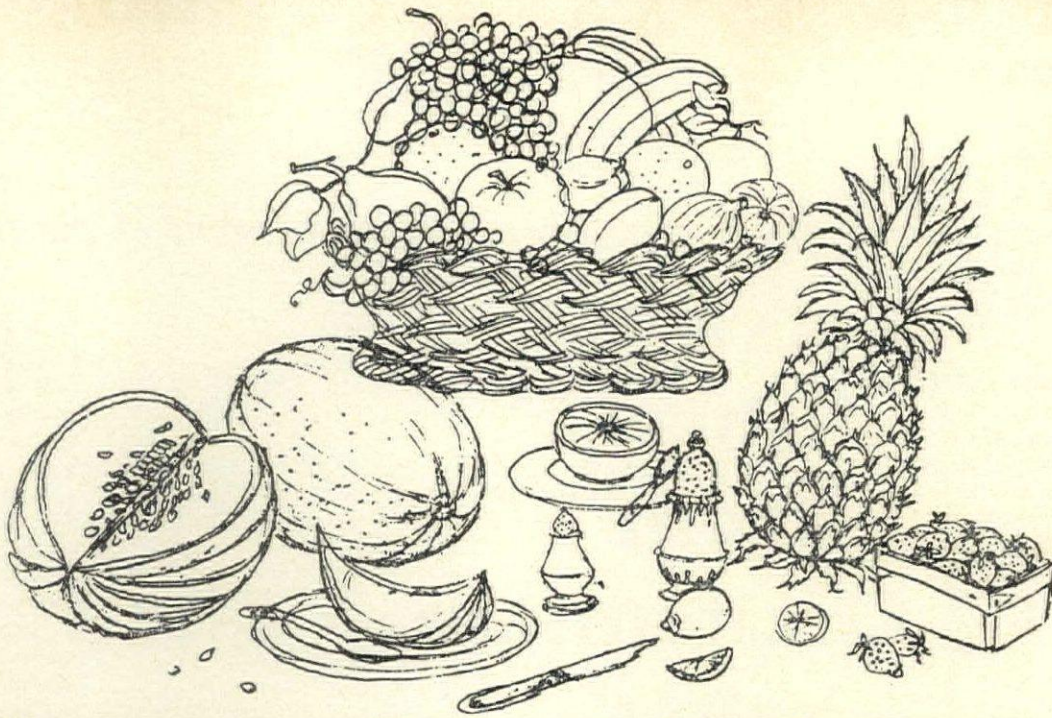
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Some truly spirited fruits

MARY NORWAK

Preserved in alcohol may sound a very expensive luxury, but it is amazingly easy to prepare and, to a certain extent, the cheapness of fruit season offsets the price of the necessary spirits. These fruits are excellent kitchen standbys for those who do not enjoy making puddings but like to give guests a special touch to a meal. These quickly-prepared preserves store for years, and it is worth building up a small stock of special jars. They make excellent presents, too, if you use heavy glass storage jars, or ginger jars which transform them into something even more exotic. Rum and brandy are most commonly used in this country for preserving fruit, and in France even the supermarkets sell *eau-de-vie* for this purpose, and it is worth bringing some back to try with apricots, cherries, peaches or berries.

The everlasting rumpot

Ingredients: 1 bottle light or dark rum; granulated sugar; fresh fruit.

Method: For this, use a combination of strawberries, cherries, apricots, peaches, plums, redcurrants, raspberries, grapes and melon.

These fruits, apples, bananas and oranges should not be used. The fruit should be sound, whole and perfectly ripe.

If it has been sprayed with chemicals, the fruit should be gently washed and wiped, but if it is straight from the garden, it need only be wiped. The rumpot should not be overloaded with fruit, and it is best to select only the choicest specimens from the garden or the shop.

Wipe the fruit gently. Do not peel any one, with the exception of melon which should be peeled, seeded and cut into large chunks. Place the fruit in a stone crock or large stone jam jar and cover with its own weight of sugar, and

cover with rum. For each addition of fruit, add its equivalent in sugar and cover with rum. Cover the crock tightly with waxed paper and a lid or cork, and keep in a cool place. Continue adding fruit to the rumpot throughout the season, and keep for about 3 months before using.

Suggested uses: (1) Eat the fruit as it is, or covered with cream or yoghurt. (2) Ice the fruit and add to a fresh fruit salad of oranges, apples and nuts. (3) Take a 'lid' from a fresh melon and pierce the flesh with a knitting needle. Fill with fruit and syrup which will be absorbed into the melon through the holes in the flesh. (4) Drain the fruit from the rumpot, put into a hot pastry case and top with whipped cream. (5) Drain fruit from the syrup, reduce to a thick syrup in a heavy saucepan, and mix with sour cream. Pour over the drained fruit and chill. The result is a rich caramelized mixture. (6) Prepare small crocks as presents, or decant a selection of fruit from the large rumpot into small jars. (7) Pour surplus syrup over frozen fruit as it thaws and the fruit will be transformed. Raspberries and apricots are particularly good.

Rum raisins

Ingredients: 8 oz caster sugar; $\frac{1}{4}$ pint water; 8 oz seedless raisins; 6 tablespoons rum.

Method: Make a syrup with the sugar and water. Heat gently and add raisins. Simmer for 15 minutes. Cool and add rum. Store in a screwtop jar. Eat with cream or sour cream, or use as a sauce with puddings or ice-cream.

Tipsy apricots

Ingredients: 8 oz dried apricots; 1 pint boiling water; 1 lb granulated sugar; $\frac{1}{4}$ pint cold water; 12 tablespoons gin or brandy.

Method: Soak the fruit overnight in boiling water. Drain and chop. Melt the sugar in water, add the apricots, and bring to the boil. Simmer for 15 minutes. Leave for 2 hours until cold. Put in gin or brandy and store in a screwtop jar. Use as a tart filling, or as a sauce with puddings or ice-cream.

Brandied cherries

Ingredients: Cherries; brandy; caster sugar.

Method: Leave the stalks on sound fresh fruit. Pack into wide-necked preserving jars. Fill up with brandy, screw on lids, and leave in a cold dark place for 21 days. Add 1 lb sugar to every quart of brandy used and screw on lids again. Shake well. Store 2 months longer before using. These are very good drained and coated with chocolate, fondant or toffee as petit fours.

Brandied grapes

Ingredients: Black or white grapes; caster sugar; brandy.

Method: Use large ripe firm fruit for this. Prick each grape two or three times with a needle (a fine darning needle is about the right thickness). Put grapes in layers with caster sugar in wide-necked preserving jars, ending with a layer of sugar, up to the shoulders of the jars. Cover with brandy and screw on lids. Store in a cold dark place. These are excellent served in small glasses, or they can be added to fruit salads.

Prunes in port

Ingredients: Prunes; lump sugar; port.

Method: Good quality plump tender prunes should be used, but the port can be as cheap as you like. Pack the prunes into wide-necked preserving jars. Add 3 lumps sugar to each jar and cover with port. Screw on lids

and leave for 3 months. Serve one or two prunes in each small wineglass. When the prunes have been eaten, the liquor left in the glass can be drunk. In France, prunes are left to soak for 24 hours in very strong, very sweet tea. They are then drained and packed in spirit (often *eau-de-vie*).

Strawberries in Madeira

Ingredients: 2 lb strawberries; 8 oz caster sugar; sherry or Madeira.

Method: Use freshly-picked ripe fruit, pack in layers with sugar in wide-necked preserving jars, filling the jars to the top. Pour in sherry or Madeira and screw on lids. Store in a cool, dry place.

Fruit in brandy

Ingredients: Sugar; brandy; fruit (cherries, peaches, greengages or apricots).

Method: This is a little more complicated than simply layering the fruit with sugar and brandy (see Brandied Cherries and Brandied Grapes), but the result is a rich conserve very suitable for serving in its own thick juice. The method is particularly satisfactory for peaches, apricots and greengages. Make a thin syrup with 1 lb sugar to 1 quart water and bring to the boil. When it is clear, put in the prepared fruit. Peaches and apricots should be skinned and halved. Bring slowly to the boil, and then lift out the fruit carefully with a slotted spoon. Cool and pack in wide-necked preserving jars. Measure out 1 pint of the syrup and add 2 lb sugar. Dissolve slowly, then bring to the boil, skimming well. Boil quickly until clear, and to a temperature of 230°F (long thread stage). Leave until cold and add an equal quantity of brandy. Pour over the fruit and screw on lids ●

A globe-trotting travel writer takes time off for some of the traditional

Cotswold dishes— from Cheltenham cakes to savoury carrot pudding

BY CAROL
WRIGHT

THE COTSWOLDS are definable more by their tawny stone buildings and rather bleak rolling country, in the hollows of which snuggle the villages, than by neat geographical county border-lines. To the American visitor it is the patch of England between Oxford and Stratford, centred by Broadway with its lawn-fronted main street. Burford, with its excellent Bay Tree Hotel, and Bourton-on-the-Water are other show-places well publicised.

The windy tops of the Cotswold hills—said to be the highest land to the east of the Urals—produce staunch little practical towns, small of door, window and passageway but still, in spite of tourist invasion, hospitable. Chipping Norton has friendly cluttered junk shops in Horsefair, tiny butchers' shops selling remarkably low-priced pheasant in season and value-for-money foods at the Crown and Cushion. Stow-on-the-Wold is a high, windy cross-roads, historically a meet of main routes through Britain, with a high proportion of hotels and antique shops. Coppers, in the market square, sells home-made cakes in its tea-room. In the main street corn dollies are still made by Angela Gibson and her Welsh border fan, or Hereford Lantern make a light to carry rural souvenir. Though fragile looking, corn dollies can last a hundred years; hung above the fire in the kitchen they keep evil from the house in winter.

Deddington is another unsung, but charming village near the more publicity-conscious Aynho. Here in the Tchure, a Cotswold word contracting 'aperture', meaning a narrow alley, a potter in the eighteenth-century artisans' cottages makes brown, blue or golden dishes and pots with ear-of-corn motifs.

Though the Cotswold hostelrys, like Hopcroft's Holt on the Oxford/Banbury road, once a highwayman's haunt, may have Spanish staff and produce 'international' menus, local recipes are kept alive by the farmers' wives. The Women's Institutes hold displays of crafts and local historic items—old cooking utensils and recipe books lovingly kept from oblivion.

Nor does the Cotswold cook waste much: the hedgerow is still a source of food and herbs. From an old Gloucestershire cookery book, the recipe for **Elder flower champagne** seems wonderfully simple. Put in a pan, 2 or 3 elder flower heads (dried or freshly-gathered), 1½ lb granulated sugar, 2 lemons, 2 tablespoons white wine, vinegar and 1 gallon cold water.

Stir till sugar is dissolved, bottle and keep for two weeks.

Blackberries are made into **Gloucestershire Blackberry pie** which calls for a shallow dish lined with thin pastry made with lard. The drained blackberries are layered in with brown sugar and nutmeg and butter. The juice is cooked separately with a little sherry and poured over the pie which is then topped with a thick cover of pastry and baked in a moderate oven.

For Whitsun and special village celebrations in west Gloucestershire, **White Pot**—variously known as White Pout or White Put—is made. The simplest version calls for 1 tablespoon flour, 1 egg and 2 tablespoons golden syrup, mixed together. Add 1 quart boiling milk, mix well and bake in a pie dish in a slow oven for 3 or 4 hours. It can be eaten cold or hot.

Cakes and puddings are an area speciality. Banbury cakes are first written down in Gervase Markham's *The English Housewife* in 1615, though then they were more like Shropshire simnel cakes than their present version. Cheltenham cakes, or those with the endearing names of Slim or Shy, are less well known.

mix in ½ lb ground rice, ¼ lb flour, 1 teaspoon ground ginger, 1 teaspoon baking powder, 2 eggs gradually and a little essence. Beat to a stiff dough and in a greased cake tin. Bake 2 hours in a moderate oven.

Slim Cakes are made from flour rubbed to crumbs with butter. Add an egg yolk, a little milk and ½ teaspoon baking powder with a little milk, roll out to ¼ inch thickness. Cut into shapes liked and bake for 20 minutes in a very hot oven.

The mists hang heavy on the evenings in the big trees that shade the green ways of the Cotswold old coaching lanes along which like Shakespeare walked to Lechliffe. For those dank evenings, Savoury Carrot pudding, Gloucestershire Cheese andale or Cotswold dumplings.

Savoury Carrot Pudding is made by mixing ½ lb grated carrot with 1 lb cooked and sieved potato, and 1 lb sausage meat thoroughly in a pan with salt, pepper, grated nutmeg and small finely chopped onion, 1 spoon chopped parsley and 1 egg. Add stock or milk if too dry and put in a greased basin. Cover and steam for 2 hours. Serve with gravy.

Gloucestershire Cheese andale is made by thinly flaking Gloucestershire cheese and placing in a fire-proof dish. Spread some mustard over the top and cover with strong ale. Cook in the oven until tender and the liquid. Pour over hot toast and serve very hot. For **Cotswold dumplings** cream together 2 oz butter and 2 beaten eggs with pepper and salt and enough breadcrumbs to make a stiff mixture. Form into dumplings. Roll in breadcrumbs and fry in hot fat until brown.

In spite of the practical approach to nature and its products, the Cotswold cook is sometimes decorative and lyrical about food. For years the annual Christmas pudding to the sovereign from Gloucestershire Corporation was a massive lamb pie. It was last made in 1897 for Queen Victoria's Diamond Jubilee. This was a 20 lb effort, oven-baked with truffles and crayfish, golden skewers and decorated with motifs of gold crown and scepter with little lions upholding banners. ●

A country scene (opposite) with sturdy crockery and some of the fine cutlery designed in England for a century—by David Mellor of Sheffield. Merchandise details are on page 7. (Room-set designed by Olive Sullivan, photographed by John Wingrove)



For **Cheltenham cakes**: Melt ¼ lb butter in 1 pint warm milk, mix with 2 lb flour, 2 egg yolks and 1 oz yeast. Set to rise for an hour in a warm place. Shape into round buns the size of a small tea saucer. Leave to rise again and bake in a hot oven for about 15 minutes.

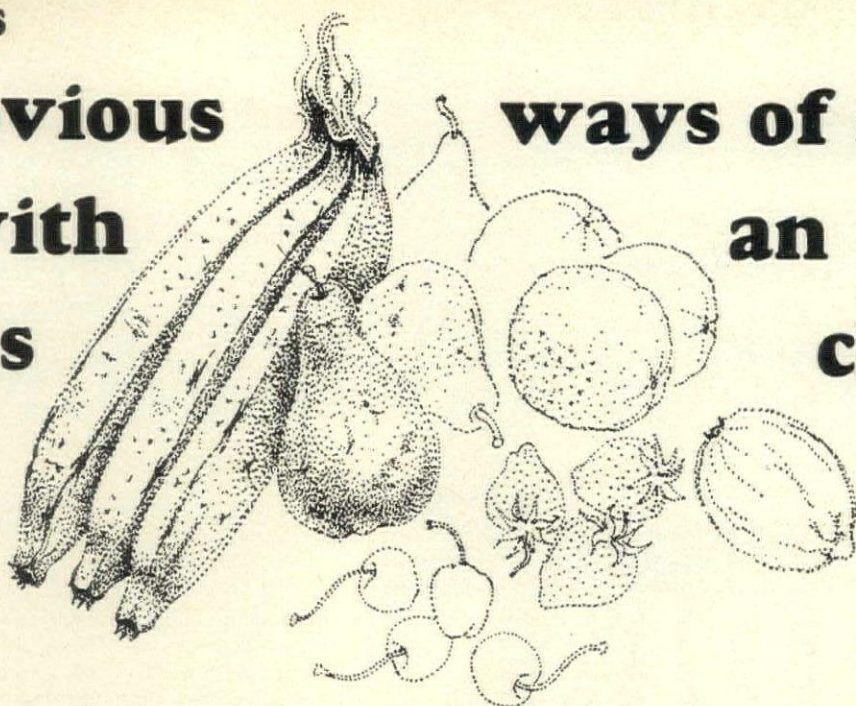
For **Shy Cake**: Beat ¼ lb butter with ½ lb brown sugar to a cream,





**Less obvious
with
obvious**

**ways of dealing
an
choice**



BY ANNE STOCK

FRUIT always seems the best choice to end a summer meal, but even the most perfect raspberries and raspberries become boring. For variety, a mixture of strawberries, raspberries, red and black currants, stoned blackberries and ripe red gooseberries are delicious, if sugared and left to set in wine, and then served with cream. Nearly all summer fruits are delicious on their own if served with a wine or liqueur. Kirsch seems to go with almost everything, but raspberries in red wine or Champanagne are good, while peaches take well to white wine, and cherries are delicious poached in red wine, then served with a pinch of cinnamon. Summer fruit is best chilled and offered with a small sweet cream and cream. Sometimes an accompaniment like a prepared soufflé or syllabub (recipes below), or a cheese, or even a real egg custard chilled and flavoured with a little of rosewater is appreciated. Baked egg-custard is good with any fruit, too, if it has been chilled and finished off with a caramelizing of sugar under the grill. A combination of smooth custard, a rich topping and raspberry textures is utterly delicious. For more ideas on all occasions, here are some recipes for enjoying summer's fruit and berries.

Caramel oranges

Ingredients: 4 oranges; 6 oz sugar; 1 cup water.
Method: Peel oranges carefully, leaving no pith. Take the peel of 2 oranges, and cut into very thin 1½-inch-long strips. Stir the strips into the water, and cook until

the syrup is thick. Dip in and turn the oranges for a couple of minutes until well coated with syrup. Arrange them in a dish. Put the strips of peel into boiling water and cook for 7 minutes. Drain them thoroughly and then cook them in the sugar syrup until they become transparent and begin to caramelize. Spoon the peel over the oranges. Serve very cold.

Peach flan

Ingredients: 4 oz plain flour; 2 oz cornflour; ¼ oz caster sugar; 3 oz butter; 1 egg yolk; 1 large can sliced peaches; 4 tablespoons apricot jam.
Method: Sift the flour and cornflour together and stir in the sugar. Rub in the butter and mix to a stiff dough with the beaten egg yolk. A little cold water may be necessary to bind the mixture, but it should remain stiff. The pastry is rather difficult to handle. Roll it out and line a 7-inch flan ring or dish. Prick the bottom of the pastry and bake at 425°F (gas No 7) for 20 minutes. Cool. Drain the peaches completely and arrange in circles in the flan case. Sieve the apricot jam and heat gently with a little water. Cool slightly and pour over peaches. Canned or poached fresh apricots can be used in the flan (with apricot glaze), or fresh strawberries or raspberries (with raspberry glaze made in the same way from raspberry jam).

Wine jelly with fruit

Ingredients: 8 fl oz sherry or Marsala; 2 oz sugar; ½ oz gelatine; juice of ½ orange; juice of ½ lemon; pinch of ground coriander; fruit and cream to taste.
Method: Boil ½ pint water and stir in the sugar and fruit juices until the sugar has dissolved. Melt the gelatine in a little water and then stand the bowl of gelatine over hot water, stirring until the gelatine is syrupy. Mix with the water and fruit juice mixture and add the coriander and sherry or Marsala. Leave until

almost set in a cool place. Arrange some fruit in individual glasses and pour in some of the jelly. When set, cover with more fruit and remaining jelly. When cold and set, top with whipped cream and decorate to taste. This jelly is best with a rather bland fruit such as bananas.

Polly's strawberry cream

Ingredients: 1 lb strawberries; ½ pint milk; 2 eggs; 5 tablespoons caster sugar; ½ pint double cream; 1 miniature bottle Kirsch; 3 drops rosewater.
Method: Make a custard with the milk, the egg yolks and 1 tablespoon sugar. Cool and stir in half the Kirsch. Chill this custard. Whip the cream and the rosewater. Cut the strawberries in half and soak them in remaining Kirsch. Whip the egg whites and fold in the remaining sugar. Carefully fold the custard into the cream. Add the strawberries, and finally the whipped egg white and sugar mixture. Serve chilled.

Lemon flummery

Ingredients: 1½ oz butter; 2 lemons; 2 oz plain flour; 8 oz caster sugar; 2 large eggs.
Method: Put a pint of water into a saucepan with the butter and the grated peel of the lemons, and bring to the boil. Mix the flour and sugar in a bowl and make a well in the centre. Pour in the hot liquid, whisking to avoid lumps. Put the egg yolks into a bowl and whisk in a little of the hot liquid. Stir into the remaining liquid and bring slowly to the boil. Cook gently for 10 minutes. Cool and add the juice of the lemons. Whisk the egg whites to a stiff froth and fold in the lemon mixture. Pour into a bowl and chill. The top may be scattered with crushed biscuits or macaroons, or with chopped nuts. Serve with cold thin cream.

Summer pudding

Ingredients: Slices of day-old white bread; 1½ lb summer fruit; 4 oz sugar.

Method: The bread slices should be about ⅜ inch thick, without crusts. Line the bottom and sides of a soufflé dish or pudding basin with the bread, ensuring there are no gaps. Simmer the fruit very gently with the sugar until the juice runs. Pour the mixture into the bread case, saving any surplus juice, and cover with more bread. Put a plate and some weights on top, and leave in a cold place overnight. Turn out and serve with whipped cream. If the bread is not completely soaked, pour on the surplus juice. A mixture of red and black currants and raspberries is good for this, but a few strawberries and red gooseberries can be added, or some halved black cherries. A little liqueur may also be added.

Geranium cream

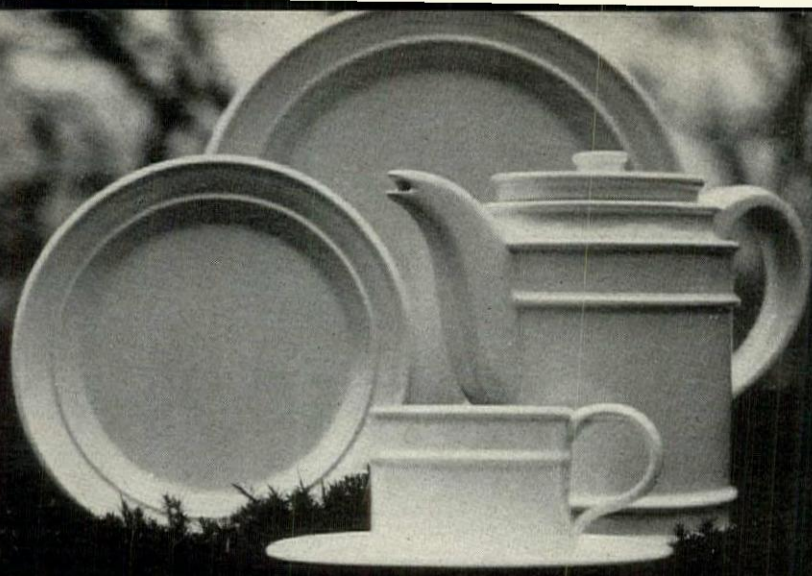
Ingredients: ½ pint double cream; 6 Petit Suisse cheeses; 4 tablespoons caster sugar; 2 sweet-scented rose geranium leaves.
Method: Put the cream into a double saucepan with the sugar and geranium leaves and cook gently until the cream is hot but not boiling. Leave to cool and then mix thoroughly with the little cream cheeses until quite smooth. Chill for 12 hours, covering the bowl. Take out the geranium leaves just before serving. This is delicious served with fresh raspberries or strawberries.

Cambridge syllabub

Ingredients: ½ pint double cream; 2 oz caster sugar; 4 fl oz white wine; 1 tablespoon sherry; 2 tablespoons brandy; 1 lemon.
Method: Peel lemon thinly and squeeze out the juice. Put peel and juice with the wine, sherry and brandy into a basin and leave overnight. Next day, take out the peel. Stir in sugar until dissolved. Pour in the cream and whip until firm. Put into tall wine glasses. Serve each glass with a sponge finger dipped in brandy.

Recipe page Some delicious finales for summer meals, including a peach and caramelized oranges and wine jelly. Recipes for these dishes—and others—on this page.

Illustration by Spike Powell



MERIDIAN

OVEN TO TABLE WARE

In cool sculptured shapes by Susan Williams-Ellis. Available in matt glazed mocha, or glossy white. Logically compact, the cups and pot are suitable for tea or coffee, the vegetable dishes are casseroles and all oven pieces have inter-changeable lids. 10" Plates cost about 62p. Cups and Saucers about 72p.

Write for leaflet and Stockists to Dept H1 Portmeirion Potteries Ltd., London Road, Stoke-on-Trent.

PORTMEIRION



Books

Food for and from near and distant travel



Old Ferry Inn, Fowey, Cornwall. From Egon Ronay.

FIRST, a salute to Egon Ronay's *Pubs and Tourist Sights in Britain 1973* (Hutchinson's, £1.90), which seems more likely to be found in car cubbyholes of the future than any other guide. After all, most of us when on the road would far rather find a good pub midday than a more pretentious and expensive pull-up. The tall, narrow format of *Pubs* in its limp but sturdy binding is very agreeable and the 735 pages are crammed full of mouth-watering suggestions for meals as well as inviting indications for diversions to Stately Homes, monuments, scenic beauties and the rest. This looks like being a real winner, particularly as the book is illustrated with the skill and care-freedom of a clever scrap-book compiler: photographs, serious topographical sketches, joke drawings, maps, plans and the rest of the graphic repertoire in a cunningly assembled miscellany. And extremely well printed.

The new *Good Food Guide 1973* from the publishers of *Which*, costs £1.80, but doesn't have the instant appeal of Ronay's pub guide, and looks rather too much as a publication of the Consumers' Association might be expected to look. The appearance of the pages is far too grey and wordy. Do tourists and travellers want essays? Wouldn't they rather have succinct signals and clear-cut prices to guide them to the perfect platter. But for wide-ranging travellers this is a sound companion.

Cooking paperbacks continue to roll off the machines. Two new Pan

issues ought to find a ready market. *The Complete Book of Home-making* by H E Bravery has just been issued for that growing army of housewives. It is a book of practical advice. But it's the *Pan*, at 35p, that is surely doing the big success: *Spanish Cookery* by Manjon and Catherine O'Brien. All those sun-baked tourists at the Costa del Sol, Palma Nova and Jerez or Zarzuela de Pesca Catalana. Or do all the tourists carry on eating eggs and bread? Tossa and Ronda?

Another paperback well worth noting is a reissue of Alison's *Recipes from an Old Farmhouse* (Faber 75p) first published in 1950. This is a very pleasantly priced paperback with delightful illustrations by Pauline Baynes and with very palatable prospects, particularly such items as Seed Bread, Marrow Jam and Cup Pudding.

Finally, an authoritative volume from more distant realms. *The International Cookbook* by Inge Kramarz (£2.65, The International Cookbook Series) provides a rich miscellany including a fish soup from France, a garlic soup from Albania, with rice from Turkey and a coffee cake from Yugoslavia. Scores of exotic dishes from the Danube—and some well known from the Balkans, but none the wiser that.



Title-piece from *Recipes from an Old Farmhouse*



We're making quite a name for ourselves

Our fine cuisine, attentive service and relaxed provencale atmosphere have set our patrons talking. So it comes as no great surprise that the Rotisserie Normande is fast becoming the adopted home of London's gourmets. Try the Rotisserie Normande – and help spread the word



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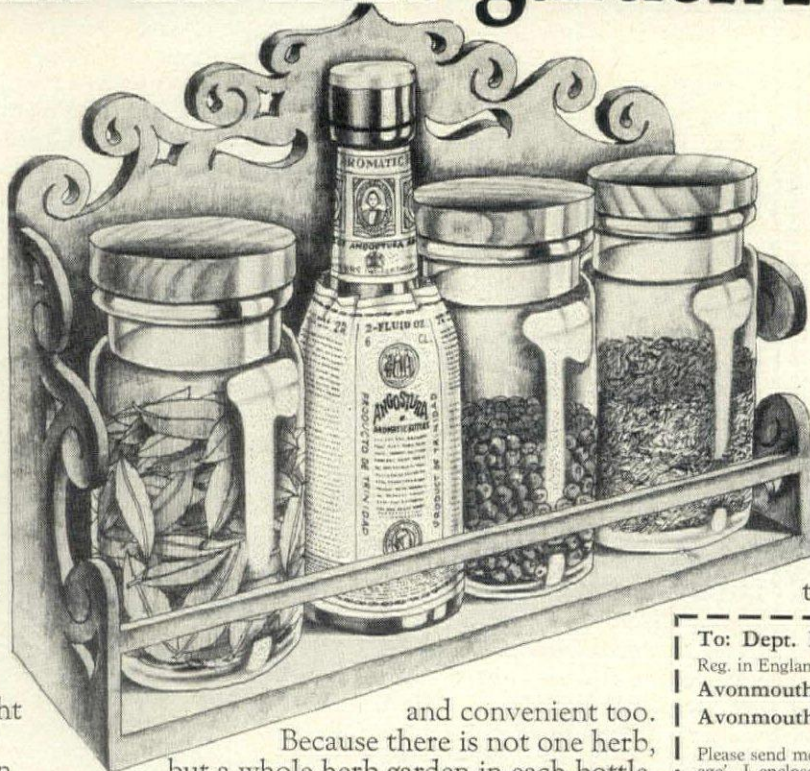
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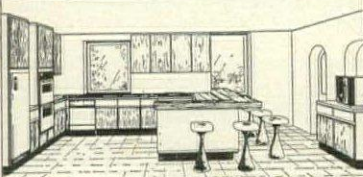
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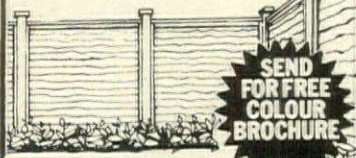
PROVERB

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by wandering the
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BRIDGWATER, SOMERSET.

MANGER A DEUX
Brinsley and Moorea Black
take time off
for a flying visit to Portugal
and

Some restaurants of the Algarve

AT ANY GIVEN time there are a number of things that one should make the effort to do, like visiting Russia, or having lunch in a motorway cafeteria, but the effort invariably proves too much and the Kremlin is unseen, M1 indigestion avoided. However, having said for ages that we must one day have a look at the Algarve, the day finally dawned and we actually went.

As Portugal's answer to the Costa Brava (carefully ignoring the fact that the former is on the Atlantic which is cold, the latter on the Mediterranean which is not) it is much more beautiful, and not as built-over—yet. Certainly it caters greatly for the six weeks' holiday, with airfare, car, food, chef, butler etc. all for £18-50 or whatever, and the place is heavily dotted with villas and holiday villages ranging in style from modern Moorish to quaint *quinta*. We stayed in a delightful villa rented from the extremely efficient Algarve Agency, of Brompton Road, and contemplating a return to the Algarve, we had a look at various ones they have for renting throughout the year. They were all spotlessly clean and had a high standard of comfort and efficient maid service—all most impressive.

Food generally in Portugal is not exactly sensational, but it's a lot better than neighbouring Spain, a gastronomic achievement, one feels, requiring minimal effort.

ALFREDO'S

RUA DO PÉ DA CRUX, PORTIMAO
During the last few years a sort of 'restaurant decor' has evolved, and walking into Alfredo's there was a definite feeling of *déjà vu*. White walls, vaulted ceilings, dark furniture and tiled floors—has Appicella designed every restaurant in Europe?

Greatly aided by the English-speaking manager (our Portuguese is limited to *chá* (tea) which neither of us drinks anyway) we chose vegetable and fish soups to start with. The fish soup was like most fish soups out of

England, full of strange sea-like tastes, and good; the *sopa de legumes*, however, consisted of some green unrecognizable vegetables, and was definitely not as good.

Soup was followed by one of the national dishes of Portugal. Chicken *piri-piri* comes fried or roasted with an incredibly hot sauce. When the waiter put a teaspoonful of the sauce on the side of the plate, the offering seemed mean beyond belief, but having dipped the first mouthful of chicken into the sauce with some gusto and eaten it, there was a distinct feeling that one was going to shoot straight through the vaulted ceiling with the force of an Apollo moon-shot. Cooled down after gulps of water alternating with hot flushes, you very quickly learn to measure the amount of sauce per mouthful and the end result is delicious.

An enormous plateful of clams, probably caught the same morning were excellent and squid fried in batter was equally fresh and good—it was slightly marred by the allegedly home-made tomato sauce which bore an uncanny resemblance to that made by Mr. Heinz.

The ubiquitous *crème caramel*, in appearance just like any other, was, alas, too solid and landed somewhat dully in the stomach with a thud.

We drank red and white *Dão*, a wine from the central area of Portugal, which was a lot better than many French burgundies drunk in English restaurants. It was bottled at the *Gão Vasco* vineyard, and was by far the best we had.

Without any effort, dinner for two at Alfredo's could cost less than £4-00 including wine, taxes, service, and, of course, that *crème caramel*.

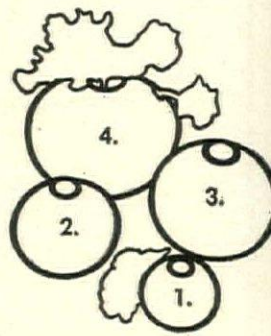
MANGER A DEUX

continues on
page 178



**HOLME
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3. Flower Globe (diameter 6 1/2")
4. Flower Globe (diameter 8 1/2")

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Flower Globes come in four sizes and are available in clear, smoke or glass.

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Yes, you (or your wife) could become The Daily Telegraph 1977 Wine Taster of the Year

The Wine Taster of the Year Competition, run jointly by The Daily Telegraph and Grants of St. James's is not for professionals. You don't have to be learned or scholarly about wine to go in for it or to win it. You simply need to be interested in wine – and to like drinking it. Above all the contest is a very sociable affair, giving you a chance of meeting all sorts of interesting people, and of backing your judgement against theirs.

You pay nothing to go in for it. On these pages (and everywhere Grants of St. James's wines are sold) there is a very easy "first hurdle" test to qualify you for the actual wine-tastings themselves, which will be held during June & July in nine different towns all round the country. Winners of these rounds will compete in the Grand Final when the tasting and testing will take place in London in the presence of a very distinguished company.



1st Prize

The luxurious new Wolseley S from British Leyland, with a cases of champagne as you can into it. The value of this alone be over £3,000. But we add to i reservations for the car and two passengers on the Normandy F Southampton—Le Havre. And 100 bottles of Claret, Burgund Sherry, Port, Cognac and Liqu complete the prize.



Know your win

List of all the prizes is like a great guide to wine itself

The Wine Taster of

Year
Edition
Wol-
Six,
with
pagne,
ations
r and
assen-
on Nor-
y Ferry, Southampton
Havre.

bottles Chateau Ducru-
caillou 1967, C.B.: 12
es Beaune Theurons
Louis Jadot, D.B.: 12
es Puligny Montrachet
Moreau-Fontaine: 12
es Chateaufeuf du-Pape,
aine de Beurenard 1970,
12 bottles St. Emilion,
ts of St. James's: 12
es Chablis 1971, Groffier-

: 4 bottles Apetloner
riesling Feine Auslese
Est. B.: 12 bottles
au Latour 1969, C.B.: 12
es Harveys Bris-
ry: 12 bottles
burn's Special
ve Port: 1 U.S.
Courvoisier
ac: 6 bottles
a Chartreuse: 1
um Cointreau.



Second Prize

Half-a-hogshead of Louis
Jadot Vintage Burgundy: 6
Magnums Pommery &
Greno Champagne: 6 Mag-
nnums Chateau l'Angelus
1967, C.B.: 12 bottles
Muscadet, Chateau
de la Cassemichere
1971, C.B.: 12 bottles
Volnay 1967, Louis
Jadot: 12 bottles
Chateau Grand-
Pontet 1964: 12
bottles Goldener Ok-
tober Moselle 1970:
12 bottles Nicolas "Vins de
Terroir": 12 litres Nicolas
Blanc Sec: 12 bottles Harveys
Bristol Dry: 12 bottles Cock-
burn's Special Reserve Port:
1 bottle Courvoisier VSOP:
1 bottle Green Chartreuse.



Third Prize

One-quarter-hogshead of
Louis Jadot Burgundy: 12
bottles Muscadet, Chateau
de la Cassemichere
1971 C.B.: 12 bottles
Volnay 1967, Louis
Jadot: 12 bottles
Chateau Grand-
Pontet 1964: 12
bottles Goldener
Oktober Moselle
1970: 12 bottles
Nicolas "Vins de
Terroir": 12 litres Nicolas

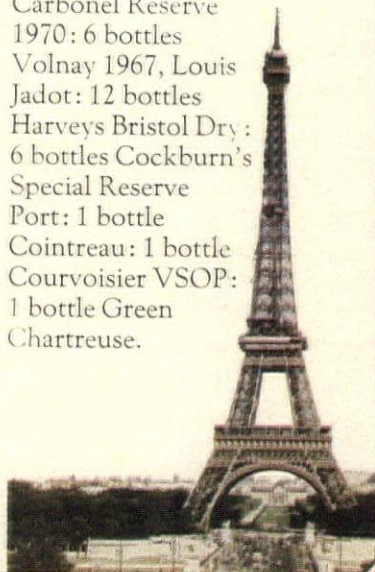


Blanc Sec: 12 bottles Harveys
Bristol Dry: 12 bottles
Cockburn's Special
Reserve Port: 1 bottle
Courvoisier VSOP:
1 bottle Cointreau:
1 Magnum Pommery
& Greno Cham-
pagne.



Special Ladies' Prize

A weekend in Paris
for Two with Etablissements
Nicolas with first-class flight
by Air France: 6 bottles
Pommery & Greno 1966:
12 bottles Muscadet, Chateau
de la Cassemichere 1971, C.B.:
12 bottles Goldener Oktober
Moselle 1970: 12 bottles
Cotes du Rhone, Domaine de
Carbonel Reserve
1970: 6 bottles
Volnay 1967, Louis
Jadot: 12 bottles
Harveys Bristol Dry:
6 bottles Cockburn's
Special Reserve
Port: 1 bottle
Cointreau: 1 bottle
Courvoisier VSOP:
1 bottle Green
Chartreuse.



Start winning here!

To qualify as an area semi-
finalist, answer the questions
below.

Question 1

Of the following countries, which
two produce the most wine? A USSR
B ITALY C ALGERIA D FRANCE
E ARGENTINA F AUSTRALIA

Question 2

Which of the following is not a wine?
A ST. EMILION B CHAMBOLLE
MUSIGNY C BARDOLINO
D MADEIRA E CHARTREUSE
F TRAMINER

Question 3

Is one hectolitre the approximate
equivalent of A 22 Imperial gallons
B 26.4 U.S. gallons?

Question 4

Which of the following descriptions
denotes the better wine?
A GRAND CRU B CRU
BOURGEOIS EXCEPTIONEL

Question 5

Which wine would you serve with
Ris de Veau aux Morilles? (Sweet-
breads with morels, which are a type
of mushroom, in rich creamy white
sauce.)

A GRANDE FINE CHAMPAGNE
B CHATEAU CLIMENS 1962
C BULL'S BLOOD

Choose the most suitable
wine, and your reason in not
more than 10 words. If you do
not agree with any of the
wines above, mark X on line 5,
write an alternative, and your
reasons in not more than 10
additional words.

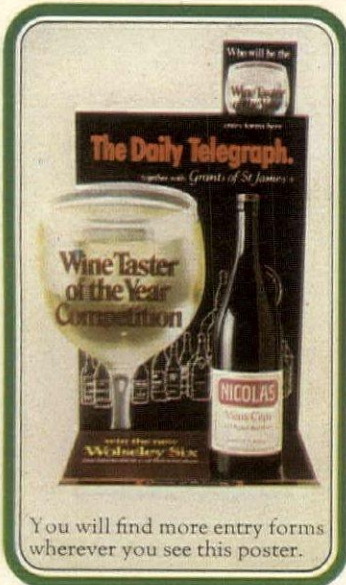
The competition is open to
any member of the public over
18 years of age and not
employed in the wine trade.
A full set of rules will be sent
on application to the address
below. Closing date for entry
5th June 1973.

You at the Final!

alist in the Wine Taster
ear Competition has an
ic right to three bottles of
Perrier champagne.
e's much more to the event
. The final will be followed
quet—which will be a full
n affair—with further
or professionals.

able past finalists

st thing about the Wine
the Year Contest is the
ng people who go in for it.
nald Maudling, was a
ne year. Sir Hugh Greene,
Bell, MBE were others. But
r. Bryan Gale, who runs a
h Hampshire, and won the
twice. Now he's considered
sional", and won't compete.
r may be your year . . .



You will find more entry forms
wherever you see this poster.

To: Wine Taster of the Year Competition,
P.O. Box 159, 168 St. John Street, London EC1P 1DE.

My answers to the questions on wine are:—

1 _____ 2 _____ 3 _____ 4 _____
5 _____

Name (I am over 18 years of age)

Mr., Mrs., Miss

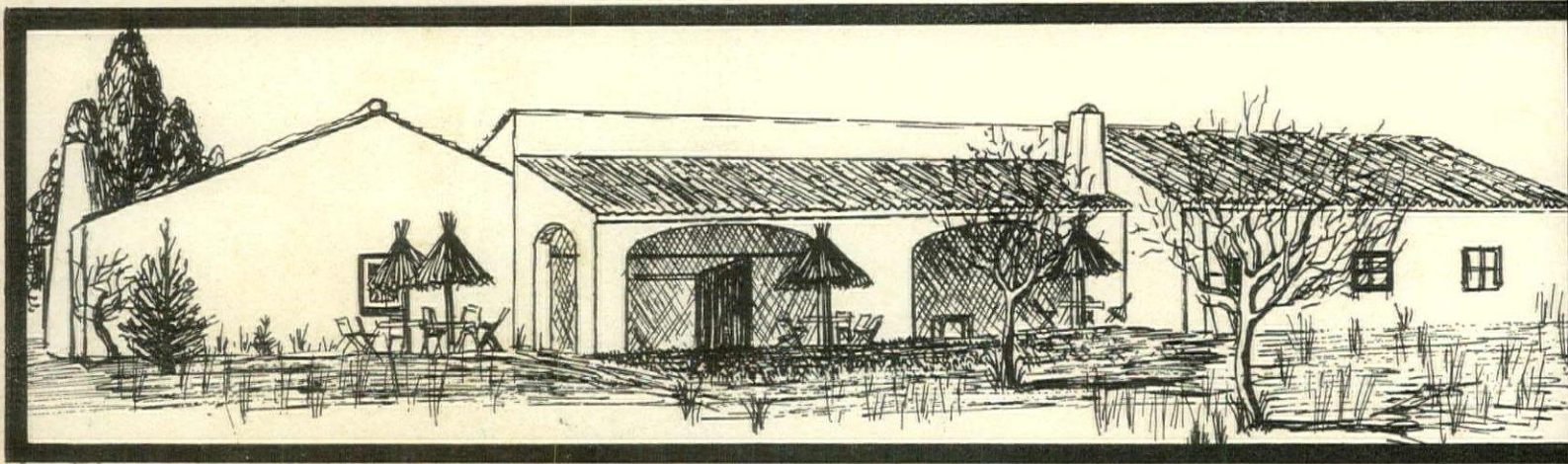
My address is (use block letters)

Phone No.:

HG

All winners will be notified by post.

With Grants of St James's



The exterior of Casa Velha, Quinta do Lago

QUINTA RESTAURANT

QUINTA DA SAUDADE, ARMACAO DE PERA

The Quinta de Saudade is a group of about twenty villas, two swimming-pools, riding-stables and a restaurant. The Algarve Agency has the exclusive letting of this delightful group of houses set on a hillside about five miles from throbbing Albufeira and, with an incredible beach only half a mile away, it is the ideal place for anyone wanting to spend the greater part of their holiday astride a horse, galloping along the endless sands.

The Quinta Restaurant, if situated

off the Fulham Road, would be described as a simple bistro, but stuck as it is in the middle of the Algarve, 'simple' is more apt. It has a jolly, amateurish, we're-doing-our-best atmosphere, rather like the kind of restaurant those endless acquaintances who say 'I'd love to run a restaurant' would love to have.

One should have learnt long ago that smoked salmon outside the British Isles is for the ignorant and/or the brave, and after tasting a mouthful of the Portuguese species the lesson has at long last been learnt. The hors d'oeuvres tray, with a large selection of fresh vegetables and fish was extremely good, and the chicken

something or other, cooked in all sorts of vegetables and wine, was certainly different, from our more traditional approach to chicken.

Banana flambè was a split banana cooked in its skin—quite why we didn't discover. Could it be that one was supposed to eat the skin?

The Quinta restaurant is cheap and cheerful and the carafe white wine drinkable. No doubt the red wine we ordered would have been equally good, had it ever arrived. Dinner for two £3-00.

CASA VELHA,

QUINTA DO LAGO.

The Quinta do Lago is unquestion-

ably going to be one of the developments in the Algarve. Existing of heaven knows how many thousands of hectares (for those totally oblivious of the fact that are now in the common market a hectare is 2.471 acres) it will eventually provide countless luxury apartments for the ultra rich, apartments for very rich and a residential village for the not-so-rich. (The merely wealthy and the not too badly off, thank you, are not provided for.) In addition there will be a golf course, tennis courts, amphitheatre, residential club, shopping-centre, riding-stables and so on.

Apart from the roads, the

It's the way they cut things fine that proves just how much Alveston Kitchens care about their **Duckling à l'orange**.

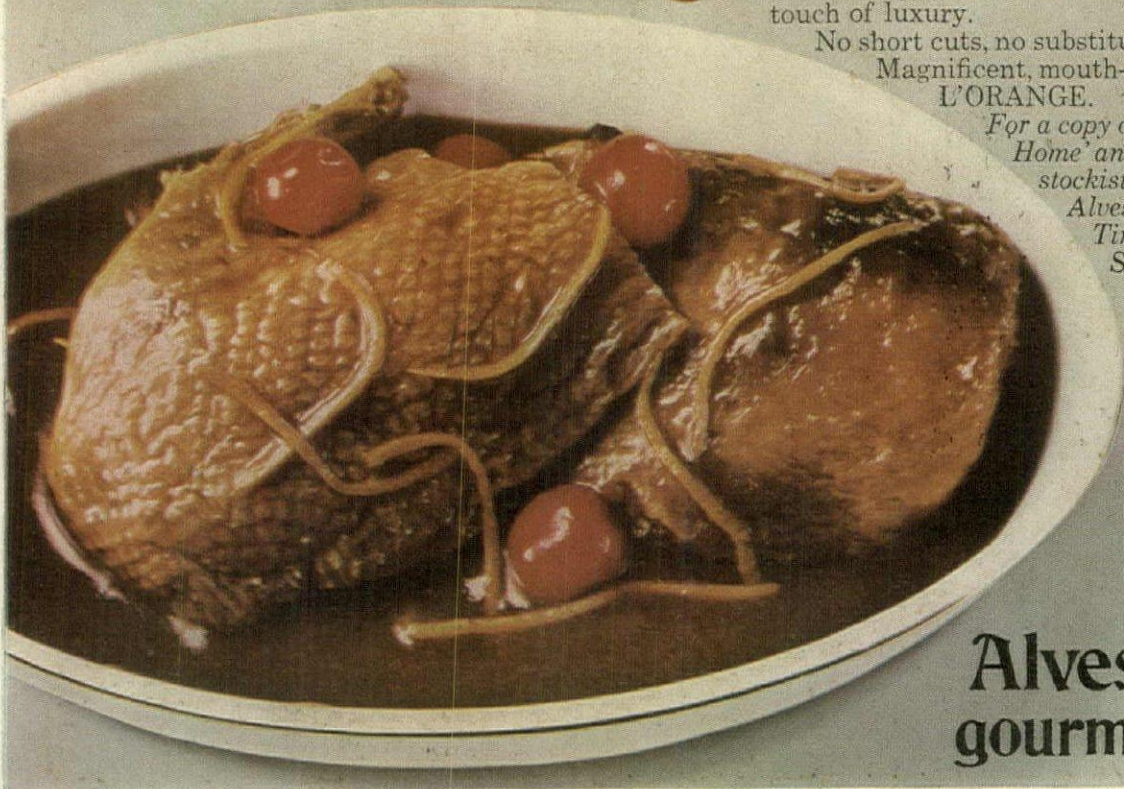
The orange zest to be precise.

It's so much easier, but wrong, to cut up strips of whole peel. So the Master Chefs of Alveston Kitchens go to the trouble of paring the peel by hand to preserve only the thin surface with the aromatic oils. Then they blend the zest with the other classic ingredients. Young ducklings, specially bred to be meatier. Fresh oranges squeezed for their tangy juice. Cherries. Real Grand Marnier for a touch of luxury.

No short cuts, no substitutes.

Magnificent, mouth-watering **DUCKLING A L'ORANGE**.

For a copy of our leaflet 'Gourmet Eating at Home' and the name of your nearest stockist, please write to Alveston Kitchens Limited, Timothy's Bridge Road, Stratford-upon-Avon.



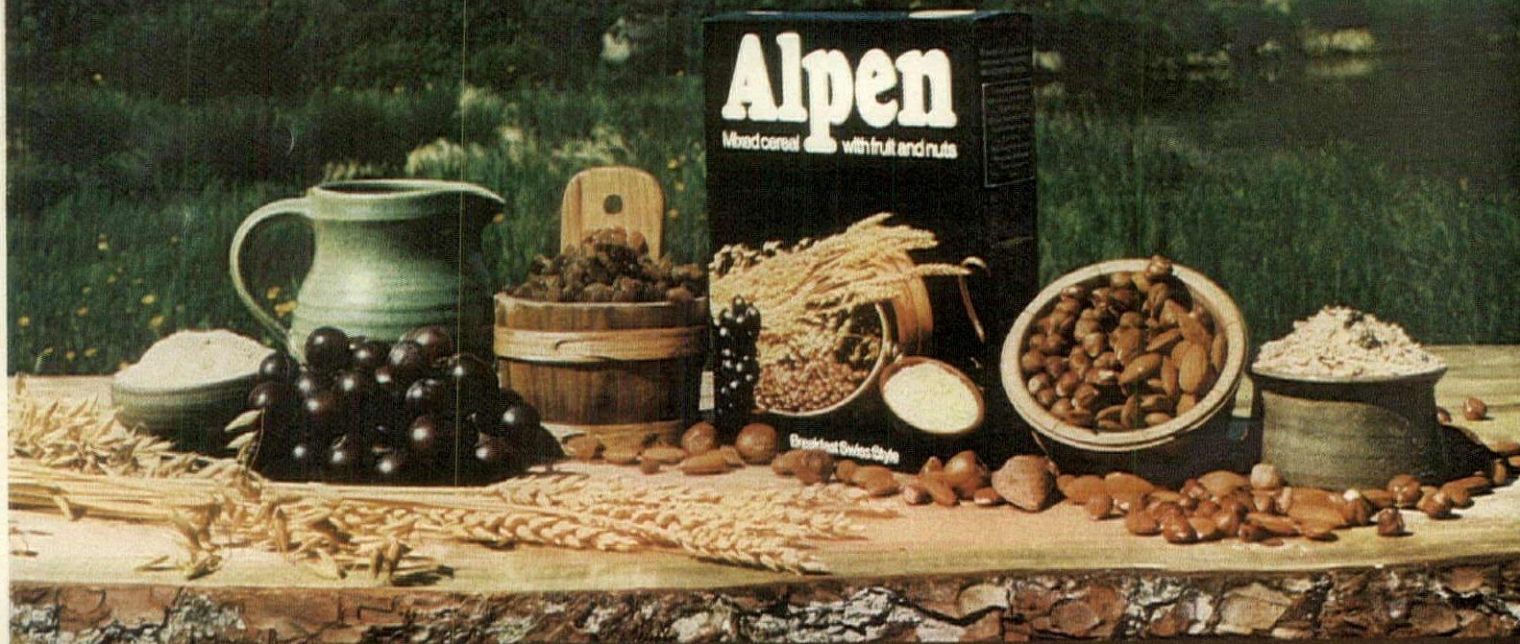
Alveston Kitchens
gourmet frozen foods



medium dry sheries, three little words separate the best from the rest.

Harveys Bristol Dry.

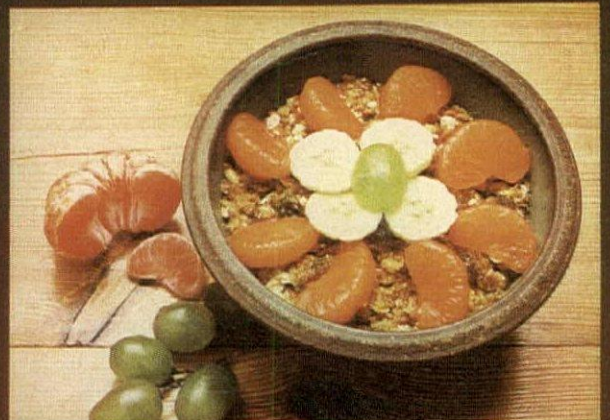
*Summer and Alpen go together
in so many different ways.*



There's no better start to a summer's day than the crisp mixture of natural foods, that we call Alpen. Re-created from an old Swiss recipe this delightful dish of toasted flakes of wheat, oats, almonds and hazelnuts, roasted and chopped, sultanas; soft brown sugar and even more offer real natural goodness every morning.

Alpen offers variety too. Like this special Summer Breakfast. Simply add your favourite fresh fruit, then cold milk or cream.

You'll find more in our free Alpen Recipe Booklet. Simply send a postcard to "Alpen Recipes" at the address below.



Alpen-so much more than just a breakfast food

Made by Weetabix Ltd., Weetabix Mills, Burton Latimer, Northants.

The French have always known how to make your heart beat a little faster.

Said to be able to imbue marble with the warmth of a living creature, Rodin brought life to the stoniest of hearts.



Peynet could only be French.

Hennessy Cognac.
First started hearts beating
a little faster in 1765.





The soufflé sank, the duck was dry, and the peas were like bullets.

It could have been a disaster.

So your dinner wasn't all it should have been. Happens to the best of us.

But the important thing is that you chose the right wine. Deinhard Green Label.

A crisp, fresh Moselle from the House of Deinhard, producers of

some of Germany's finest wines since 1794.

You'll never have to worry about the taste of Green Label. No matter when you open the bottle.

After all, you already have enough to worry about.

Don't you think?



Deinhard Green Label. It'll improve anything.

DANGER A DEUX

(continued from page 178)

of the development actually leted is the restaurant, Casa . To quote the modern idiom, Casa Velha is something else Perched on the top of a small with a wonderful view of the t is superbly furnished and ated in white, orange and v. On cool days there is a gar-an open fire and as one walks e whole place exudes 'style'. arances, so often deceiving, are ssed in the service and cuisine s restaurant which is equal to international restaurants in apitals of Europe.

stead of nibbling away at uned bread while waiting for one's to arrive, each place has a small of delicious pâté and fresh toast ved automatically. We started smoked duckling and smoked fish, both strong-tasting but b, and followed with chateau-d. Before carving the chateau-d, the waiter warmed the carving over a flame (they don't do in SW3) which may seem a smartypants, but we were imed. The meat was cooked to ction, brown and well-done on outside, bleu inside, and as r as one has ever eaten. A selec-of beautifully arranged vege-s was served including carrots, lower, beans and potatoes.

The pièce de résistance was an amazing nameless pudding. Consisting of some kind of sponge it had been soaked in port, various liqueurs and caramel and was equal to anything a three-star restaurant in France could boast. The Casa Velha is a superb restaurant by any standard service, food and appearance would take a lot of beating. Even the price is a pleasant surprise for such delight—£7/8 for two.

RESTAURANT 'PIRI-PIRI'

ON THE ROAD TO THE TOP OF THE MONCHIQUE MOUNTAINS

This is not the real name of the restaurant, but it's what everybody calls it. Extremely simple (we had lunch in what until last year was the peasant owner's bedroom), crowded, fairly uncomfortable, with service by the owner's young family, the chicken

piri-piri was good (and hot) the smoked ham and almond cakes perfectly adequate, as was the carafe wine. Apart from being very cheap and good clean fun, this restaurant owes a lot of its success to the fabulous view from its situation near the top of the Monchique mountains, across the vast plains to the sea. Packed at all times, but well worth a detour. Lunch for two, £2.50 ●

AND SOME FAVOURITE ALGARVE DISHES

Sopa à Pescador

Ingredients: 1 lb crayfish (langoustines); ½ lb almonds; 4 oz rice; 2 tomatoes; 2 tablespoons olive oil; 2 pints fish stock; 1 large onion; garlic.

Method: Fry chopped onion in garlic till golden. Chop tomatoes and crayfish. Add fish stock and finely chopped garlic and grated almond. Boil for about 45 minutes, adding rice after about 30 minutes. Add chopped parsley at the end.

Clams a Marinheira

(to serve with fried pork or omelette)
Ingredients: 2 tablespoons of mashed potatoes; 4 large tomatoes; 4 litres of clams; 2 decilitres of olive oil; 2 large sliced onions; 2 cloves of garlic; 1 tablespoon of flour; 1 gram

of ground pepper; Finely chopped parsley.

Method: In a saucepan cook the onions and garlic with the olive oil. When browned, remove the garlic and add the tomatoes (from which the skin and seeds have been removed), one tablespoon of flour and the pepper. When the tomatoes and onions are cooked add the clam meat (the clams have been cleaned and opened), add the parsley. Cook for 2 minutes and then serve on dish, taking care not to disturb any sand that may have been deposited at the bottom of the saucepan.

Clams prepared in this way, with sauce, go well with fried pork or plain omelette. The meat should have been soaked in a wine infusion.

Piri-piri sauce

A hot sauce for painting on chicken, pork or shellfish before grilling or cooking over charcoal. This is made by infusing small very hot chillies in olive oil.

Ingredients: For half a pint of olive oil allow: A small handful of chillies; 1 bay leaf; a piece of lemon zest the size of a sixpence.

Method: Take the top off each chilli with a sharp knife before tipping them into the olive oil. Add bay leaf and lemon zest and set the mixture to infuse for several hours at the bottom of a very gentle oven or on the lowest possible gas. If you make the mixture in a jam jar stand it in a pan of hot water. Seal and store for at least 24 hours before using.

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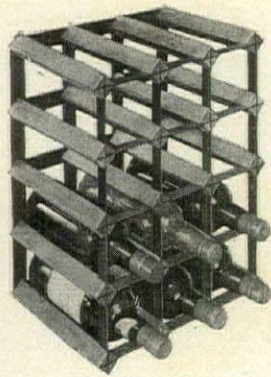
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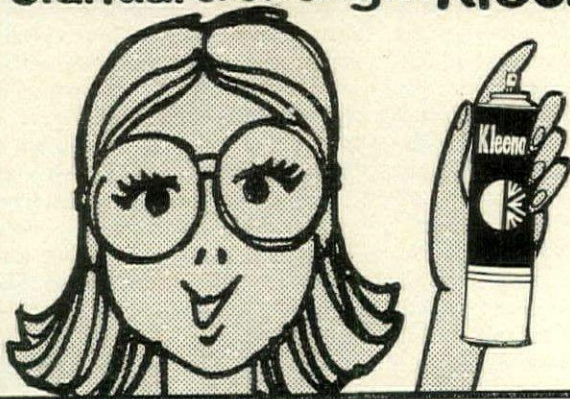
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The Westbury Grill

CONDUIT STREET, LONDON W1
(01-629 7755)

Several hotel restaurants were reviewed in the last issue, but of almost all the top-grade hotels in London, this must surely represent the best value for money. At present, it costs £2.25 for a three-course lunch, with no fixed plans for any increase. If the phrase 'three-course lunch' conjures up in your mind a menu with few choices and nothing very enterprising, then it couldn't be more wrong for this particular menu. It has such a large range of dishes that I thought they were all *à la carte* and asked for a menu with prices, when the waiter pointed out the discreet fixed-price note. There are about eight dishes at an extra charge, such as Noisette de Chevreuil Nesleiro at £1.45, but the menu itself is so comprehensive, including some unusual dishes, such as Curried Prawns or Shaslick of Lamb, that one doesn't really need to pay extra. However, I chose Smoked Eel for an extra 75p and, unfortunately, it hadn't been out of the 'fridge for quite long enough so it made somewhat crisp, icy eating. But although I mention this one fault, and it is no excuse that we arrived very early, it won't deter me from returning.

Beef from the trolley was superb, and another surprising factor on this menu is the enormous variety of

vegetables. These would add at least 40p to the bill in many other restaurants. There was even a new way of naming potatoes, which followed the five listed, and that was 'Hashed Brown.' An American favourite, perhaps? Fresh fruit salad was truly fresh, with a liberal sprinkling of strawberries. Coffee was 15p and SET 8p. The menu also recommended three wines, and we tried the Pouilly Fuisse '69 at 85p, followed by a half red house carafe.

After an excellent three-course lunch the bill was only £6.50 for two. The service is professional, and the pine-panelled room has good-sized tables, comfortable chairs and a relaxing atmosphere. It is the sort of restaurant that lends itself well to all types of lunches—business, pleasure, the lot. Highly recommended.

(Note: This restaurant should not be confused with the main hotel restaurant of The Westbury, which is also superbly run but, with a few more finishing touches, it can work out at about twice the price. Both wine lists are excellent.)

Out and about in London's hotels and bistros

PENELOPE MAXWELL

The Churchill Hotel

NO 10 RESTAURANT, PORTMAN SQUARE, LONDON W1 (01-486 5800)

This hotel has now been open for three years, and as well as developing a faithful American following, both its restaurants have a strong English trade. Its coffee-shop, The Greenery, has already been written about and remains one of the most stylish coffee shops in London. It is little known and always packed, which may sound contradictory, but is not, when you realize that it's more or less the same group of people going daily, five days a week. Helpings are vast, service is cheerful and the atmosphere stimulating.

Next door is the main restaurant, not surprisingly named No 10. The Greenery is all greens, while No 10 is all reds and follows the sort of style one has come to expect from international hotels. Tables are well spaced and seating is very comfortable. The menu is comprehensive and the specialities are changed about every six months. I was looking forward to being introduced to two

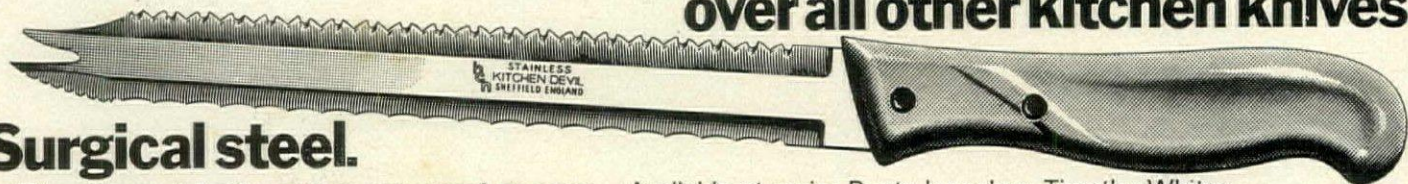
new dishes—firstly, Filets de Clare (£1.90) which were whole fillet sole and smoked salmon sauce Americane, and a Glace Poisson, but unfortunately they had obviously waited too long, being brought to the table, and rather dry. Given the right sauce this would have made a very un- and light dish, but at £1.90 somewhat short of perfection. The wine was certainly well tender though it was chosen mainly with the partner's beef, in lent with the fish dish, too. If you any Leoville Poyferre '62, it is ready to be enjoyed and is a success.

The second dish I was introduced to was Ananas Condé. This sponge base topped with fresh and fresh cream, mixed with cherries and angelica with a gelatine, the whole dish then coated with thinly-sliced fresh apple. The texture of the ric cream, when very cold, is delightful. In fact, the sweet trolley as a whole was one of the best I have seen. chef, Edmond Beaufort, has been with the hotel since it opened and he creates the specialities.

In the evening, there is a group playing, and although I haven't tried it for dinner I imagine it would be an ideal place for a leisurely meal.

About £8.00 for two (including the Leoville Poyferre

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OUT & ABOUT DOWNS

OVER STREET, LONDON W1
(01 29 5134)

only disadvantage with this restaurant is that it is so popular one can hardly ever get a table. In lunchtime you can make reservations up to 12.45, and if you don't to queue it is as well to do so. Prices are so reasonable that the restaurant inevitably aims for a quick turnover, which does not make it particularly relaxing but certainly of value. There is always a fork that seems to be 'dish of the day' at around 36p, and there are usually about five other dishes all below £1.00 (44p-74p), except steak which is £1.20. Vegetables are also listed if included, and some of the menu manages to make every sound like good, homely, appealing cooking, such as: 'Pieces of chicken with Leeks and Mushrooms sautéed in white wine and cream, served with creamed potatoes and garden peas' (74p). Starters include paté, soups and fruit juices, and the puddings are irresistible. The service is basic but adequate. There is a service charge of 3p per person not on table reservations when it is 10 per cent. There is a large and varied clientele, so get there early. About £2.50 for two.

The Elegant Bistro

BROMPTON ROAD, LONDON SW3
(01 84 1668)

Whether a bistro can ever be elegant is disputable, but possibly this bistro has a little more style than others in the same group. It has added a cheerful note to the area for some time, and on returning it still has a warm and friendly atmosphere, though we went on a Sunday evening, which is not the best of times for a full house. I was surprised that it had such a comprehensive menu—perhaps that is the 'elegant' bit—although in this respect the food is generally ambitious. Reading through the starters, there is a very good list, including Chicken Livers Wrapped in Bacon Skewer, and Marinated Herring with Apples, Cucumber, and onions in a mayonnaise sauce (both 85p). Apart from omelettes at 85p, the main course dishes range from £1.20, which means you could have a reasonable dinner for £5.00. Canard Veronique was a variation on the sole theme, and the grape went well with the duck, which when it is overcooked and ends up being a very tough bird, but in this case it was excellent.

The restaurant is divided up by dark wood, and the reds and blues give the typical bistro atmosphere. The service is unhurried, but perhaps not such a fault, particularly in London where one gets used to being rushed through a meal.

About £5.00 for two ●

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For competitive wine tasters

The Wine Taster of the Year Competition, run jointly by Grants of St James's and *The Daily Telegraph*, is now in its fourth year. However, this time the competition has become very much more attractive, with better prizes (including a Wolseley Six) and a superb, grand banquet at the Guildhall on the 27th November. It is definitely not just for professionals, but for everyone who is interested in, and enjoys drinking, wine. In fact, this year there is also a European Wine Taster competition, which is specially for professionals, with ten European countries participating and Sweden being the final judge. The winner of the consumer competition will be invited to compete against the winning professional—just for fun! There are tickets available for the final banquet which is intended to be an English version of a 'Clos de Vougeot Banquet'—an event that takes place during Les Trois Glorieuses in Burgundy when the Hospices de Beaune wine auctions are run. Tickets are £7.00 per head, available from Wine Taster of the Year Competition, PO Box 159, 168 St John Street, London EC1P 1DE.

For those who would like to enter the competition, some details are given below. If you have followed it in the past, do not be deterred by the fact that Bryan Gale (who runs a garage in Hampshire) has won it for the last two years: he has now been invited to join the panel of judges. The prizes are superb and this competition does a great deal towards encouraging people to enjoy wine.

Entry leaflets are available from off-licences, supermarkets, pubs., bottle collars on Grants of St James's wines and in cut-out entry coupons in advertisements in specially selected publications. There are too many prizes to list, but, to give you some idea, these are some of the things the winner will receive:

1ST PRIZE: New Wolseley Six, with as many cases of champagne as you can get into it, plus reservations for the car and two passengers by ferry to Le Havre and over 100 bottles of Claret, Burgundy, Sherry, Port, Cognac and Liqueurs: ie 12 bottles Beaune Theurons 1967, 12 bottles Chateau Ducuru-Beaucaillou 1967, CB; 12 bottles Beaune Theurons 1967, Louis Jadot, DB; 12 bottles St Emilion, Grants of St James's; 12 bottles Beaune 1970, Moreau-Fontaine; 12 bottles Chablis 1971, Groffier-Leger; 4 bottles Apetloner Rheinriesling Fein Auslese 1970, Est B; 12 bottles Chateau Latour 1969, CB; 12 bottles Harveys Bristol Dry; 12 bottles Cockburn's Special Reserve Port; 1 US gallon Courvoisier Cognac; 6 bottles Green Chartreuse; 1 Magnum Cointreau ●

Table jottings

After they were taken over, Hedges & Butler seemed for a time to have fallen somewhat under the influence of cost accountants. But now, with the direction of Leonard Dennis, there has been a reassuring recovery. Hedges & Butler still supply popular wines, and are strong in their inexpensive Italian division, but a recent tasting there of burgundies, both white ('69 to '71) and red ('61 to '70), revealed a selection of really splendid wines. A Chablis Les Chaumes '70, domaine-bottled Laroche, is a most Chablisian wine at a most reasonable price; and for about twice as much there is a remarkable Bâtard-Montrachet '69, domaine-bottled Cagnard. It is hard to select from the galaxy of the reds, but there are two Hospices de Beaune '70 for laying-down at a little (pre-VAT) over £2.00, and a superb Corton '61 (Bachey Deslandes), for drinking now on some special occasion, for about £4.00.

More Madiera

Sales of Madeira are on the increase again, so there was a special interest in the recent showing of their selections from the four main types by Rutherford Osborne & Perkin at the Martini Terrace in the Haymarket. The Sercial Extra Pale is not really dry—which will please many—but it is still a true aperitif wine. The La Reina Verdelho would glorify any hostess's soup that it accompanied. Old Trinity House

Bual and Fine Old Malmsey are each rich dessert wines, the latter rather the fuller, but still with a lingering dry finish. The pre-VAT prices were agreeably reasonable for wines of such quality, being £1.50 or a little more per bottle.

Champagne

Piper Heidsieck is the brand leader in champagne in the USA, but is not individually so well known over here. It is all fairly confusing as there are three different brands, from totally different companies, that all feature the same name: Heidsieck Dry Monopole, Charles Heidsieck and Piper. The latter was founded in 1785 by Florels-Lewis and their vintage 1964 is named after him. According to their quality, grapes in the Champagne area are marked by percentage. The Piper Heidsieck cuvée is made from the finest grapes, blended from those of Avize and Cramant for finesse, Ambonney, Louvois for bouquet and Aya Bouzy for richness.

There has recently been some concern over the vast increases in champagne sales in the past few years; concern, that is, because there are not such vast stocks always to meet demand, and champagne takes time before it is ready for drinking. In 1966, 881,000 gallons were con-

sumed by the UK market; in 1971 the total was 1,124,000 and the figure is rapidly raising. However, Piper Heidsieck say they have enough stocks to keep every customer happy. All inquiries for Piper Heidsieck should be made to wine shops or direct to Courtenay Wines International, 200/206 The Vale, Golders Green, London NW11.

Pears from the Cape

One of the most popular fruits, and deservedly so, is the pear. But although everyone enjoys eating pears on their luscious own, few people realize just how versatile they can be.

When perfectly ripe, pears have a bland and delicate flavour which blends well with many other foods, both sweet and savoury. They can make an otherwise ordinary dish delightfully distinctive and, of course, they are extremely good for you. Its soft flesh makes a pear much more versatile than a hard-fleshed fruit, and its juiciness strengthens its ability to blend. For this reason it is often used, for example, as a sweetening base for curries, risottos, salads and sweets.

At this time of year some of the best pear buys are the good-quality Cape pears, available in this country from February to the end of May.

It is worth remembering, though, that they are shipped to arrive in firm condition—to prevent bruising and spoiling—and need to be kept at room temperature for a few days if you want them to be just ripe.

They are ready for eating when they develop a subtle aroma and yield to slight pressure near the stalk. Colour is not always a reliable guide to condition.

The following is a recipe for an excellent little booklet issued by The Cape Fruit Organization.

GINGER PEAR CRISP

Ingredients: 4oz demerara sugar; 7oz firm pears; 1/2 teaspoon ground ginger and 1/2 teaspoon ground nutmeg, sieved together; 4oz butter or margarine; 4 firm Cape pears; 2 teaspoons lemon juice; 4 tablespoons crushed preserved ginger.

Method: Mix together sugar and spices. Rub in butter. Mixture resembles fine breadcrumbs. Peel core and slice pears. Place in greased oven-proof dish, sprinkled with lemon juice and ginger. Sprinkle over crumb mixture. Bake on middle shelf of heated oven (375°F Gas No. 6) for 40-45 minutes. Serve hot or cold with whipped cream flavoured with ginger syrup.

If you would like a free copy of the booklet, write to Cape Fruit Public Relations, 7 Stapleford Lane, London WC1V 7QH.



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Smaller soldiers are used to re-enact battles when dice are thrown to calculate shots and casualties and rules are based on "Little Wars" by H. G. Wells.

Churchill's collection at Blenheim shows French uniforms which dictated military fashion throughout Europe.

Wine authorities are collectors too, and H. Sichel & Sons specialise in superb wines. The Moselle, Piesporter Goldtröpfchen Spätlese, has a fruity

delicacy characteristic of the very best Piesporters.

The claret, exclusive to Sichel, is an elegant, mature wine from Chateau d'Angludet. Owned by the Sichel family, the Chateau dates from the 12th century when Bordeaux came under the English crown.

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Non-stick Colorcast gives you everything for perfect, trouble-free gourmet cooking and comes with a no-quibble guarantee. Now there's five beautiful additions to the range: a stewpan, round and oblong grillpans, a round casserole, and a baby omelette pan.



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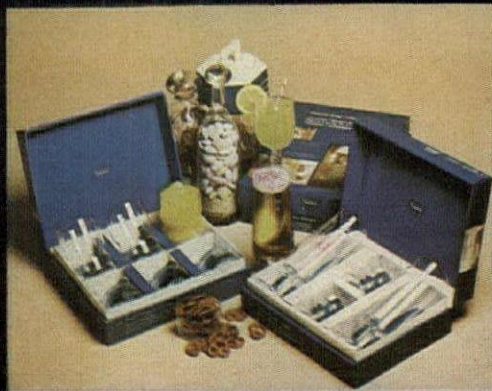
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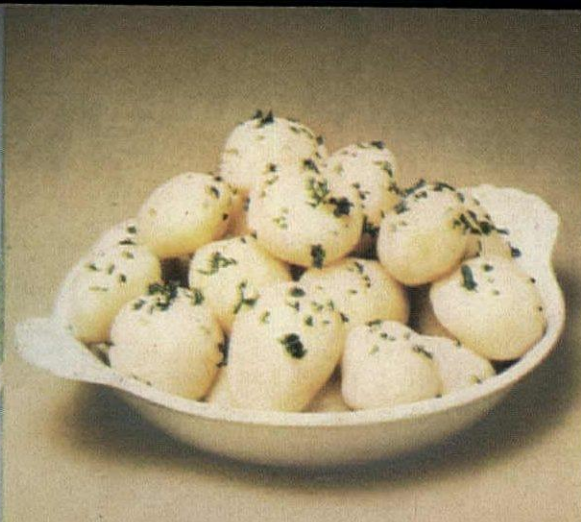


You get six beer or six whisky glasses for under a fiver. The big wine glasses are very versatile – you can use them as dessert dishes, too. At four for about £3.00 it's a gift. The decorative bowls are fine for parties and there is an elegant little flower vase. You need never worry about breakages with the new Thomas glasses at the right low price.





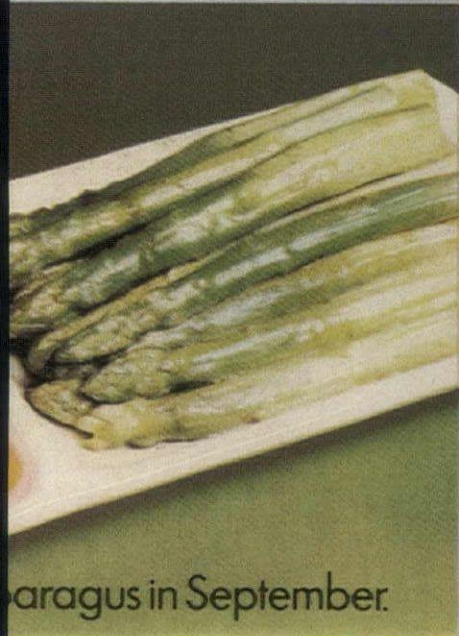
Salmon in October.



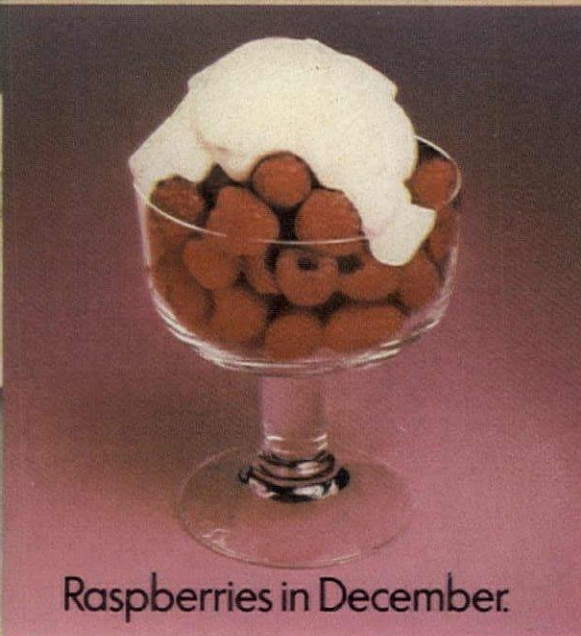
New Potatoes in November.



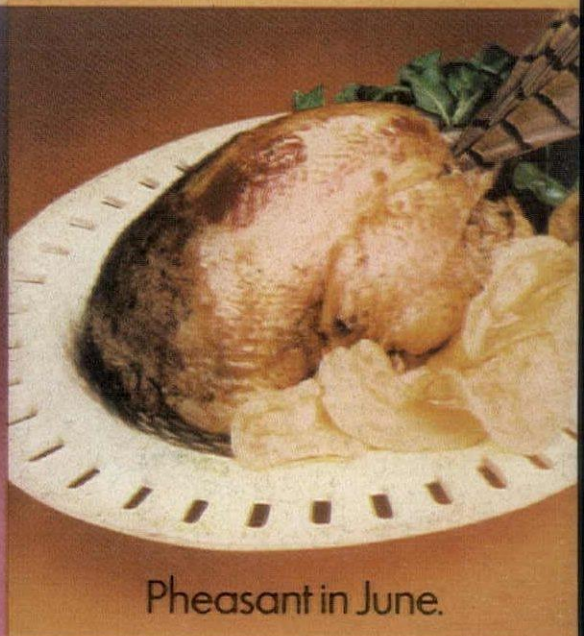
Corn in April.



Asparagus in September.



Raspberries in December.



Pheasant in June.

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Or look around your local 'Pyrex' stockist.



Recipe

Chicken Liver Risotto

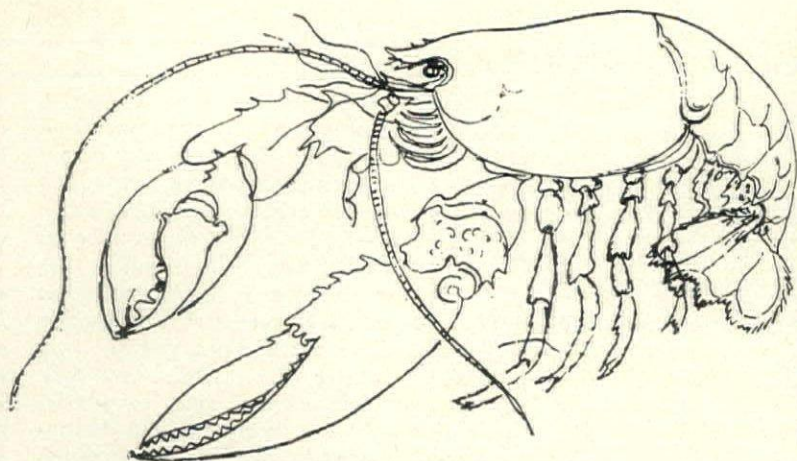
2oz butter	8oz long grain rice
1tbsp oil	1/2lb button mushrooms
1 large onion	1pt chicken stock
2 cloves garlic	Small tin peas
2oz bacon	2oz Cheddar cheese
1lb washed chicken livers	Fresh parsley

Use the 'Triplicut' to chop the garlic and onion finely. De-rind and cut the bacon into strips with the 'Cut 'n' Open' scissors. Slice the mushrooms thickly.

Heat the butter and oil in a saucepan and add the onion, garlic, bacon and chicken livers, and fry gently. Add the rice and cook for 5 mins, stirring gently. Add the mushrooms and stock and bring to the boil.

Transfer to a 1 1/4pt 'Pyrex' casserole and stir in the peas. Cover and cook in the oven for 30 minutes at 325°F, Gas Mark 2.

Grate the cheese and chop the fresh parsley with the 'Slice 'n' Tender'. Serve the risotto straight from the casserole sprinkled with the grated cheese and parsley.



The Festival of Lobsters

A notable Canadian occasion described by
CAROL WRIGHT

IT'S IMPOSSIBLE to be indifferent about lobsters. To some they are the height of gastronomic luxury, spiced with that hint of aphrodisia that the medical profession say is nonsense but perhaps, psychologically, is true. (Certainly they are the food with the highest value of iodine and mineral salts.) With the allergic, they are to be avoided. To the fishermen of Canada's Maritime provinces they are sea gold; for lobster fetches, on average, about £1 a pound.

There's something romantic about lobster fishing that draws the tourists and their cameras along the jetties as the boats come in; their green grey capture scrabbling in the crates. Shediac, on New Brunswick's north-west coast, calls itself the lobster capital of the world. It has sheltered warm sand beaches and water; just what lobsters love. In mid-July, forty to sixty thousand people flood into Shediac for the annual lobster festival. During the four-day festival, four tons of lobsters are eaten. The action of the festival centres round the Lobster Garden where lobster dinners start from 11 a.m. At about £1, they are good value with all the trimmings and a shortcake dessert. Cookery demonstrations are given and, in the evening, there's dancing and open-air variety shows.

Highlight of the festival is the lobster-eating contest. Competitors from the large lobster-processing plants in the town see who can crack open and eat claws and tails of six lobsters fastest. Record time is under three minutes! At the factories, the girls squeeze the meat out of those paper-thin tail fins, and ex-

tract the last shred from the smallest of the lobster's ten legs by pushing it through a rubber wringer. They say if you know how, you can open the whole beast up with the left-hand claw and avoid the need for knife, crackers and pickers.

My own enjoyment of lobster is marred by the frustration of getting at it. The Canadian lobster lover is not so inhibited. In top lobster restaurants, such as The Lobster Shanty on Prince Edward Island, diners get a big paper bib and giant-sized finger bowls. In case of dilemma, step by step diagrams and instructions for getting at the meat are printed on the table mats. The lobster festival programme also gives instructions. Here they are: (1) Twist off claws. (2) Crack claws with nutcracker. (3) Separate tail piece from body by arching back till it cracks. (4) Bend back and break flippers off tail piece. (5) Insert a fork where the flippers broke off and push. (6) Unhinge the back from the body. This contains the 'tomali'—the red meat—which some think is the best part. (7) Open remaining part of the body by cracking apart sideways. (8) The meat may be sucked out of the small claws.

The messiness of true lobster eating is perhaps why most New Brunswickers prefer to eat their lobster on the beach. Fishermen sell lobster off the wharf and along the highways are little restaurants with 'take-away' lobsters. The lazy can go to Conley's Shore House, an old lighthouse keeper's cottage on the jetty at St. Andrews, and buy ready-cooked lobsters, hot or cold, to take to a beach picnic. Or they can be eaten

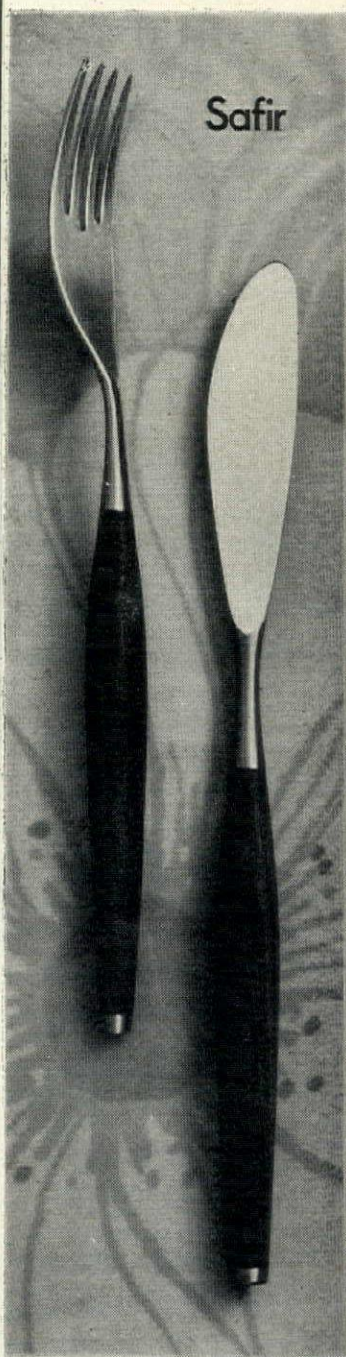
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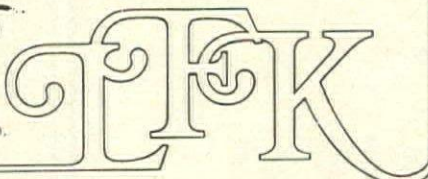
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FESTIVAL OF LOBSTERS

Continued from page 193

at tables provided outside, with a view of the bay and islands on which is the world's largest lobster pound with one million lobsters, from which Conley's export as much as a thousand pounds in weight a day in winter. Encased in sawdust, the lobsters leave St Andrews in the afternoon and arrive alive in London at dawn our time next day.

Lobster experts insist you cook your lobster live. To pick a good one, pull back its tail—it should curl up immediately. If the tail is floppy, leave it, it isn't healthy. And lobsters in the wild aren't lovable. They are scavengers luckily not too much troubled by pollution problems to date but they are cannibalistic. Twenty per cent are lost in the lobster pounds through this and with tight restrictions on numbers caught, and the catch value of twenty-four million dollars a year in Canada, research is being done to minimize this. At the Huntsman Marine Laboratories, Dr Wilder devotes his life to learning about lobsters, hoping to find a way of rearing them to grow quicker than the seven years it takes now to grow 1 lb lobsters and devising a kind of separate 'housing scheme' to prevent cannibalization. A Portuguese restaurant I know copes with this by having a lobster 'hospital' to make sure lobsters arrive fighting fit for the pot. The biggest recorded lobster ever was caught off Boston in 1935 and weighed 42½ lb and was 3½ feet long. 'Chicken', of 1 lb size, are the ones traditionally sent to Europe and 1½ lb the norm served in a Canadian restaurant.

The lobster picnic on the beach is the European's dream of the North American outdoor life. The fire is made from driftwood and stones heated to broil or grill the lobster which is placed on the stones wrapped in seaweed. More common is boiling the lobster in a bucket of

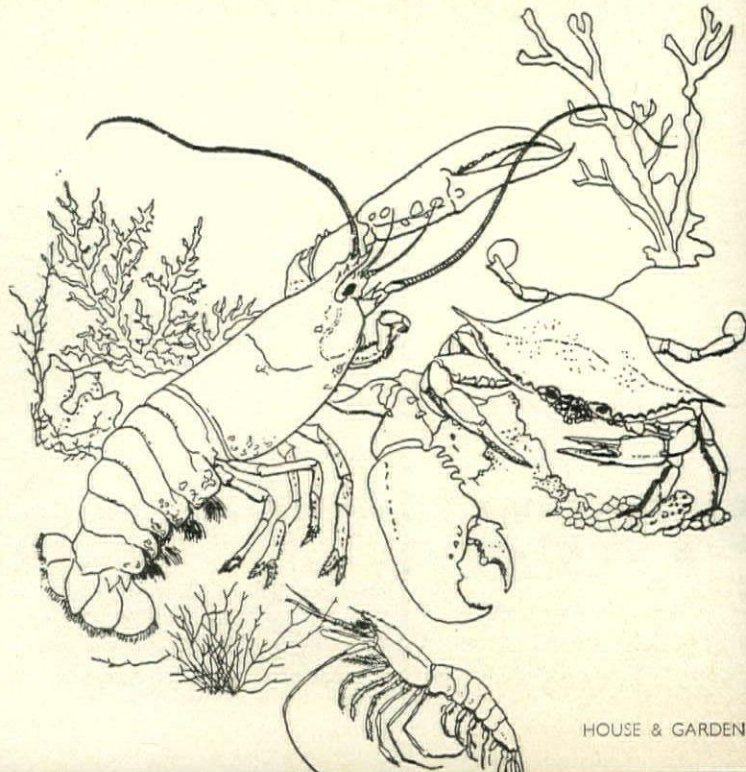
seawater. If tap water is used, ¼ c salt should be added for every quart of water. The live lobsters are plunged in head first and simmered for about 15-20 minutes. Bend one of the small claws or feelers to see if cooked; if it snaps off easily, the lobster is done. Some cook the lobster in beer, using 3 pints beer to 4-6 lobsters. The lobster is served straight away with melted butter, lemon and vinegar or cold with mayonnaise. A fishermen's trick to keep the meat juicy is to turn it on its back the moment it is cooked. This enables the juices to be absorbed into the meat.

To grill a lobster it should be split down the back, tail to nose so that the stomach sac in the head can be removed easily, and then opened into two halves. The main intestine vein should be removed. The lobster should then be brushed with melted butter and grilled for 8 minutes flesh side up, and 6 minutes shell side up. A delicious addition which I came across in Jersey is to pour on a measure of brandy into the shell before grilling.

Tinned lobster pieces are exported from Shediac and St Andrews to Britain, and these are probably the easiest way to make some of the made-up lobster dishes that are more popular in Europe than in Canada. The most frequently found cooked dish is lobster stew or soup.

Conley's lobster stew from the restaurant is made by frying a 14-oz can of lobster meat in 4 oz butter with 1 medium onion chopped finely. This is then simmered with 3 cans of evaporated milk, with some ordinary milk added to taste, plus seasoning and 3-4 potatoes diced finely, until the potatoes are tender.

The classic lobster Newburg recipe has a Shediac twist in this recipe from a local housewife. Shediac Lobster Newburg is made by cutting



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FESTIVAL OF LOBSTERS *Continued from page 194*

about 10 oz of lobster meat into bite-sized pieces. 2-3 oz butter is melted over a low heat. Mix in 1-2 oz flour and cook stirring till bubbly. Add 1 pint milk gradually, stirring until thickened. Season to taste. Add lobster and $\frac{1}{4}$ cup of dry white wine. Heat thoroughly. (Serves 6.)

A more Maritime way and title is **Hot Lobster Bluenose**, easily made with tinned lobster. Cut about 14 oz cooked lobster into bite-sized pieces. Heat $\frac{1}{2}$ cup mayonnaise in a frying-pan. Add $\frac{1}{2}$ pint milk slowly, add 1 teaspoon vinegar stirring constantly. Bring to simmering point and add lobster. Continue to cook on low heat for 3-4 minutes until lobster is well heated. Season to taste. (Serves 4.)

Prince Edward Island is almost lobster-shaped, with thin claws of land and superb beaches. Its churches advertise lobster suppers run on homely community lines with sing-alongs and wholesome family fun. At Rustico, the lobster boats come into the worn wood jetties beside the little pepper-pot lighthouse on the dunes. The houses are of colourfully-painted wood, the air proclaims its fishy interests and gulls wheel hopefully. The housewives of Prince Edward Island practise traditions of good cooking epitomised by

Marilla in Anne of Green Gables, the most famous of Prince Edward Island's 'daughters'. They mix French speaking villagers' native know-how with food as in this Creamed lobster and oyster dish and more Scottish canniness in lobster loaf which makes a little lobster go a long way. Then there's lobster salad which mixes halibut with lobster. Lobster can be fried, too, as their

lobster cutlet recipes show.

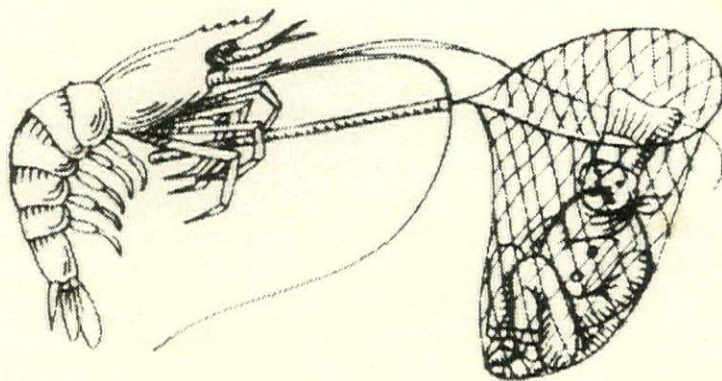
Creamed lobster and Oysters: Clean and parboil 1 pint oysters. Drain and add about 14 oz. lobster meat to liquor to cook with water, 1 stalk chopped celery, and 1 sliced onion. Cook slowly till stock reduces to 1 cup. Strain, make sauce of 2 oz butter, 1 oz flour, strained stock and $\frac{3}{4}$ cup of cream. Add oysters and lobster meat, diced, together with

seasoning with salt and pepper. Add some beef extract and Worcestershire sauce to taste, plus lemon juice. Add 1 $\frac{1}{2}$ tablespoons sauterne can be added. (Serves 4.)

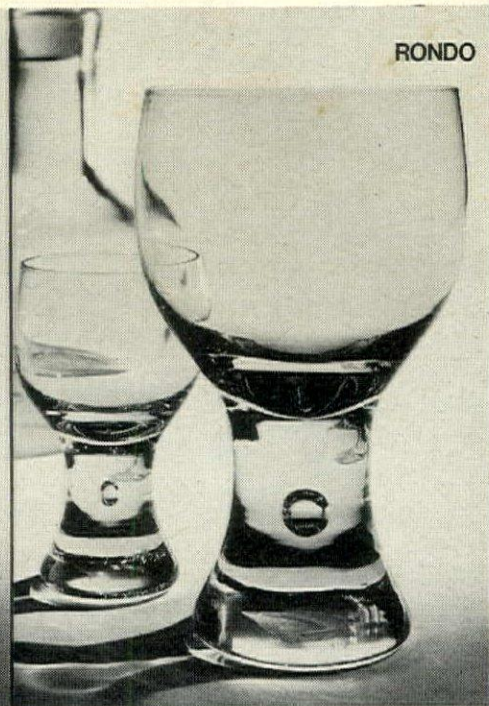
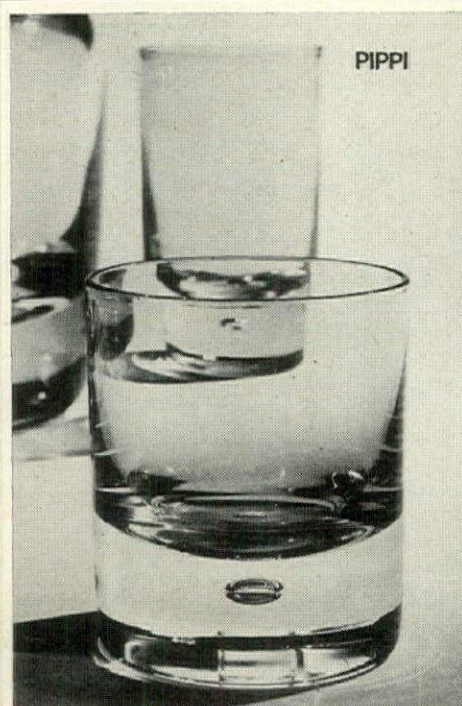
Lobster loaf: Dice 6 oz of lobster and mix well with 2 $\frac{1}{2}$ oz soft breadcrumbs and 1 can sweet corn. Add 2 eggs lightly, add $\frac{1}{2}$ cup milk and mix all together. Add 1 teaspoon grated onion, 2 tablespoons chopped pickles and season to taste. Place in greased loaf pan and bake in moderate oven till firm. (Serves 8.)

Lobster salad: Mix together 1 cup chopped lobster meat with half amount of steamed or boiled halibut. Add 1 tablespoon vinegar and lemon juice. Season to taste and mix well. Place in covered dish and refrigerate for 3-4 hours at least. The halibut absorbs the taste and juice of the lobster and is a cheap substitute for lobster salad.

Lobster cutlets: Melt 2 $\frac{1}{2}$ oz butter and add 1 oz flour. Blend well with 1 cup milk. Stir until sauce thickens. Add 1 egg yolk, seasoning and cooked lobster meat. Spread on a large plate to cool. Then shape into cones or cutlets. Dip in fine breadcrumbs, then in beaten egg, then in crumbs again. Fry for 2 minutes in deep, hot fat. ●



Recipes for a Portuguese fish soup and a clam dish on page 183



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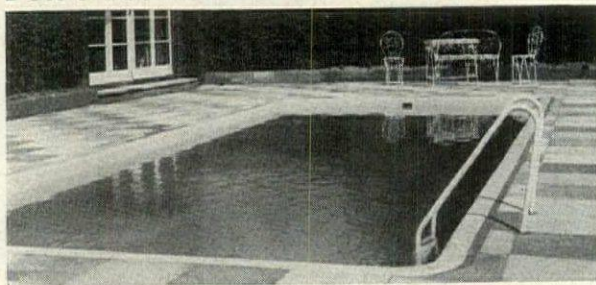
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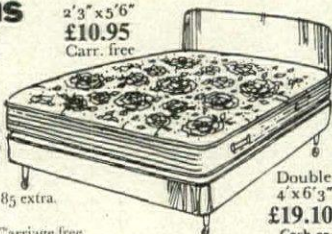
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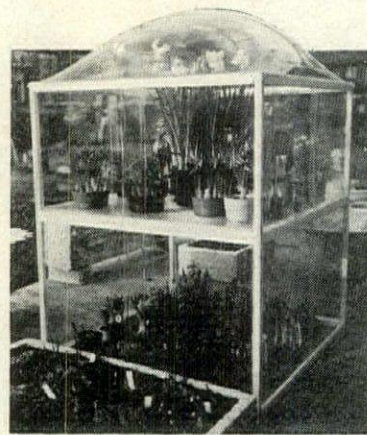
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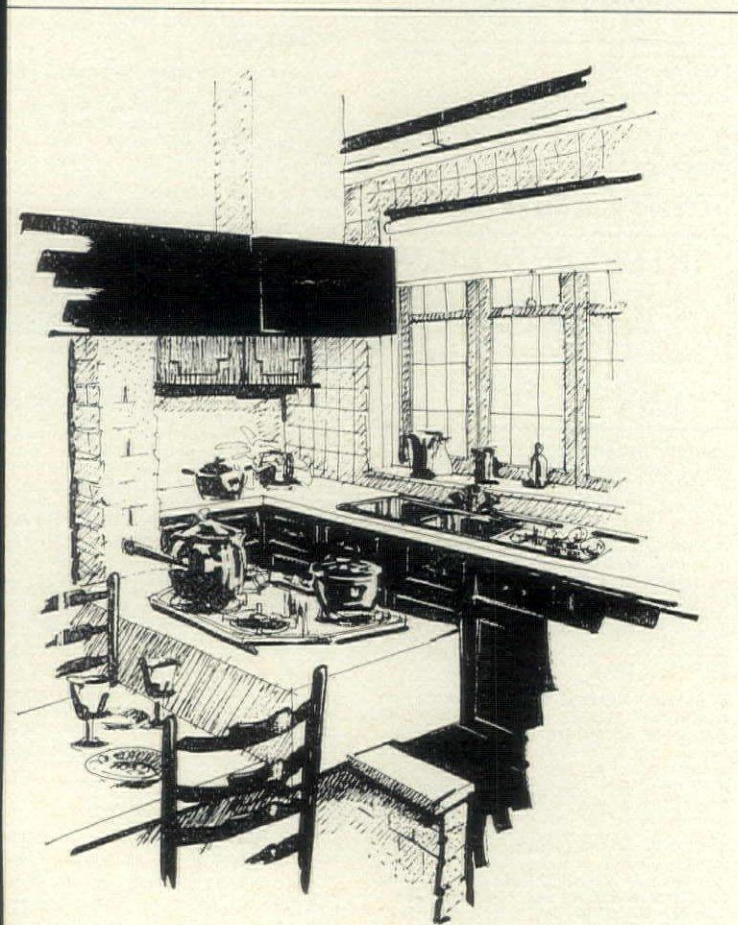
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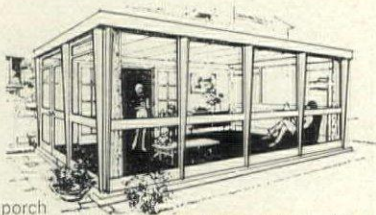
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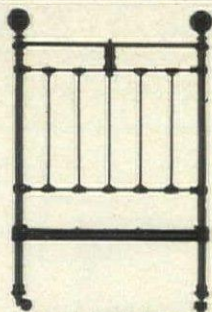
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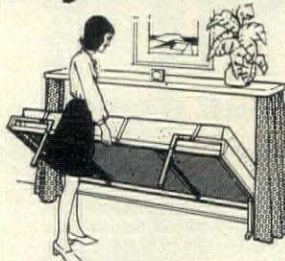
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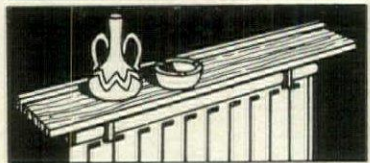
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Why should the housewife pay?

BY
PENELOPE MAXWELL

WHAT'S light, handy, colourful and, for preference, FREE? Answer: that so often essential item, *the carrier bag*. I am one of those scatty shoppers who never seems to have enough room in my shopping bag—if indeed I am even carrying one—for all my purchases. So, of necessity, I am a great user of paper and plastic carriers, as are all impulse purchase shoppers like myself.

The new breed of plastic shopping bags we see about these days are very useful indeed. But I thoroughly resent having to pay for them, even if the cost is comparatively trifling. Why, I ask myself, when I am tempted to buy, should I have to pay over the odds for the privilege of carrying home my purchases—if anything the shopkeeper should be paying me.

And, in an age when everything seems to be protective-wrapped, double-sealed, gift-packaged—most of it a space-consuming, hard-to-undo, time-wasting load of instant rubbish—why should the shopkeeper charge me for the one useful form of wrapping I want? It seems completely mad and illogical to put individual little things in paper bags as a free service and then to stick a few new pence on the bill for one bigger bag, with handles or a bit of string. Since everyone uses carriers at some time, it would seem sensible and obvious to give them away—so encouraging people to buy more—and absorb their small original cost as a shop overhead.

But no, the shopkeepers insist on selling them and even making a profit on what should rightfully be part of the service. There are, happily, exceptions to this—a growing number I am pleased to report—and, to those clear-minded and forward-looking gentry, I extend my congratulations, my respect and, where at all possible, my custom.

The big marketing organisations, certainly, would like to see more

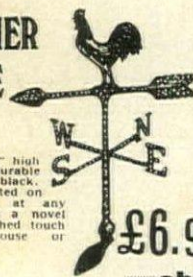
free-on-demand carriers. It is in no way their responsibility to provide retailers with free supplies (thought: they don't charge retailers for their expensive bulk cartons and containers) but many of them encourage shopkeepers to make carriers freely available by subsidising their original cost. One, the Cape Fruit marketing organisation, recently announced that it would give away 500 of its Cape Superfruit Carrier Bags for every 1,000 purchased. With a bulk-purchase price of 1p a bag, this brings the effective price to the retailer down to 3p. It would seem churlish indeed to pass this moderate figure on to the customer, who has probably spent a considerable amount to need a carrier.

Charging for carrier bags seems a curiously English meanness. In most parts of the Continent these days, they positively insist on giving you a carrier and frown on the use of personal shopping bags. They regard free carriers not only as part of a shop's normal service but as an effective deterrent to shop-lifting—in which the traditional shopping bag plays a large and villainous part.

This way of thinking must come, and it is coming, here. Roll on the day, say I, when the so-called 'packaging revolution' extends to every pay-out counter in the land in the form of a free, and freely given, carrier bag to take your shopping home. Let's all get together and agree to shop only where the retailer puts service, consideration and free shopping bags firmly on his list of customer necessities.

Probably the most irritating shops are those which actually force you to take a small bag with every purchase, as a duplicate receipt. Perhaps one day, more shops will follow the excellent Swiss custom of not only wrapping your purchase with very attractive paper, but also tying it with a ribbon for the finishing touch. ●

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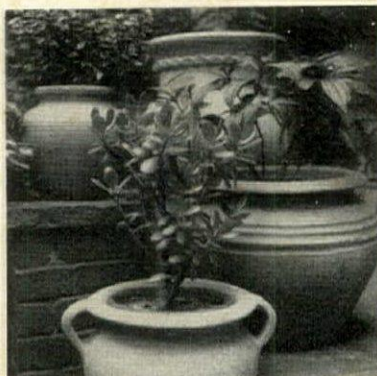
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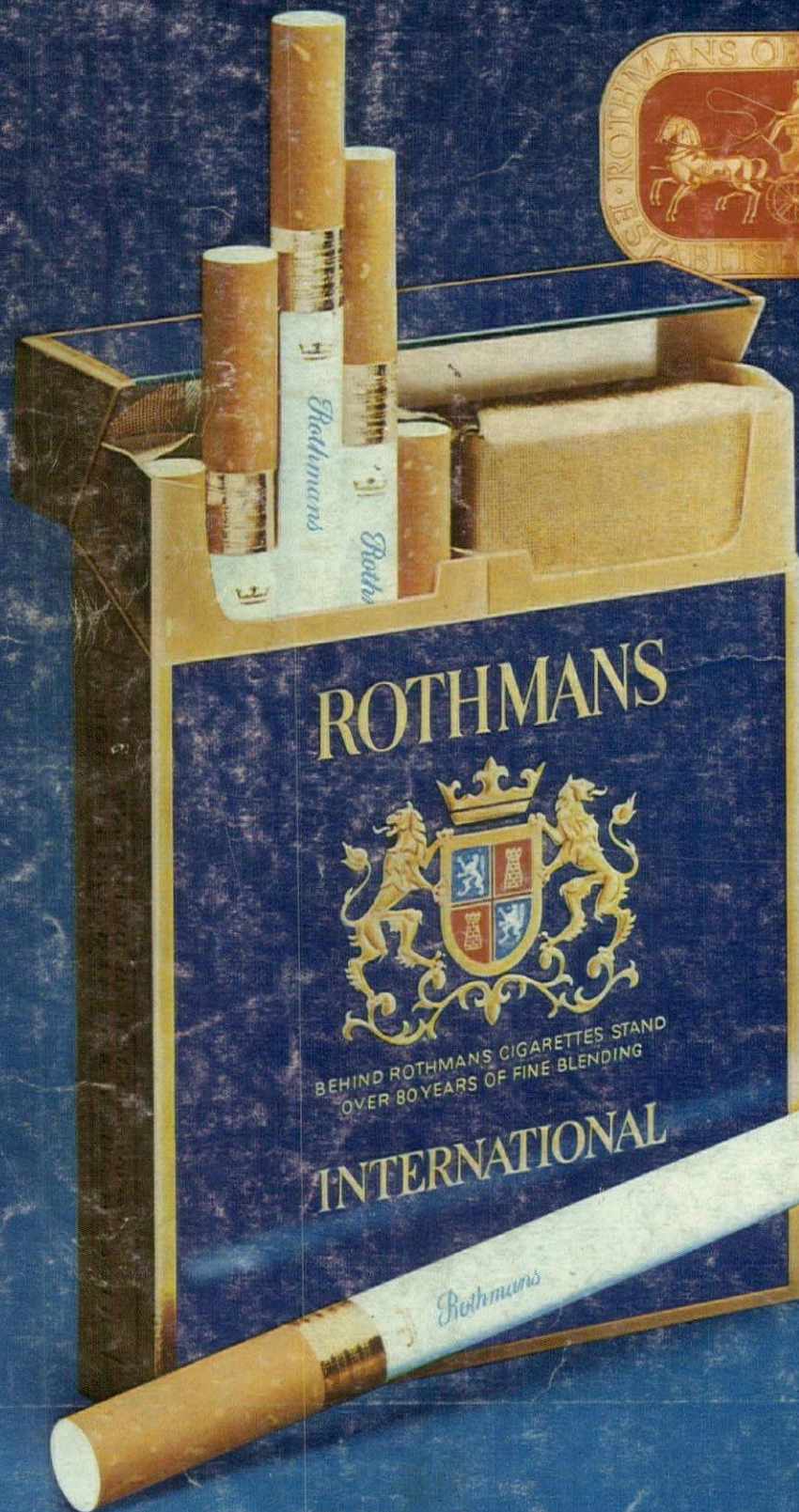
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