

HOUSE & GARDEN

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BLUE GALAXY

A scintillating band of gold displayed on a rich blue ground, to create an effect of lavish splendour.

Dinner Set £156.57.
Tea Set £63.10.
Coffee Set £52.87.



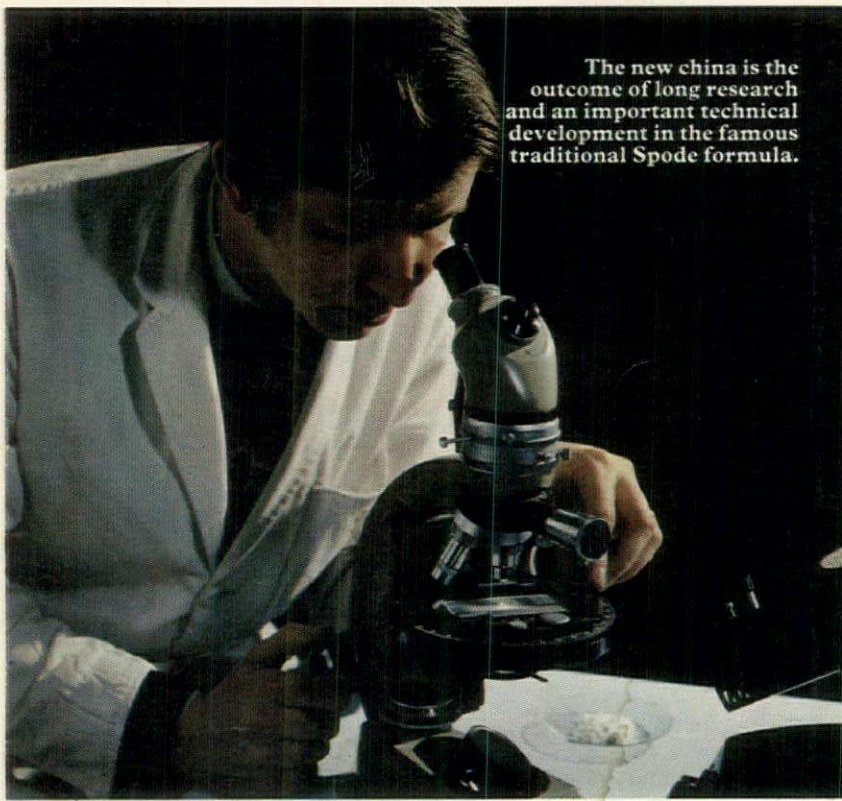
CARIBBEAN

Highly stylised Peony design in gay and uninhibited colours.

Dinner Set £50.18.
Tea Set £20.16.
Coffee Set £17.06.



The new china is the outcome of long research and an important technical development in the famous traditional Spode formula.



AUSTEN

A pattern of stylised flowers in gold and brown.

Dinner Set £50.18.
Tea Set £20.16.
Coffee Set £17.06.



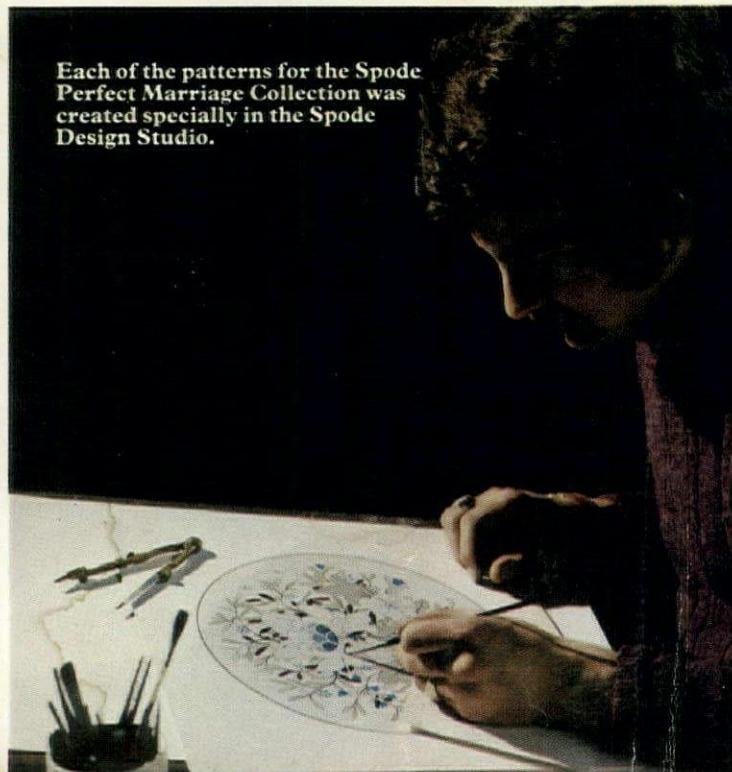
GOLDEN ETERNITY

24 carat gold, used as an edge band to form a simple, restrained decoration.

Dinner Set £37.00.
Tea Set £14.78.
Coffee Set £12.48.



Each of the patterns for the Spode Perfect Marriage Collection was created specially in the Spode Design Studio.



Spode announce their *Perfect Marriage* collection

At the end of the 18th Century Spode II perfected English bone china and since then it has remained as a standard by which others are measured. The best of its kind, Spode fine bone china is an expensive commodity. It has long been considered to be beyond the reach of many people. Not any more.

The Perfect Marriage Collection represents the first range of tableware to be developed at the Spode factory since the major re-organization and re-equipping of its production facilities which began five years ago. The collection derives its name from the Perfect Marriage of these vital features . . .



The shape. With its open, flowing lines the shape has a completely modern look, but a classic character which will not date. Elegance is successfully combined with

utility. As you'll see in the wide, straplike handles, so attractive and very easy to grip.

And in the generous capacity of all the 31 pieces.

The patterns. A fresh and completely original range has been created by the Spode design team.

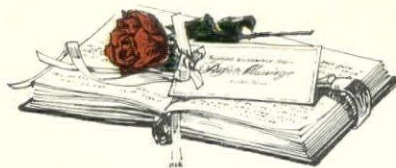
A choice of no less than nine patterns caters for a wide range of tastes. One or two may surprise you if you have preconceived ideas about Spode, but others sustain the Spode tradition of luxurious elegance.



The prices. Spode have established a special production section devoted entirely to the Perfect Marriage range of tableware. This was done to bring about economies in manufacture.

So that you can own a Spode fine bone china dinner set (Harmony in undecorated white) for as little as under £33.

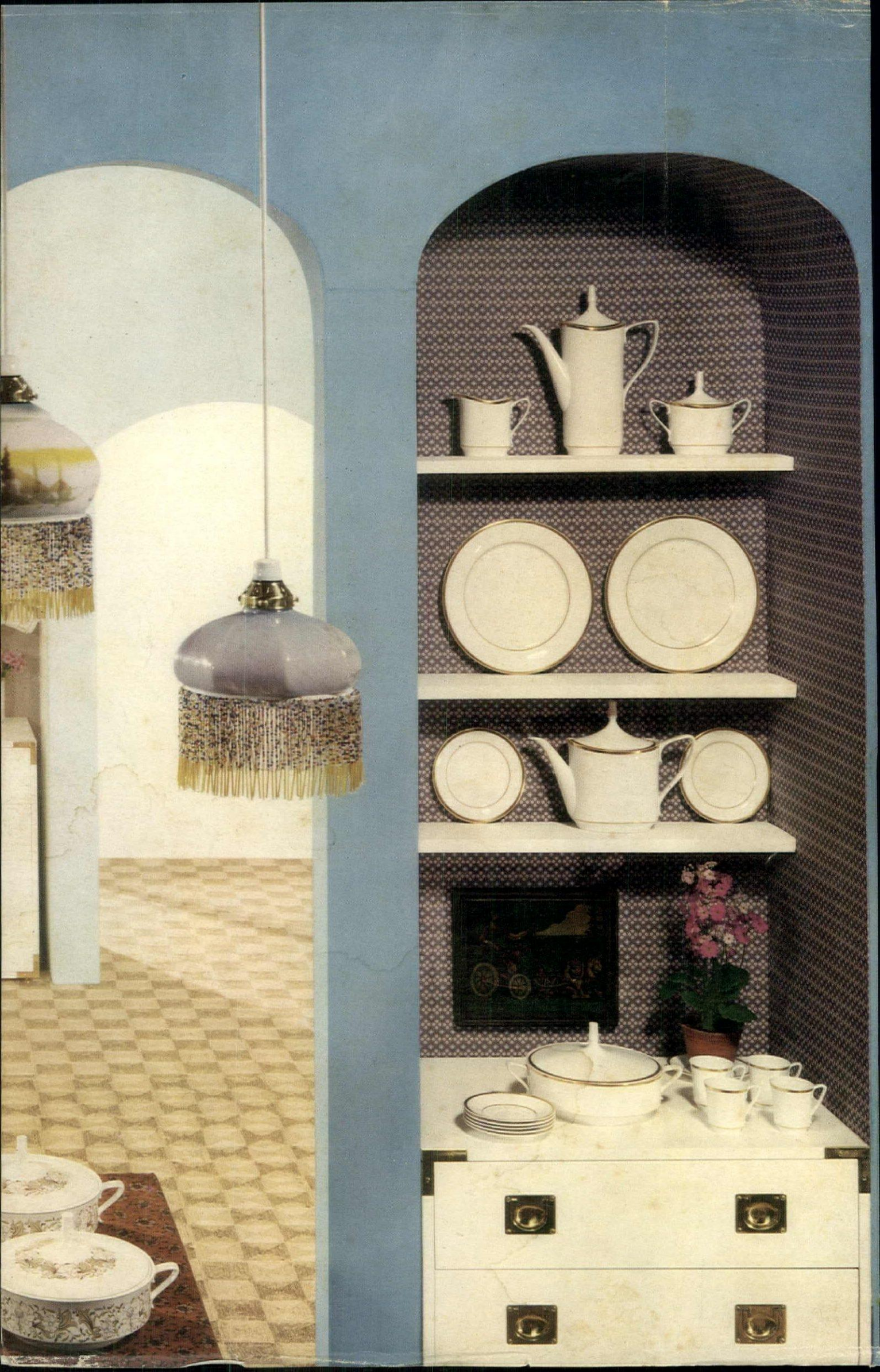
On the following pages specific prices are given for: Dinner Set, 25 piece; Tea Set, 21 piece; Coffee Set, 16 piece.



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
MANUFACTURERS OF CHINA
SPODE LIMITED
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Spode

Please write for free colour brochure of the pattern of your choice to Dept. OA, Spode Limited, Stoke-on-Trent, Staffordshire, England.

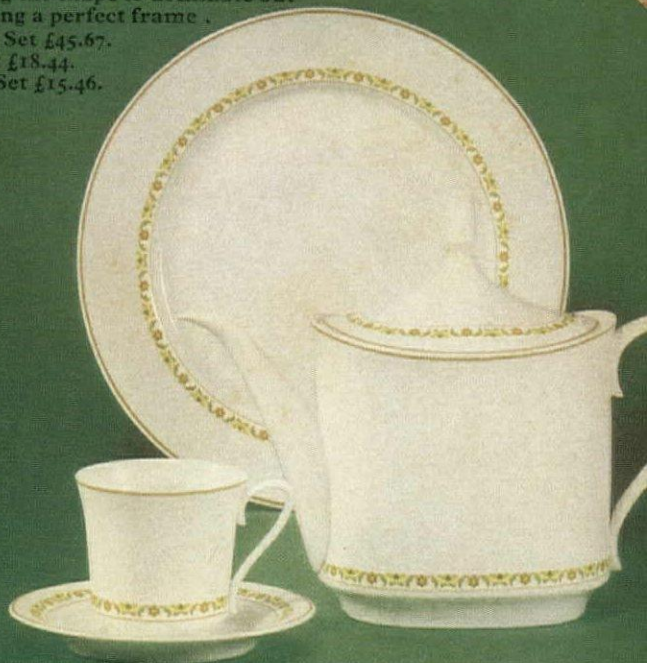




The new shape has a very open, flowing line, which departs from the conformist cylinder, and the potting is extremely delicate—in the aesthetic sense.

PETITE FLEUR

A narrow band of stylised flowers allowing the shape to dominate but providing a perfect frame.
 Dinner Set £45.67.
 Tea Set £18.44.
 Coffee Set £15.46.



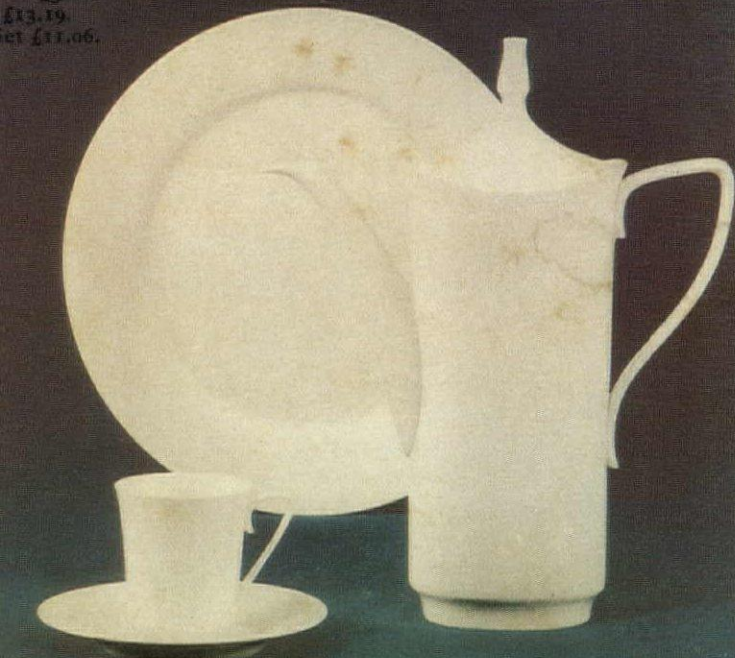
WOOD

A floral design based on the stylised flowers used for Caribbean, but with subtle variations.
 Dinner Set £50.18.
 Tea Set £20.16.
 Coffee Set £17.06.



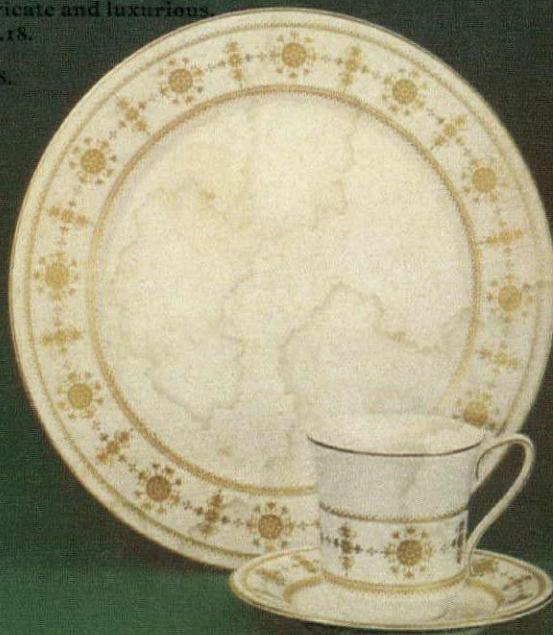
ONYX


Simply pure white—an utter simplicity.
 Dinner Set £32.86.
 Tea Set £13.19.
 Coffee Set £11.06.



GOLDEN GALAXY

Epitomising the Spode tradition of sumptuous elegance—a raised 24 carat gold design, intricate and luxurious.
 Dinner Set £135.18.
 Tea Set £54.30.
 Coffee Set £45.68.





**Solid English elm
its beauty lives on in
ERCOL furniture**

The beauty of Ercol furniture is an individual beauty. No two pieces of elm look alike; a history of some hundred years, springtime harvest, is written in the distinctive grain. Because each piece of Ercol Windsor furniture differs in grain from every other piece. The beauty you buy in Windsor furniture is unique.

The grain of elm increases in depth and character over the years. The natural beauty is used by Ercol craftsmen to full advantage in Ercol furniture. Windsor sideboards, like the one shown here, are fashioned in solid elm with a hand waxing to make the most of the grain. In keeping with the tradition of harmoniously blending beech and elm is this Windsor Easy Chair. The double bow of the back is fashioned from a single piece of solid beech.



Comfort and craftsmanship unite in this Ercol Windsor Easy Chair, 477.

An exceptional wood

Elm is an exceptionally difficult wood to master, and for this reason has been ignored by furniture makers for many years. But Ercol found a way of taming elm: by seasoning in the open air for one year per inch thickness of timber, followed by precision kilning. The careful take with this time-honoured custom of centuries past, of natural seasoning in the open air combined with highly scientific conditioning, produces a standard of lasting accuracy which we believe to be unique in the world.

Remarkable strength

This is one reason why Ercol furniture is so long-lasting. There are two other reasons; the loving craftsmanship with which it is made and the use of solid wood.

Dovetails, mitres, the fit of doors and drawers, are crafted with a precision that does not belong to a lost age. Ercol achieves that precision for you today, in solid wood.

There is no veneer, no blockboard, no chipboard in Ercol Windsor furniture.



Timeless and very English; this Ercol Windsor living room gives you warmth, comfort and the relaxation enhanced by the natural beauty of solid wood.

The Ercol idea

This is the Ercol idea. To use solid woods: English elm, English beech, Scots pine; and to fashion them to a standard of craftsmanship that can rarely be matched today. We devote the same care to the back, the inside, the underneath, as to the front.

See — and feel — the finish

See the actual furniture for yourself. Above all, feel the finish — everywhere. Take a drawer out of an Ercol sideboard and examine the superbly fitting joints with your finger-tips.

Our catalogue tells all

Please send the coupon for the Ercol full-colour catalogue. It shows all the Ercol families of furniture: Windsor, Old Colonial, Mural,

Modula, the Pine Line and our Fully Upholstered Range. We will also send you a list of stockists in your area who are Ercol specialists.

To Ercol Furniture Limited, High Wycombe, Bucks. Please send me your full-colour catalogue, together with list of stockists in my area.

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H.G.2



Ercol Windsor Sideboard, 467C, in natural finish, solid Elm: an example of Ercol's impeccable cabinet work.

Early 18th-century miniature desk 10" high;
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Every piece of wood is different, but only really fine wood has a natural beauty, a certain special warmth and richness. Min can bring out these qualities; it contains creamy waxes to protect your furniture, and it is the one polish that contains natural wood oil. We made Min for good wood.

Min Cream, Silicone Cream and Spray.



Living



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And if that makes it sound severely practical and nothing else, well – just look at it!

Opus comes white or white with teak fronts, and is made for bedrooms, living-rooms, or anywhere.

Given the chance it could do a lot for any house or family . . . including yours.

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brochure of all the Stag Styles



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Not to mention more exotic silks, hessians and corks that you'd normally have a dickens of



by the local library.

job to find.

It's quite possible though that you could hit your paper without even opening a book.

Because as you can see in the picture, a lot of our best sellers are out on show on the shelves.

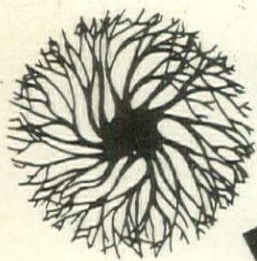
If something catches your eye here, you may feel your search is over.

Your only problem then is to find a fabric to go with your paper. And as luck would have it, that shouldn't be too difficult either.

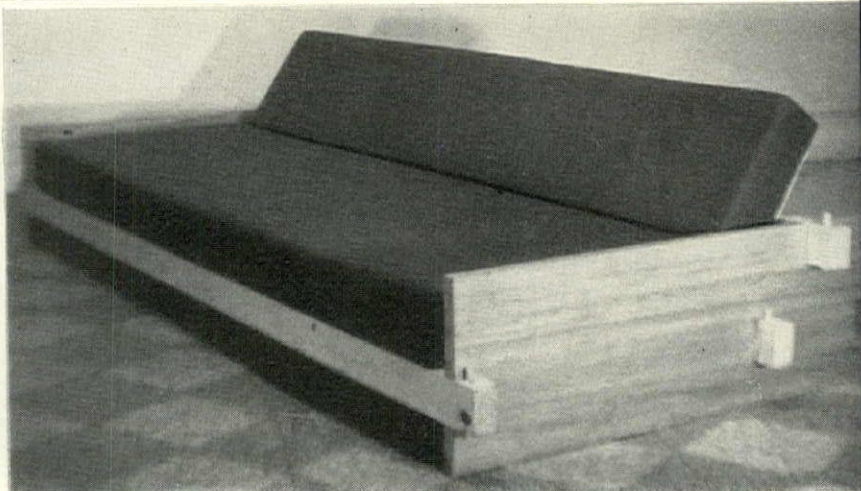
Our fabric library is usually just around the corner.

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showroom - earls court



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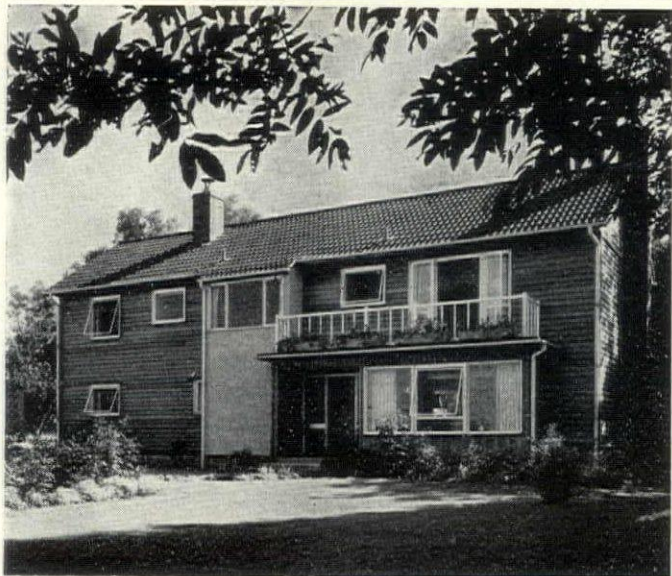
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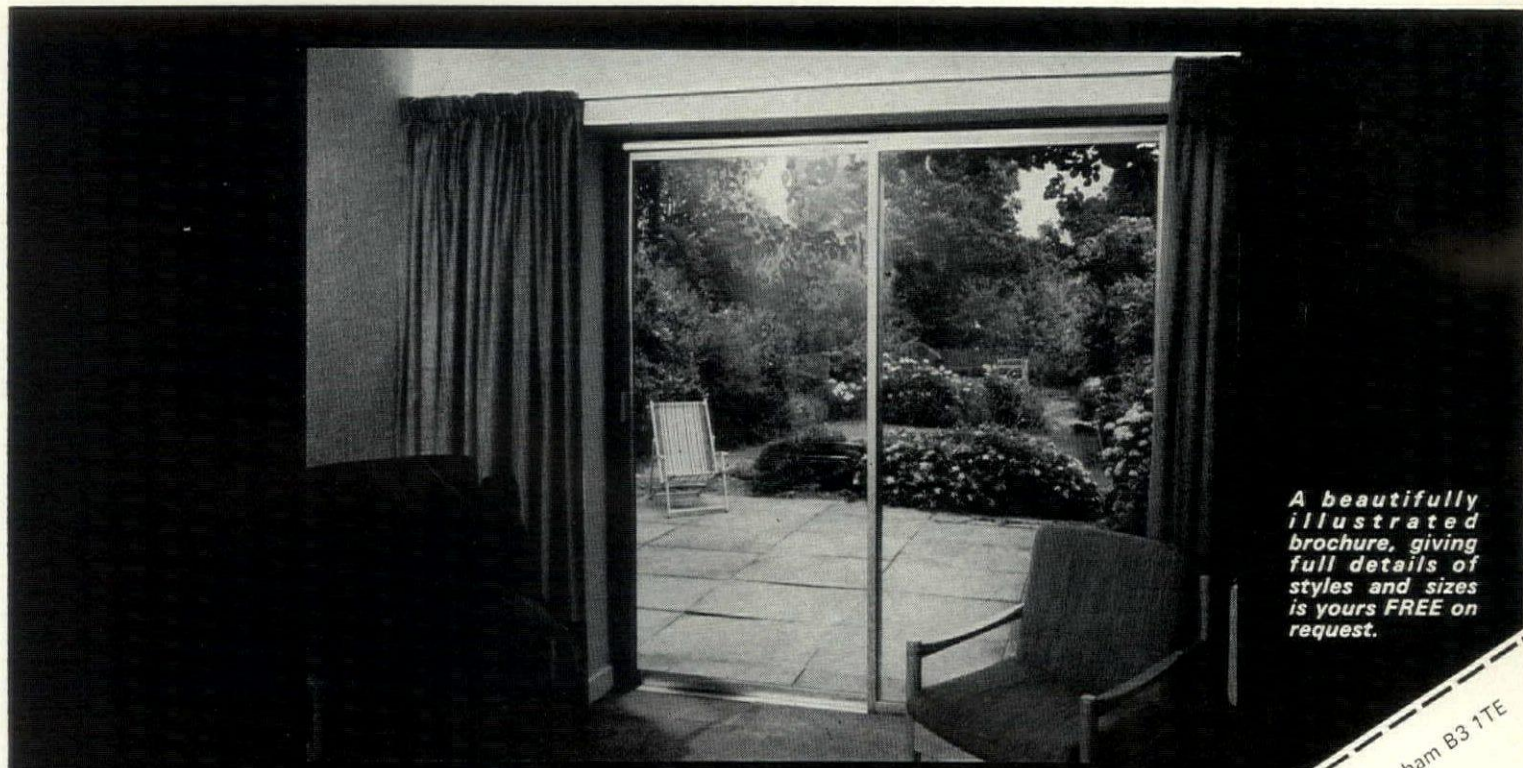
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HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

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Cover The dining end of a country living-room with the cool, airy look of summer. All the china is from Spode's new 'Perfect Marriage Collection'. The china itself is also new, particularly white, translucent and strong. Merchandise details are on page 50. Set designed by Olive Sullivan; built and photographed by John Wingrove.

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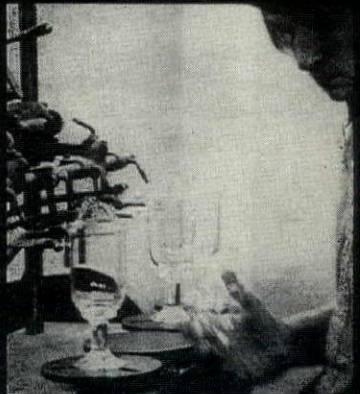
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6. The foot is shaped and the glass completed.



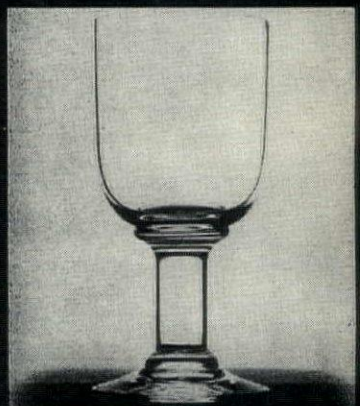
7. Glass emerging from the lehr (cooling tunnel).



8. Excess glass is removed with a diamond and gas jets.



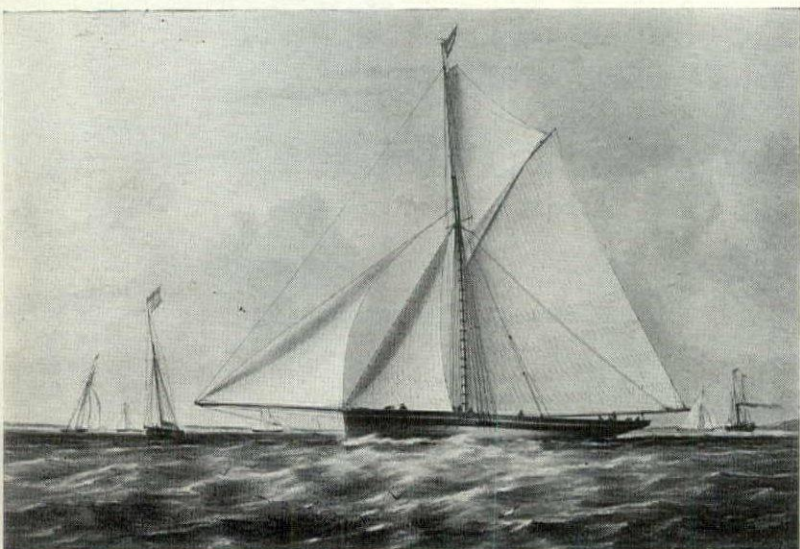
9. The rim is finally melted to give a smooth finish to the drinking edge.



The finished product, an FT33 Victoria Goblet 89p. And since each one is made by hand, no two glasses are exactly the same. Now you see why we call Dartington the *handmade*, handmade glass. See the full range, designed by Frank Thrower at all good stores. Write for a free catalogue. Dartington Glass, 4 Portland Road, London W11.

Dartington Glass

CHRISTINE WYLIE SHOPPING FOR ANTIQUES ET AL



Naval scenes

Founded in 1750, the Parker Gallery, at the Piccadilly end of Albemarle Street, London W1, welcomes browsers. Walk round and enjoy the crowded walls, hung with naval and military battle scenes, portraits of famous warriors, nineteenth-century topographical and sporting prints, ship models and service mementoes.

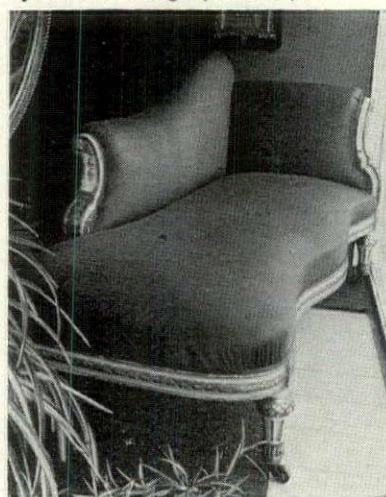
When Nelson's *Victory* was being restored, Parkers lent pictures and prints of the period which greatly aided the experts in their complex tasks. Admiral Sturdee, in appreciation, presented Parkers with an oak beam from the old *Victory* which now forms the central counter-top at Albemarle Street.

We show cutter yacht *The Arrow*, Royal Yacht Squadron, 102 tons. A coloured lithograph by T G Dutton after J Taylor, published 1853. This vessel went aground in the first Queen's Cup Race (now the America Cup), won by the schooner-yacht *America*, 1851.

Landscapes and seascapes

The City Gallery was started eight years ago by David Barclay. He specializes in seventeenth-, eighteenth- and nineteenth-century landscapes and seascapes, both English and Continental. His address (2a Copthall Court, Throgmorton Street, London EC2) ensures a regular clientele of knowledgeable stock-brokers, bankers and Lloyd's people. Although his premises are due for demolition, Mr Barclay has some splendid new premises in mind—

nearby and equally convenient for his customers. We show an oil sketch of a river scene with bridge, by Robert Tonge (1823-56).

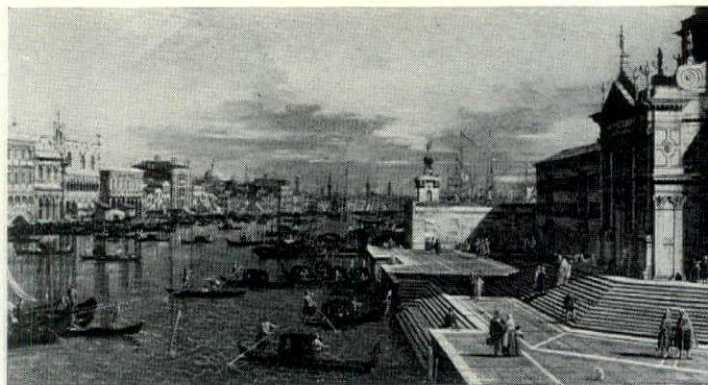


Carved chaise longue

Whilst not specializing in any particular period, Anno Domini have some fine examples of most periods, and one of their particular specialties is mirrors—they always have at least two dozen in stock. We show a French early-nineteenth-century carved white and giltwood *chaise longue*, upholstered in green, overall length 60½ inches. Anno Domini Antiques are at 66 Pimlico Road, SW1, and at 92 Waterford Road, King's Road, SW6.

From Constable to Canaletto

Frost & Reed, established in 1808, deal extensively with paintings of the seventeenth century to the nineteenth century from the European Schools.



Their acquisitions have included Constable's 'Old Chain Pier, Brighton', later sold to the Tate. The gallery was closely linked with Sir Alfred Munnings, most notable equestrian artist of our time.

Frost & Reed have galleries at 41 New Bond Street and 28 Bruton Street, London W1. We show a Canaletto: 'Venice, the entrance to the Grand Canal.' 25½ inches by 36 inches.



Antiques in Surrey

Mendes da Costa and his partner, Fergus Russell (formerly head of Maples' antique department), own Antiques at The Old Rectory, Rectory Lane, Bookham, Surrey. Their high-quality furniture is extremely good value, they say, and they take pride in their ability and capacity to show a wide range of covetable objects.

The Old Rectory is part Queen Anne, part nineteenth century, and the picturesque house, only twenty-one miles from London, adjoins miles of National Trust land. An added touch is that the Barretts of Wimpole Street rented the house in 1846.

As an example of the rarities to be found in The Old Rectory, we show a small Pembroke table, veneered in satinwood, the top and frieze cross-

banded in amboyna wood with stringing. English, c 1790.

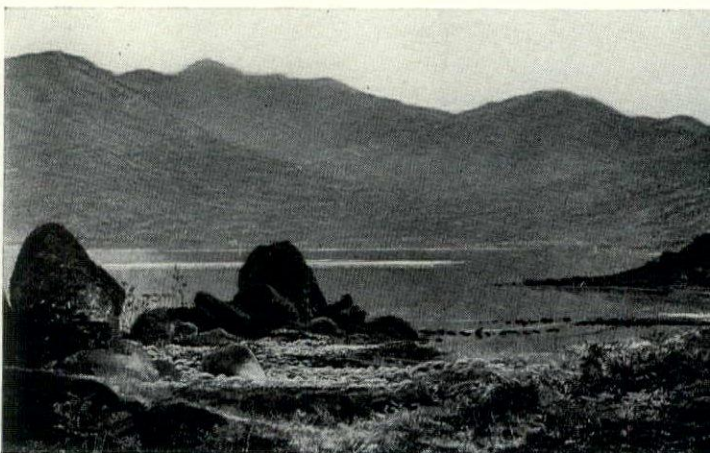
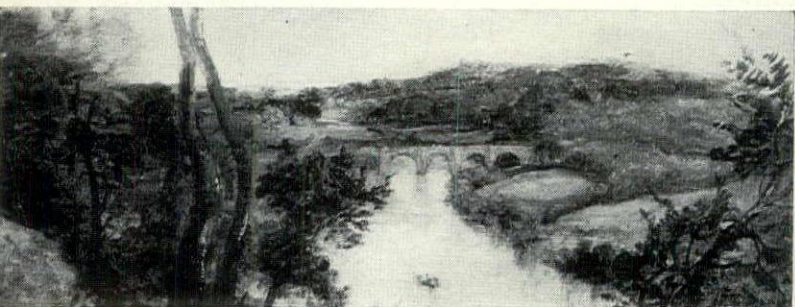


Eighteenth-century seascapes

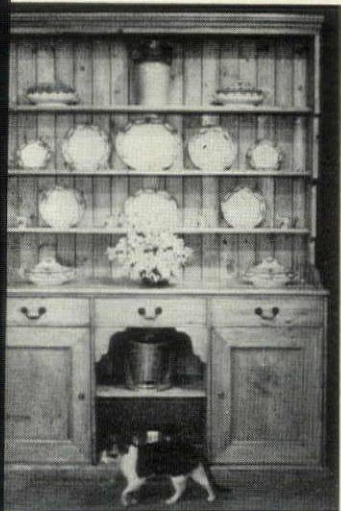
Mallett's of Bond Street, W1, have a supreme reputation as dealers in important English furniture. Not so well known is their smaller branch at Bourdon House, built in 1725, and formerly the London home of the late Duke of Devonshire. Here they show a selection of decorative and furniture objects for as little as £175. They have the *ambiente* of a private eighteenth-century house, providing an ideal setting for their furniture. We show a view of the upstairs showrooms.

Late-Victorian artist

One of the artists in whose work Richard Green Gallery, at 121 Street, W1, specializes is Atkinson Grimshaw (1836-1903). A late-Victorian artist influenced by the Pre-Raphaelite doctrine of melancholy nocturnes, townscapes and Liverpool scenes are now enjoying a considerable vogue amongst collector-gallery directors. Prices range from £500.00 to £2,000.00 or more. We show 'October Afternoon'—on the moors.



SHOPPING FOR ANTIQUES ET AL



Stripped pine

Historic cat at 475 King's Road, London SW6, and 192 Wandsworth Bridge Road, SW6, specialize in all kinds of furniture. Their old is genuine pine, carefully stripped, sanded and varnished. They abhor the caustic method of stripping, which is kinder, but plays havoc with the wood, and totally deadens the wood. They show an old stripped pine dresser (c.1700-00). If you don't find the piece you want in their showroom, they'll make up a 'new' piece from old salvaged pieces of pine, salvaged from houses being demolished.

Silver chocolate pot

Crewe Reid & Partners, 576 New King's Road, London SW6, comes this fine George II chocolate



late pot of cast silver, dated 1748, by W Cripps of London, which sells for £820.00. For contrast, we also show a pair of reproduction silver-plated goblets at £6.95 each. The goblets are gilded on the inside.



Mahogany bureau

Georgian bureau in finely faded mahogany, c 1780 (£170.00) from

Murray Thomson at 477-479 Finchley Road, London NW3, whose sizable premises have every kind of antique—from Chesterfield to Welsh dresser, from Georgian dining-tables to a beguiling variety of chairs. Everything at Murray Thomson is reasonably priced and the general impression is that of a large furniture shop which happens to sell antiques. If you have a particular piece in mind, contact them, and they will do their best. They're great seekers. Hence their constantly changing stock. Open six days a week.



Victorian gothic

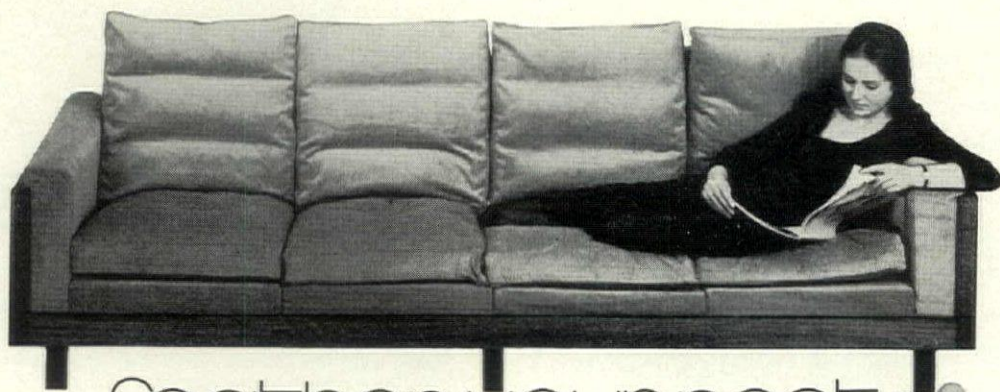
Crewe Reid & Partners at 576 New King's Road, London SW6 (01-736 5440), pride themselves, with a good deal of justification, on the sheer range of the objects they sell, a fact exemplified on the one hand by the rare pair of Victorian gothic thrones,

in oak, designed by Augustus Welby Pugin himself and well worth a place in Parliament itself, and on the other by their range of club fenders, virtually identical with those to be found in the club houses of St James's. Don't worry about size, however: Crewe Reid will make them to order from £58.00.



Carved Italian table

Detail of an unusually attractive seventeenth-century Italian table, heavily carved, and incorporating ships' figureheads. This table somehow made its way to South Wales, thence to the showrooms of Scott Pine, owned by Judy and Mason Scott at 9 Union Square, The Pantiles, Tunbridge Wells. The Scotts also specialize in pine, with an emphasis on Welsh dressers and chests.



feather your nest

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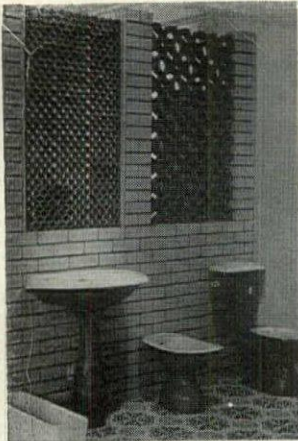
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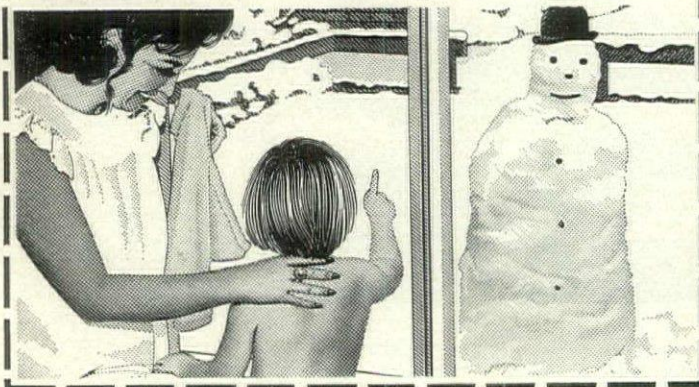
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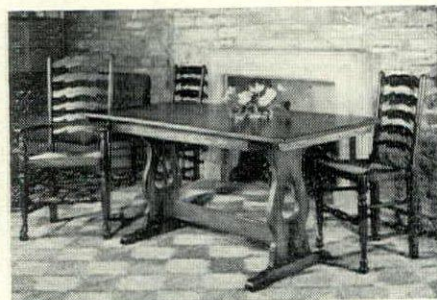


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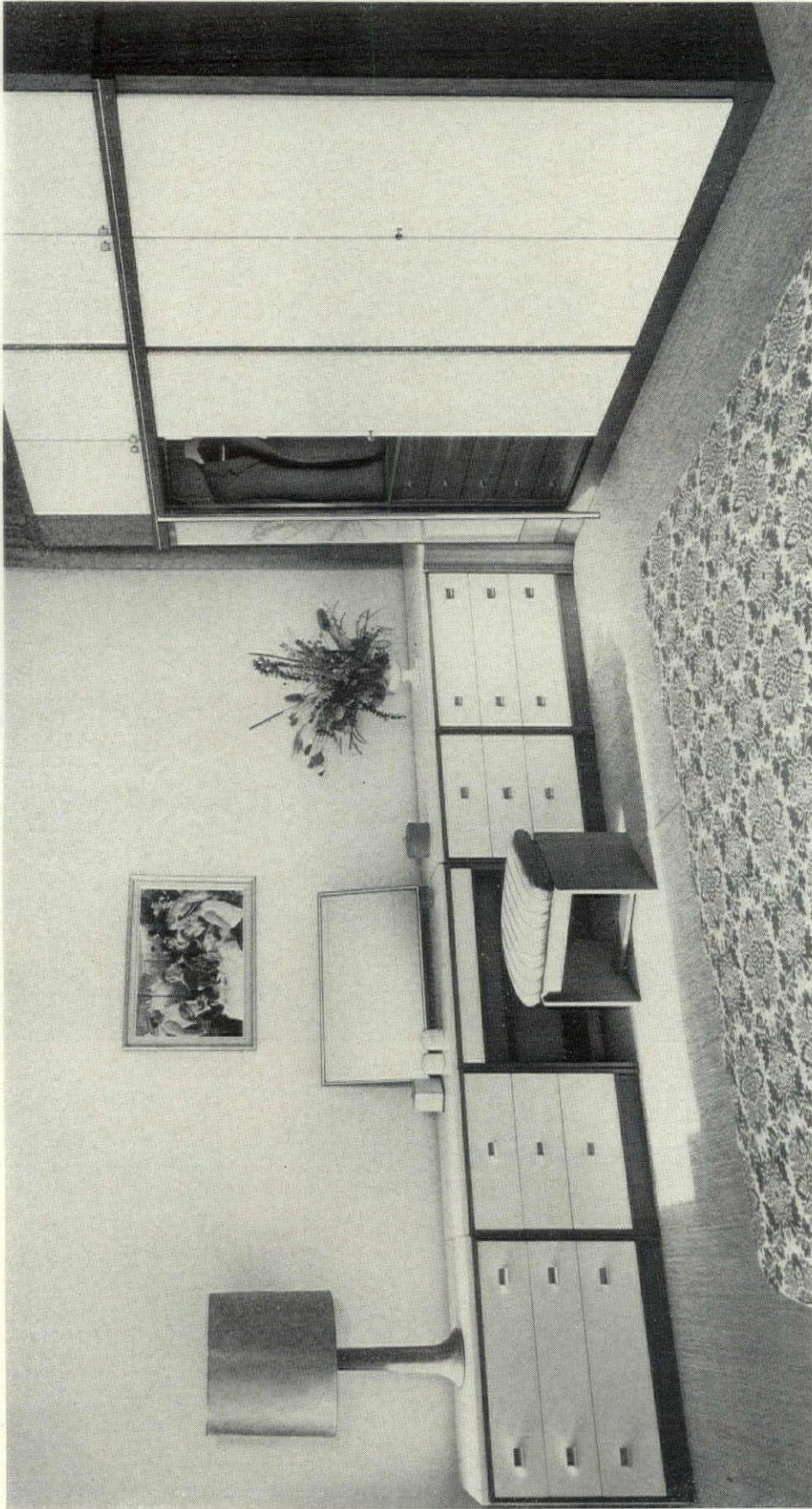
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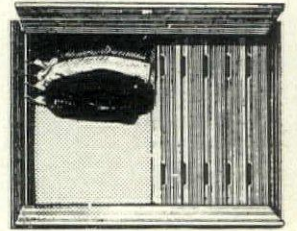
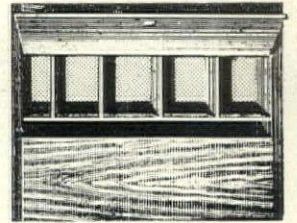
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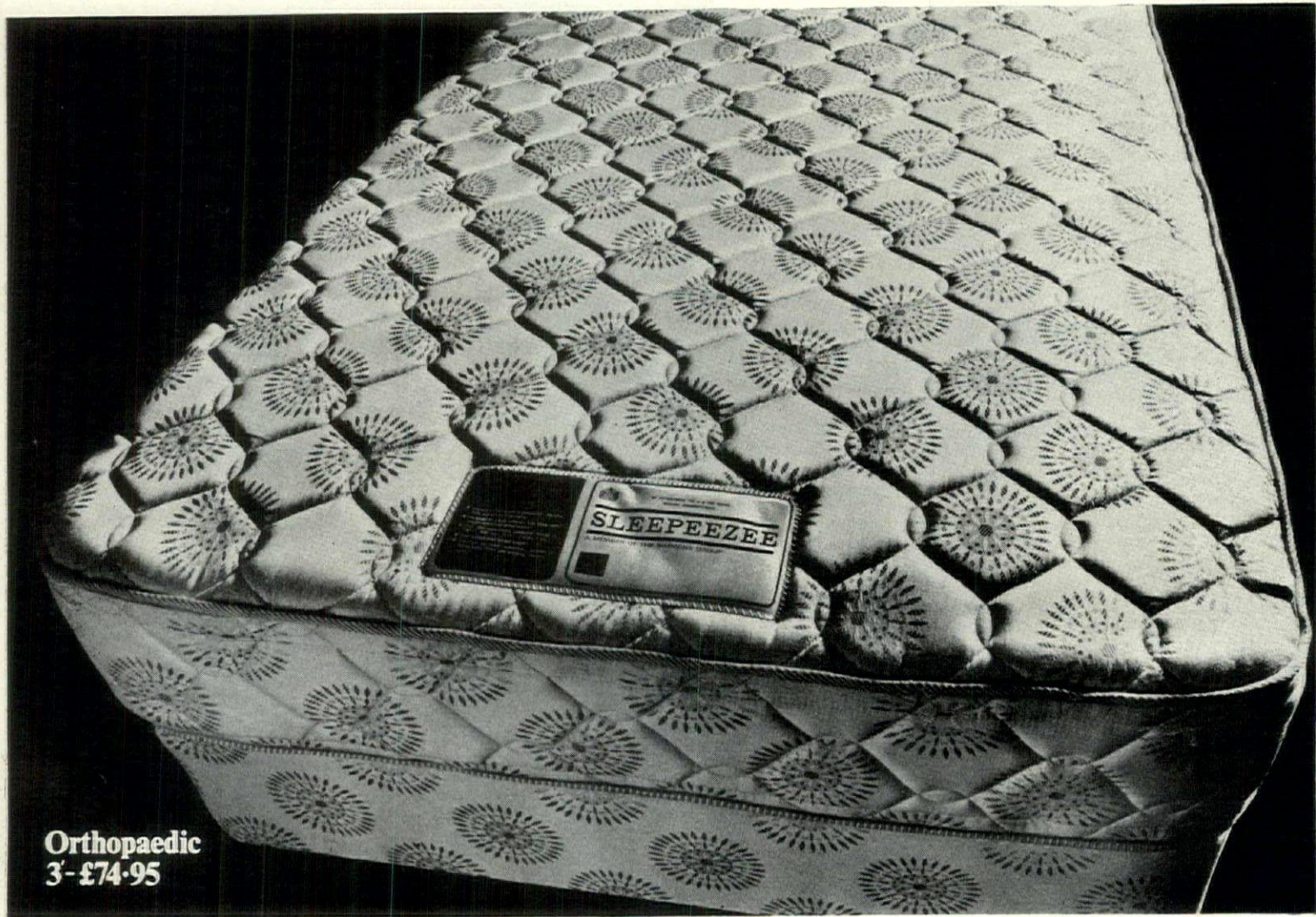
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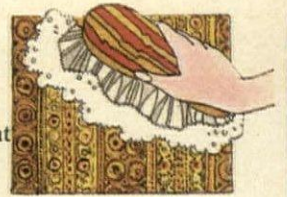


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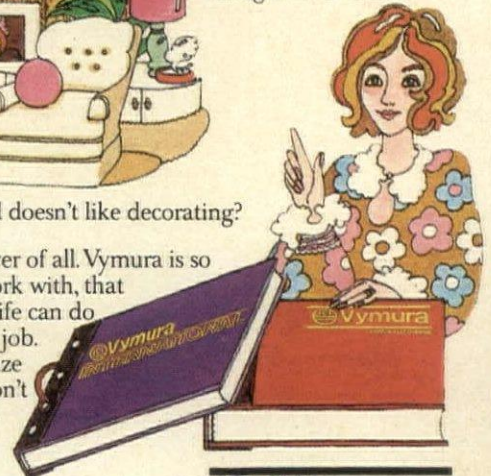
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A Yes, beautiful enough for drawing rooms, tough enough for kitchens.


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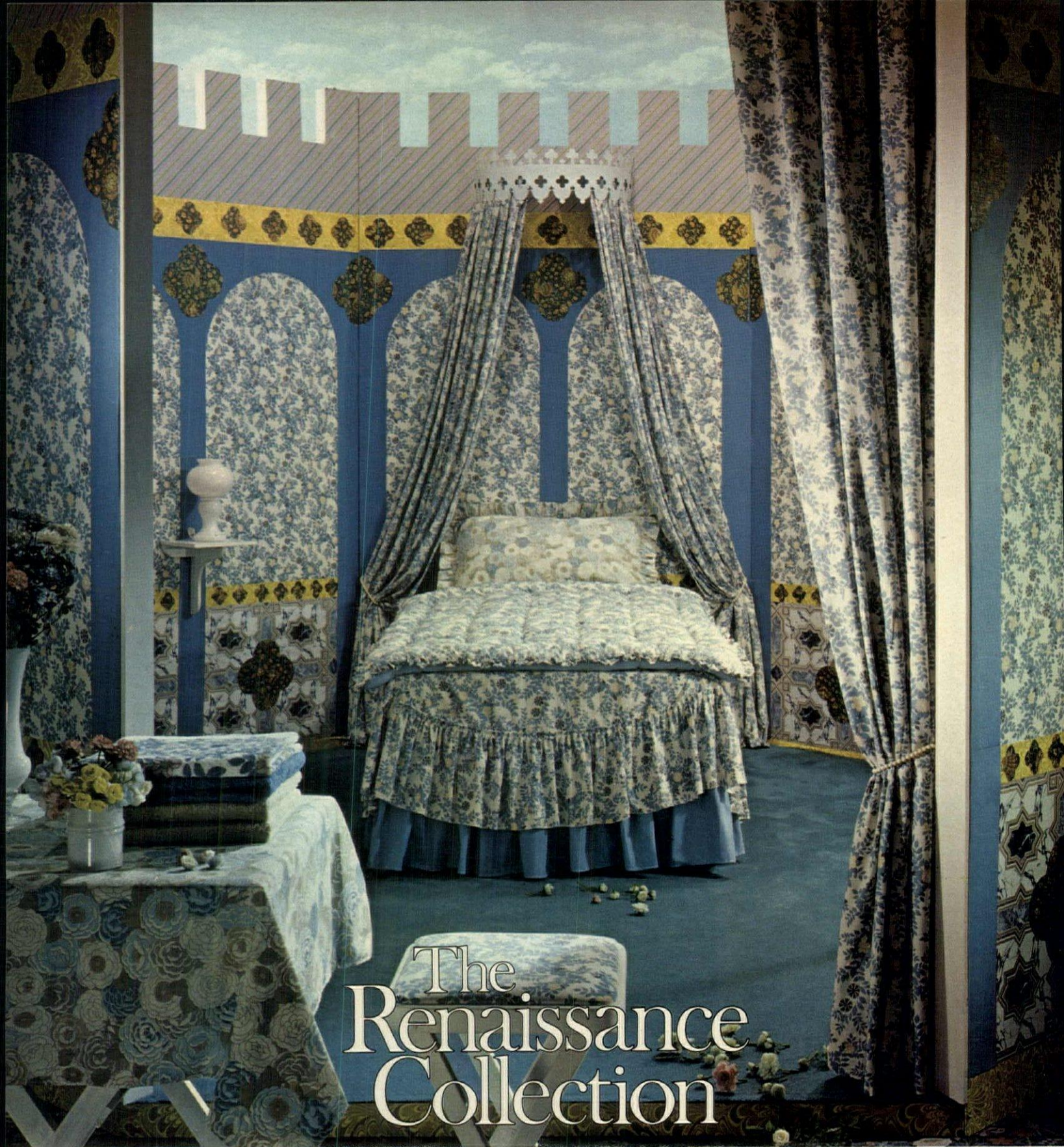


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Cut out and keep





The Renaissance Collection

by **OSMAN**

Imagine Florence in the Renaissance. Imagine that flowering of beauty, culture and richness.

Osman did. And so did International textile designer Pat Albeck.

This is the result. The Renaissance Collection. Sheets, towels and co-ordinating furnishings inspired by Botticelli's painting 'Primavera'.

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in the sumptuous prints and jacquards.

Each design is different. Yet all are subtly related. The Renaissance Collection really is in a world of its own.

Whatever colours and pattern you choose, you're bound to create the most original effects.

Osman make bed linen, towels and furnishings. The Decorations Editor of House and Garden shows them off in this exquisite, mind spinning fantasy. Just to start you thinking.

Imagine them in your bedroom. . .



The Renaissance Collection by Osman • Sheets • Towels • Co-ordinating Furnishings

"Anyone can play 20 instruments," said James.

"Play 20 instruments? Anyone? We just laughed. None of us could play a penny whistle, except James, who was keen on music. That's why he'd bought the best electronic organ he could find - the Lowrey Citation Console.

"He started on 'Danny Boy' with two fingers and out came the professional sound (press one key and you get five notes in harmony). *Wow!* we said. And everyone wanted a go.

"But James had switched to drums and they followed him automatically. Then he impressed us with Sustain and Reverb effects. Finally we had to tear him away at 1 a.m. But not before he'd improvised on twenty instruments including

flute, piano, violin, viola, guitar, French horn, marimba, kinura, piano and tom-tom.

"The thing we like about our Lowrey Citation Console is that it encourages us. Makes us feel talented and want to do better. And the built-in cassette tape-recorder is a boon. We can hear ourselves play or have a big-name backing.

"The children love it. In fact Jane has a real talent and now she's using Lowrey instructional tapes. She can play a very good Chopin nocturne. And my brother, a trained musician, goes crazy about the Lowrey's versatility and authentic instrument voices."

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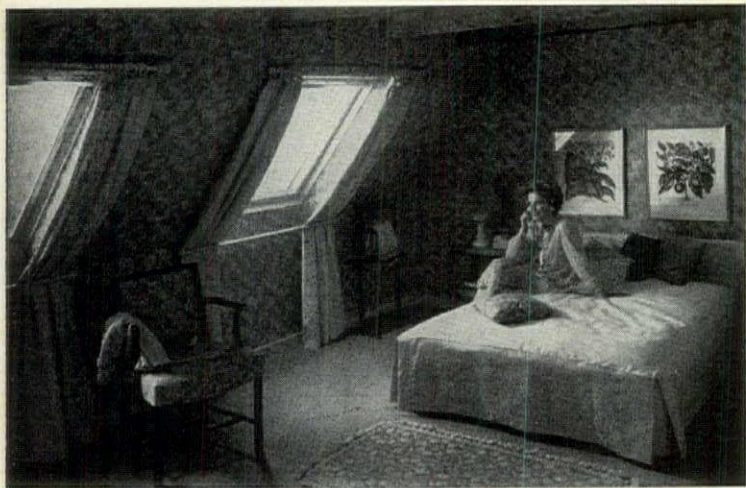


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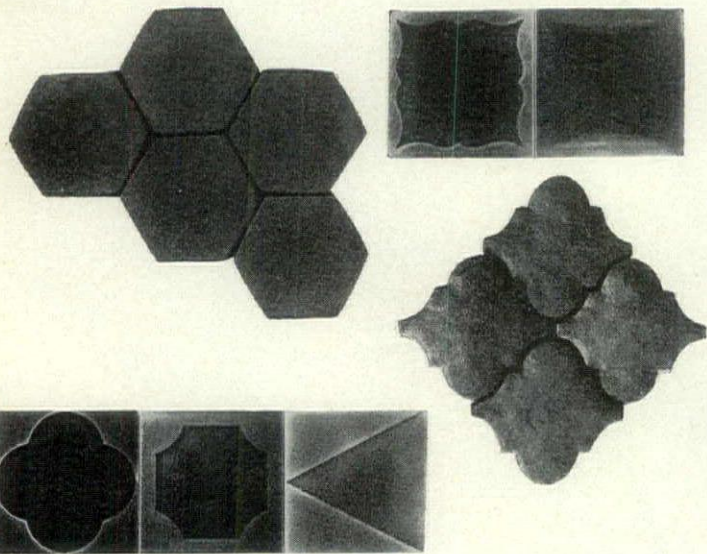
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Examples shown from a range of French ceramic tiles available from stock.

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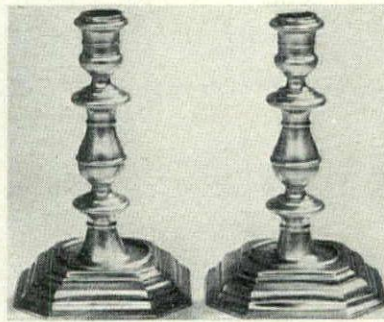
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SHOPPING FOR ANTIQUES ET AL



Chippendale chair

A friendly welcome awaits the tyro buyer of antiques at Stair and Company. Fine English furniture and works of art, from Queen Anne to the Regency, can be found in their showroom at 120 Mount Street, London W1. And at 125 Mount Street there is a specialized collection of seventeenth-century oak pieces. And earlier. We show a Chippendale corner chair in mahogany, c 1750. Stair & Co Ltd are associated with Stair & Co Inc, 59 East 57th Street, NY 10022.



Silver candlesticks

N Bloom & Son are moving from their well-known shop in Albemarle Street, W1, to a majestic new shop in Bond Street (opposite Elizabeth Arden), with display space trebled. The managing director, Ian Harris, in his mid-thirties, went straight into the family business at sixteen, and has spent rather more than half his life in the trade. Most of the staff are even younger. Jon Wealleans (of Mr Freedom fame) in conjunction with Rock, Townsend, is doing the interior. Incidentally, this is Bloom's sixtieth anniversary. We show a pair of Queen Anne silver candlesticks made in 1703 by William Denny: £2,350-00.



Derby service

Part of a fine Derby service consist-

ing of thirty-seven pieces, circa 1810. The views are ascribed to Robertso and are all named. Virtually all the gold arabesque borders are different and in a remarkably fine state of preservation. From Glaisher and Nash Ltd, Lowndes Lodge, Cadogan Place, London SW1.



Antique restoration

Restoration of antique pieces is one of the rarer and, alas, disappearing crafts. Our photograph shows a boule table that recently came to Peter Boswell's workshops at 67-68 Beak Street, Regent Street, London W1, in very bad condition. Much of the tortoiseshell and brass inlay was missing and the woodwork underneath was either broken or in a fragile state. Not so now. But that was a major job. Most of the work Boswell's are asked to undertake however, is less involved than this. They are always pleased to help in any problems connected with restoration, and they'll cope with metalwork, leather, lacquer, marble and porcelain. Visitors to the workshop are welcome, Monday to Friday 9am until 6pm.




A pair of side tables

Asprey's of New Bond Street, with one of London's finest antique furniture departments, will shortly sponsor a series of lectures at the Lucy Clayton Secretarial College and Finishing School on the use of antiques in interior design. The lectures will be given by Anne Dunbar Graham, head of Asprey's Interior Design Department. Students will also visit Asprey to talk to Guy Holland, head of the antique furniture department.

We show a semi-elliptical side table—one of a pair—in satinwood and harewood, the top inlaid with a neo-classic design, the bases having a fluted frieze. English, 1780.

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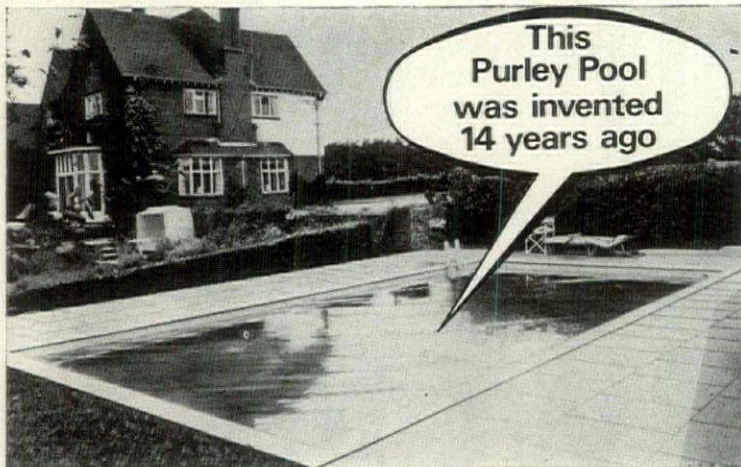
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*Letter can be seen on our files.



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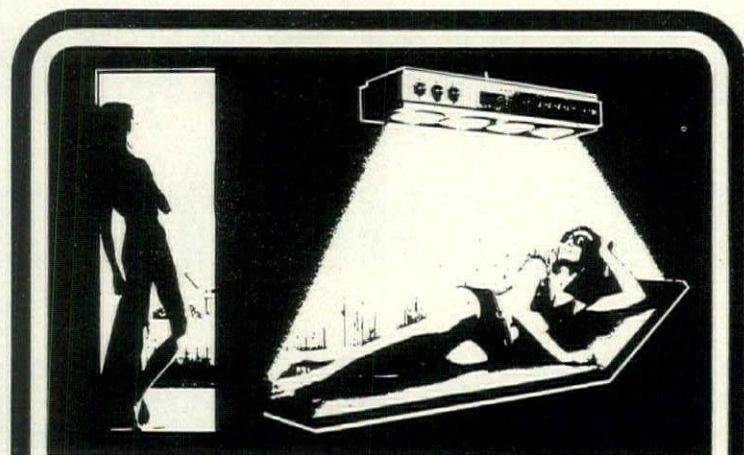
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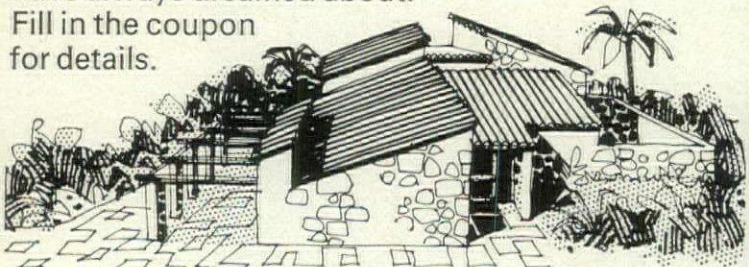
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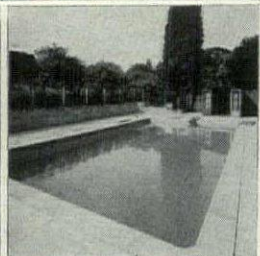
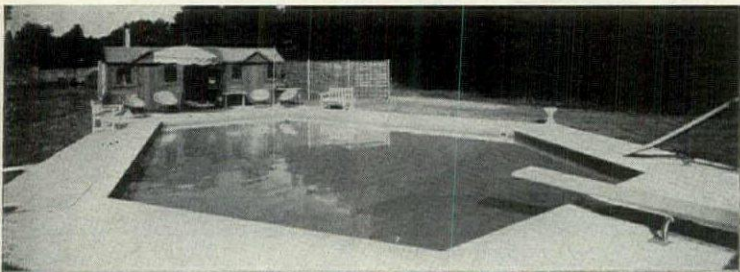
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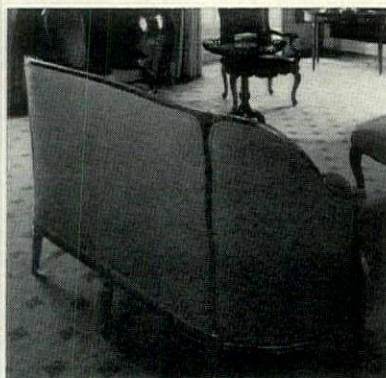
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INTERIOR DESIGNER-DECORATORS ALL

Design partners

Rose Underdown and partner, Ronnie Oke, run two shops in Smith Street, Chelsea, SW3: one for interior decorating, the second for furniture and decorative accessories. Their aim is to supply their clients with anything—miniature or magnifico—for whatever cubic space they have in mind: office, flat, town or country house. They'll also cope with a simple special room, whether kitchen, bathroom or 90-foot by 40-foot embassy reception room. (Tel 01-730 3572.)



Dealing with limited space

What have Zeffirelli, Sophia Loren, Teddy Goldsmith of *The Ecologist*, a merchant bank, the Beatles' solicitors and the Prince de Caussay Brissac got in common? The answer lies within the white gothic-glazed shop-front of Alistair Colvin, 116 Fulham Road, run by interior designers Giovanni Mowinckel and Christophe Gollut. They pride themselves on the combination of elegance, comfort and practicality with which they invest their designs. And they make a special point of dealing imaginatively with small spaces. Decorative, yet functional, lighting is another of their special studies.

Colvin designs carpets for individual interiors and stocks furniture, traditional and contemporary, and also makes to order. We show above an interior for Philip Shellbourne.



Hand-printed fabrics and papers

Designers Guild (277 King's Road, London SW3) show a coordinated range of hand-printed fabrics and wallpapers. For many of their patterns, they commission or buy de-

signs and print them themselves. Their fabrics include their 'Village' collection for which the Guild has cut its own silk screens based on the hand-made blocks of traditional Indian designs. They also have beautiful hand-embroidered crew fabrics from India, woven linens from Belgium, heavy crunchy cloth in pure wool from all over. The Guild also shows a selection of upholstered furniture and rattan furniture made in England. The Guild will soon be introducing a new range of coordinated wallpapers and fabrics designed by Sheila Reeve to be shown at a forthcoming 'Decor' exhibition.

We show an interior view of the shop.

Fabrics to wallpapers

Fiona Campbell, interior decorator and maker of soft furnishings (25 New King's Road, SW6), started her business four years ago, doing everything from designing to sewing. Now she has a flourishing business with an informal happy atmosphere in the workshops (on the premises) amongst her team of top-grade finishers. Needless to say, Miss Campbell still brings her own individuality to everything that's done, whether it's soft-furnishing, decorating a cottage or a palace. And she relies on flair rather than exclusive and expensive fabrics. Fiona Campbell sells soft furnishings, plus carpets, wallpapers, friezes and the rest. She also handles a wide range of foreign materials and wallpapers. For consultancy appointments, phone 01-731 3681.

Exteriors and interiors

David Ashton-Bostock's versatility is unusual in an age of specialization. He runs a basement showroom (10 Charlwood Street, London SW1) where he sells antiques and shows some of his own original designs, as well as fabrics and wallpapers. He is also an interior decorator, advising on colours and settings. More than that, he has recently redesigned the exteriors of two London houses. Currently, he is busy designing a number of objects—from cigarette boxes to table lamps, from wall brackets to sculptures—for a major patron, a large London firm.

Home and abroad

The decorative range of Sloan Designs in Holland Park (12 Portland Road, W11) could scarcely be more eclectic: banks, offices, embassies on the one hand, private houses and apartments on the other. Swedish-born Eva Robert, married to a Frenchman and fluent in French herself, has also developed a side of the business specializing in the decoration of flats in France.

The Miele 429 is in a class of its own

You really couldn't call the big, beautiful Miele 429 an ordinary automatic because it takes such extraordinarily good care of your clothes.

On the other hand, it costs far less than our high price models – that's why we reckon it's in a class of its own.

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INTERIOR DESIGNER—DECORATORS ALL



Twenty-one years

Peter Dudgeon Limited came of age this year, and after twenty-one years in furniture-manufacturing and interior design, they think they can say 'with some justification' that they know their job. 'An interior designer,' Mr Dudgeon contends, 'must be an artist, businessman, have nerves of iron and the patience of Job.'

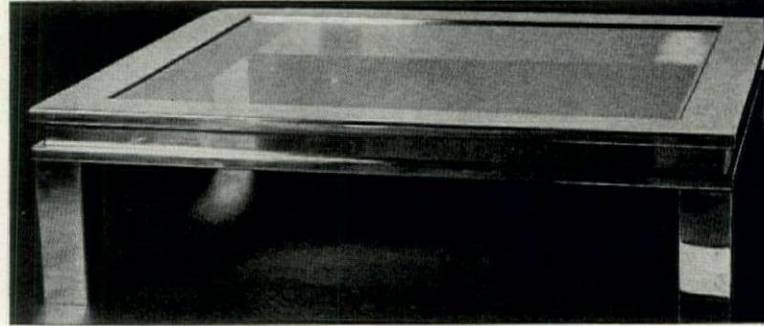
At his present factory, he has his own upholsterers, curtain-makers and joiners. Before any irrefutable decisions are made, they like to have rather more than a superficial knowledge of the client's likes and dislikes, the character of the house, required style and intended budget. Co-ordination at every stage is emphasized and all crafts involved

are dovetailed in correct sequence. We show two chairs from Peter Dudgeon.

From America, too

Tarrystone Interiors at High Street, Chobham, Surrey, offers a complete interior decoration service, from carpeting to curtains, loose covers to upholstery. Everything can be made up in their own warehouses, including sofas and chairs. They also offer a wide range of English, European and American wallpapers and fabrics. Diana Hanbury is responsible for the comprehensive design schemes.

Eighteenth- and nineteenth-century furniture, paintings and porcelain are all available through Tarrystone Antiques at Lion & Lamb Yard, Farnham.



Italian influences

Alessandro Visinoni is an outstanding example of that flair and adventurousness which have made the Italian designer-decorators so influential in European interior decoration. The visitor to his showroom at 8 West Eaton Place, SW1 (01-235 4247) will find a veritable treasure-trove: lacquer tables in a variety of colours; bamboo chairs bound in leather and brass; deep comfortable suede sofas, and a splendiferous range of glass-topped coffee and dining-tables. We show one here.

Continental fabrics

Colourflare at 7 Westminster House, Kew Road, Richmond, rather specialize in Continental fabrics and can offer designs with strong emphatic colours or soft and subtle shades. French wallpapers and fringes, which match and/or tone with fabrics, are also available, as well as some very unusual American fabrics. Colourflare undertake interior designing

and will tackle any project, from castle to a cottage, or vice versa course. One especially enterprising touch is their willingness to tie fabrics, sofas, carpets to client houses to see how they fit specific settings.

Lighting specialist

Roger Washbourne started Cent Designs in September 1967, has since built up a sizable reputation as an interior design consultant based mainly on his own flair and expertise, partly on the standard and character of the furniture fabrics he sells in his shop, each being personally selected for colour and/or design. Lighting specification is playing an increasingly large part in his consultancy work and, although the majority of schemes remain domestic in character, his specialized knowledge effects, kinetic and display lighting has inevitably led to an increasing number of commercial contracts

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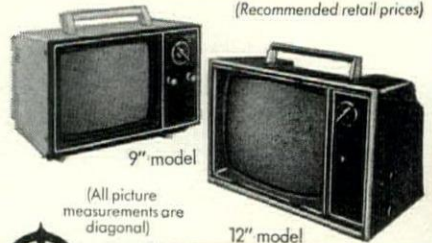
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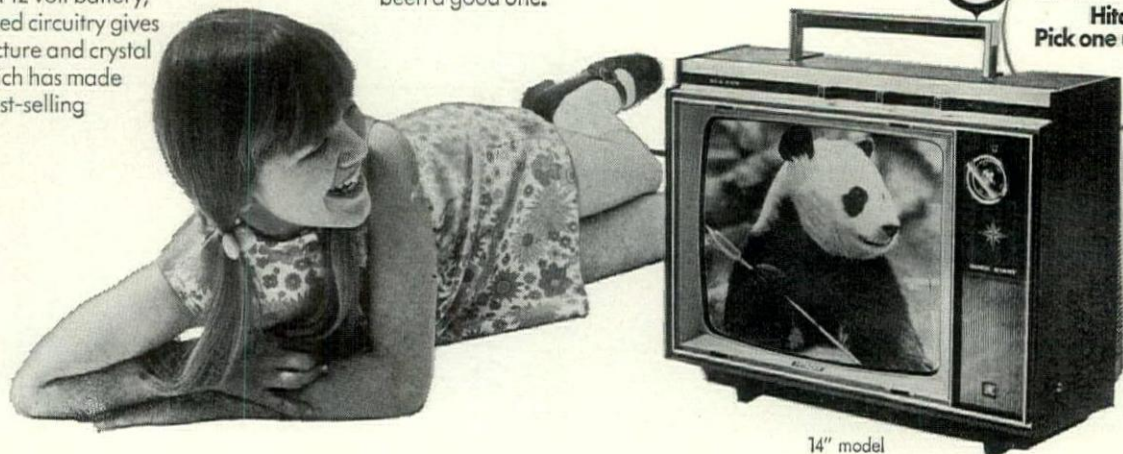
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THE MUSIC OF NOW

CHRISTOPHER BREUNIG

OULD BE difficult to imagine a pianist better equipped to tackle a complete recording of **Pierre Boulez's Piano Music** than the American, Charles Rosen. Volume I, now appeared (CBS 72871), comprising the First Sonata, a comparatively early work, and two movements from the Third, issued in 1950 but from a still incomplete, original design.

With his excellent late-Beethoven records for CBS, Rosen has given the very necessary sleeve note himself—asking us not to assume 'live' performances in spite of the composer's supervision of the recordings. Sonata 3 is structured to give the player elements of choice, though these are controlled by the composer; the huge *Constellation* movement is heard here in its retrograde form.

Some daunting fragments of the score appear on the cover record: what the listener hears, however, are fragments of sound—short or extended, swimming, in pedal. It makes difficult assessment of the intended relationship of the passive listener to the changes set by the composer to the music, and this has been my reaction to Boulez's two Roundhouse records of modern music earlier this season, where so much time was spent in explaining the mechanics of the performances. However, Rosen is a brilliant musician, and fortunately the engineering gives us some of the cleanest piano tone anywhere in his company's catalogues—though my equipment revealed some marring pre-echoes from adjacent grooves.

What makes **Ives's Orchestral Set** so accessible even though he sets up an overwhelming montage of the component parts are in themselves tonal. The recording by the London Symphony Orchestra and Chorus comes from *Ives's Phase Four* series, coupled

Messiaen's L'Ascension (4203). This was originally conceived as a sensationally engineered stereo catalogue, suitable for the commercial stereogram owner rather than the hi-fi purist (who would find the exaggerated separation and pointing of instruments). Stocki has always been intrigued by technical innovation, and, of course, bringing good music to a wider audience and when he started recording because the material became much more adventurous. Charles Ives's music is scored for huge forces, and is exceptionally well in this regard; it's perhaps the rowdiest I have heard, but hugely enjoyable.

Two other recent records of music by contemporary composers each include one side devoted to pointed works which make absolutely no demands on the listener. **Luciano Berio** directs the Juilliard Ensemble and the BBC Symphony Orchestra in his **Folk Songs and Epifanie** (revised 1965) "a cycle of orchestral pieces into which a cycle of vocal pieces has been interpolated". Cathy Berberian, the composer's former wife, is the soprano soloist (RCA SB6850). Unfortunately a libretto of the texts for *Epifanie*: Joyce, Proust, Brecht, etc. is not provided. This is again a piece for a very full orchestra, with extended percussion. The *Folk Songs*, however, are virtuoso arrangements for a smaller accompaniment—they are not all true folk songs, indeed the most striking of them, 'La Donna Ideale', was composed by Berio himself at twenty-four. Miss Berberian gives a wholly infectious performance, concluding with a setting in Azerbaijan of a song she encountered on a scratchy 78 rpm Soviet disc, and which she took down phonetically.

Richard Rodney Bennett's Piano Concerto (1968) is played by the dedicatee, Stephen Bishop, with the LSO under Alexander Gibson (Philips 6500 301) backed by **Jazz Calendar**. This is a seven-movement piece for a jazz ensemble based on the nursery poem "Monday's child is fair of face . . ." which became popular as an Ashton ballet at Covent Garden in 1968. John Lanchberry conducts. It is interesting to hear Philips adopting a bold, close technique here; dramatic separation; unlike their normal concert-hall approach for the Concerto. An enjoyable coupling, attractively sleeved.

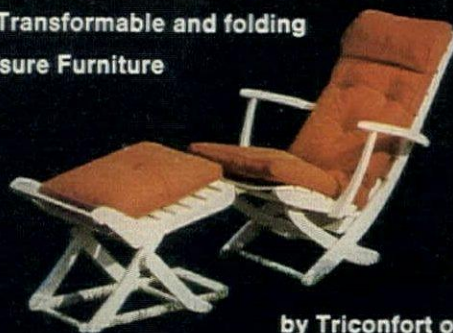
Giving us a birthday treat, **Sir William Walton**, seventy a couple of months ago, was persuaded to record **Facade** for the first time by Argo, employing the brilliant London Sinfonietta (ZRG649). Paul Scofield and Dame Peggy Ashcroft are the rhythmic readers, placed possibly too far forward for some tastes, and very slightly sibilant. But a marvelous version indeed! (Those familiar with the classic Sitwell/Pears, still amazing-sounding on the Eclipse label, will find the composer has authorised a redistribution of voices in the new recording.)

Finally, a reissue of two highly individual concerto readings by **Heifetz** must be mentioned: the Sibelius and Prokofiev's 2nd Violin Concerto now on RCA's medium-priced label (LSB4048).

A dazzling recoupling! ●

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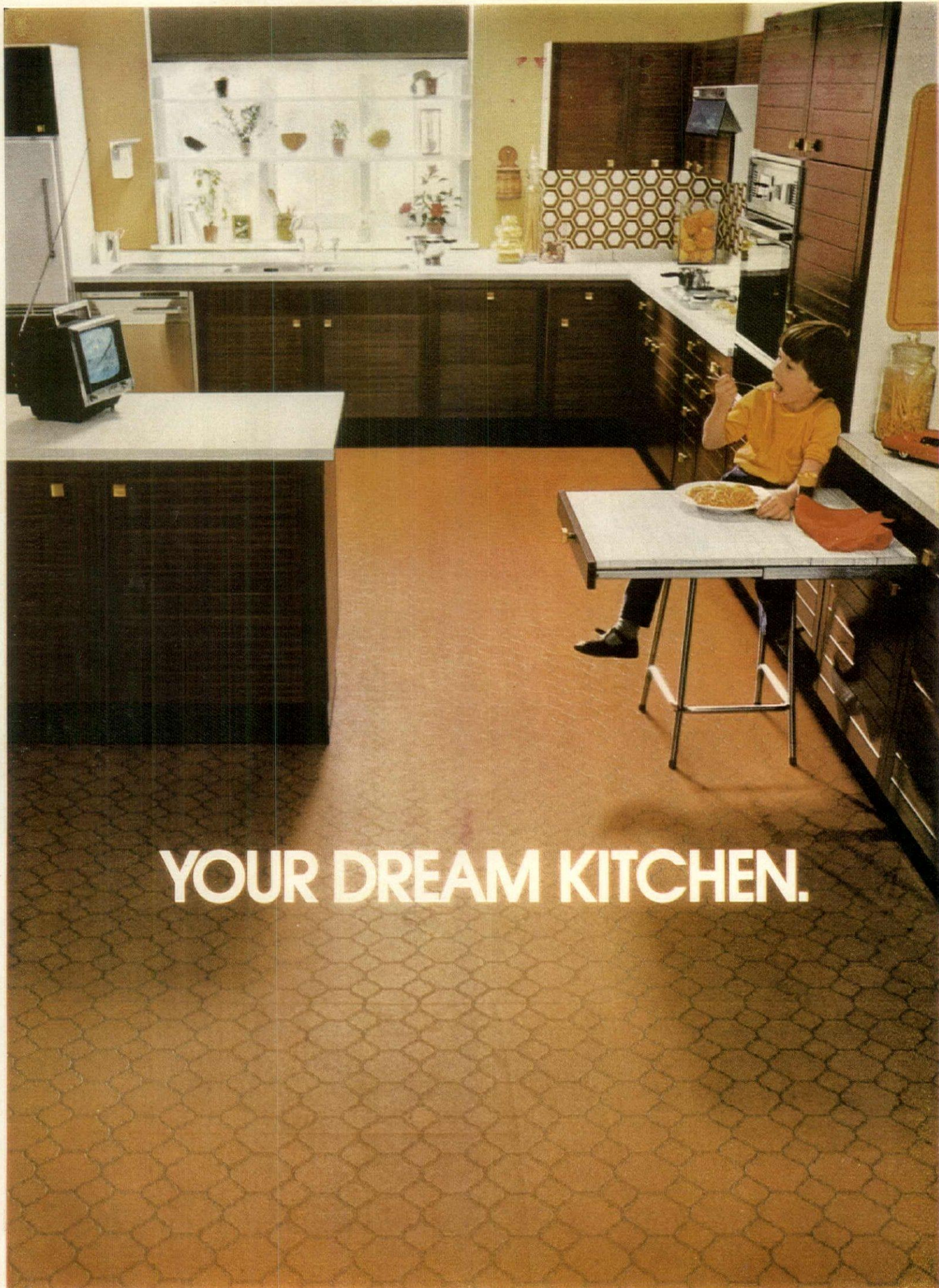
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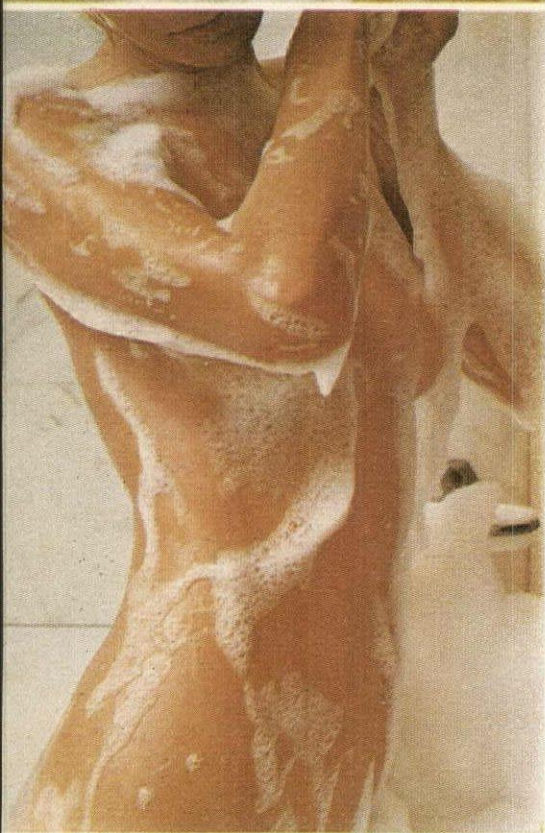
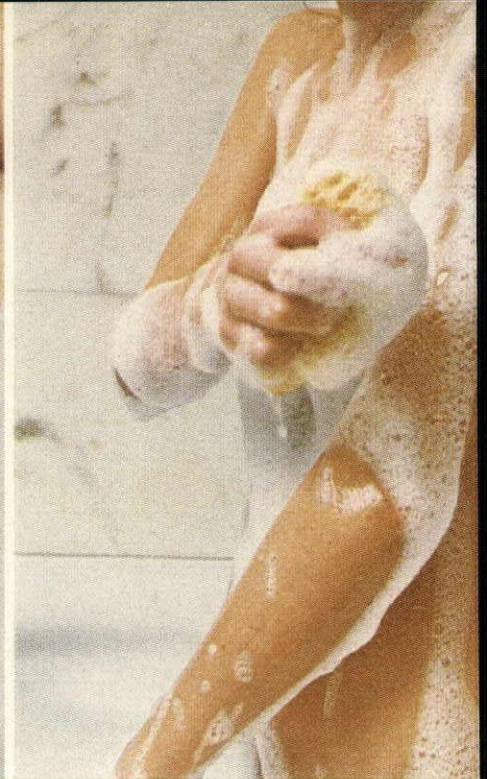
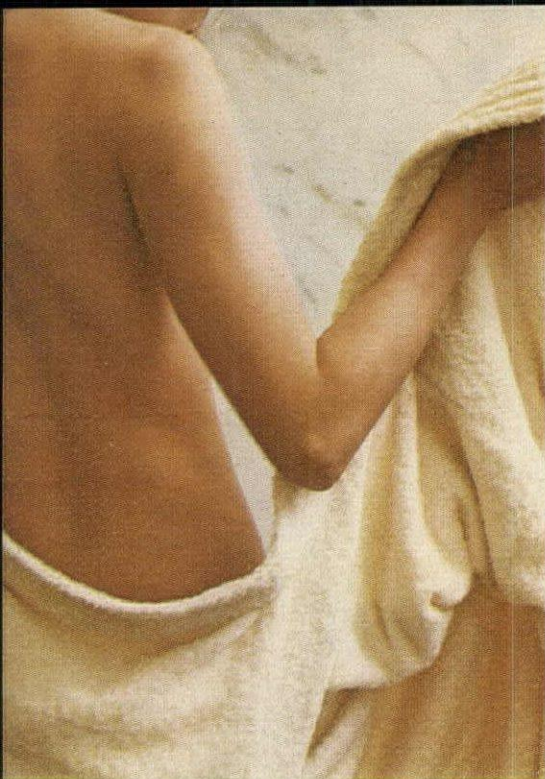
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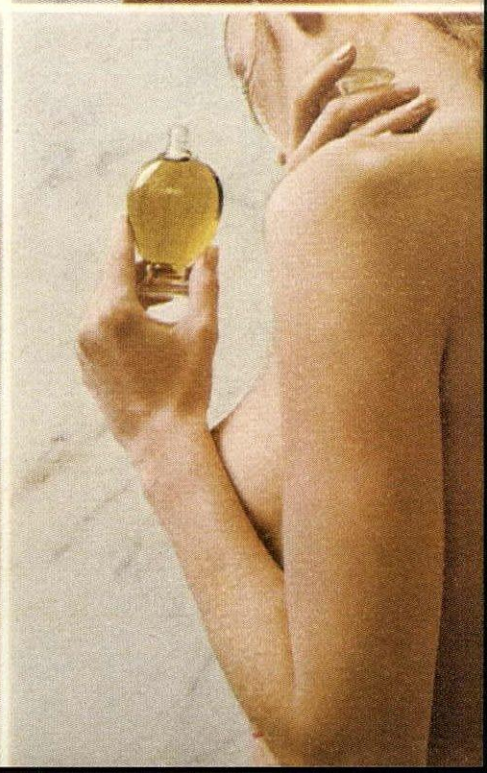
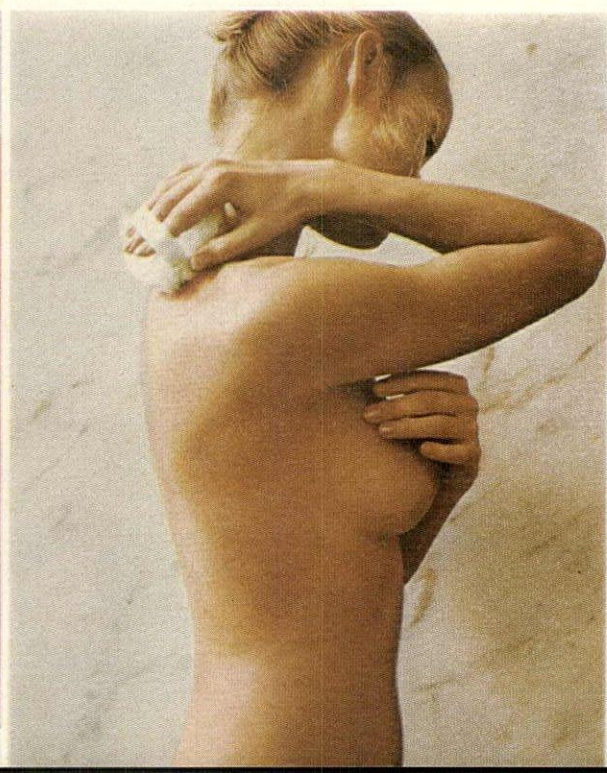
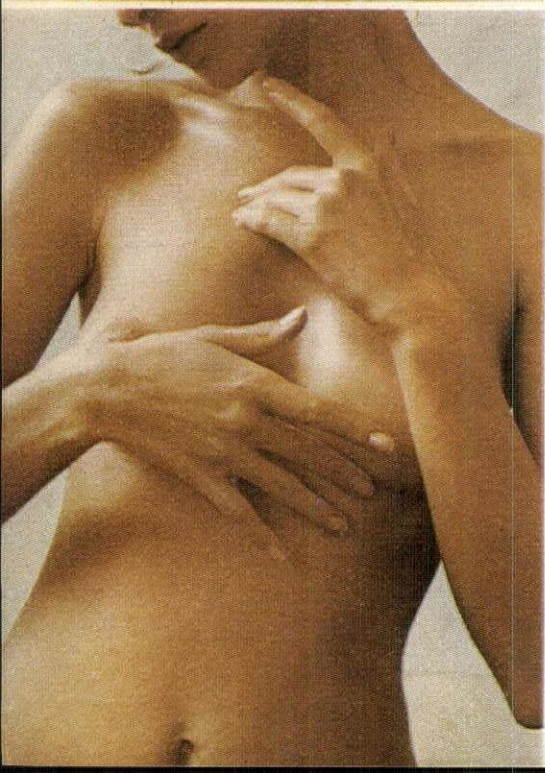
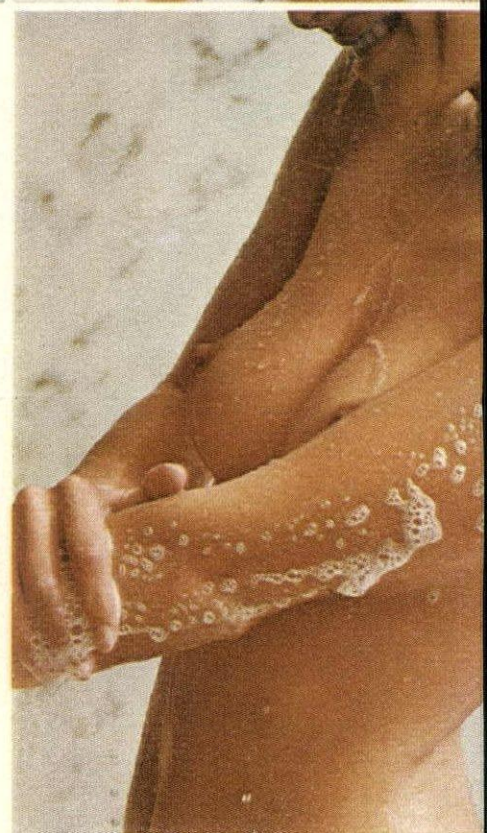
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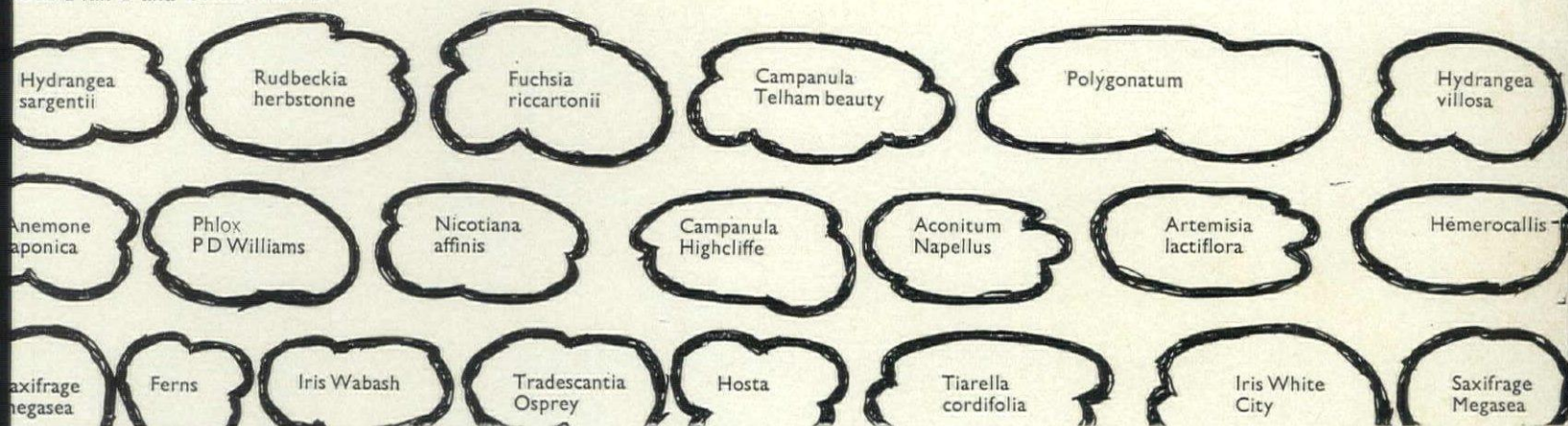


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(to accompany the article by Eric Lambert on pages 114-115)



Above Plan 1 and below Plan 2



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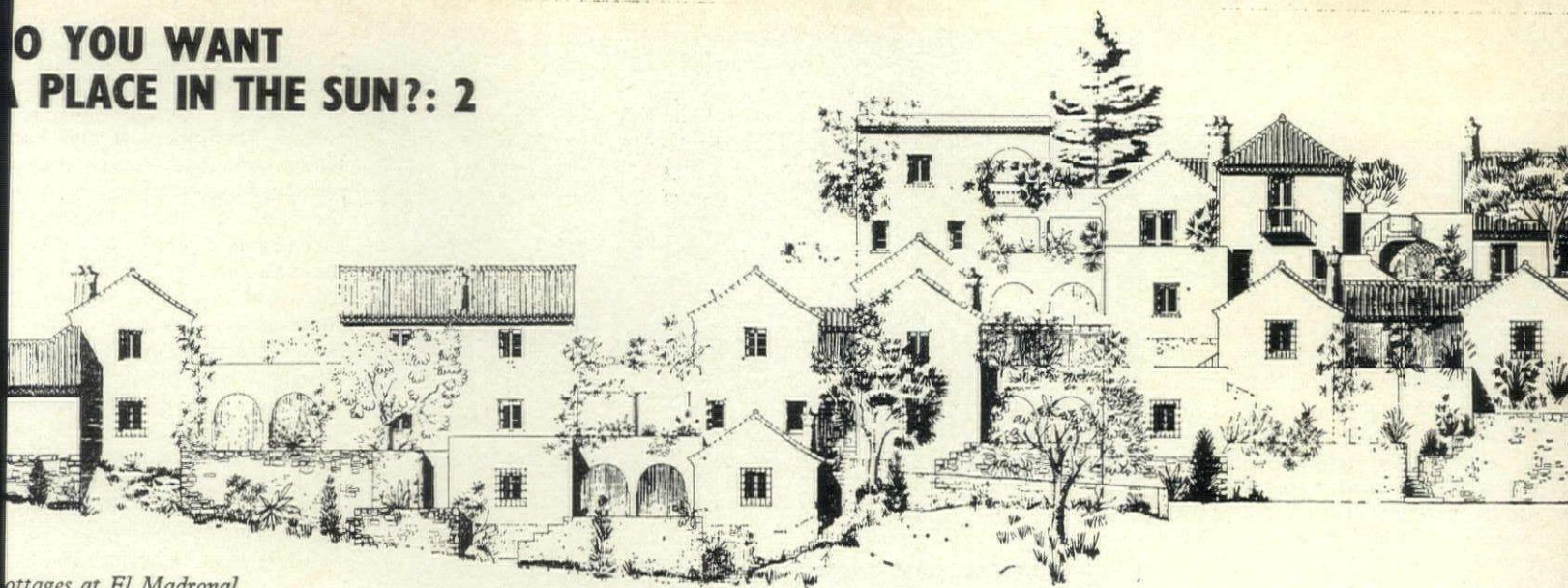
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DO YOU WANT A PLACE IN THE SUN?: 2



Cottages at El Madronal

THE VISITOR'S IMMEDIATE introduction to the Costa del Sol is perhaps disappointing. Leaving Malaga airport in a westerly direction, the coastal road winds through an ever-increasing forest of hotel and apartment blocks, towering where tiny villages once stood. Torremolinos, Los Boliches, Fuengirola—now these are one vast tourist colony. Yet, even here, the picture is deceptive. Just a few minutes' drive up into the foothills of the Sierras and one is not only far from the madding crowd but apparently where man's foot never trod. And farther west, *en route* to Marbella, the towers gradually peter out, appearing as occasional weeds amid the garden of private estates dotted along the *carretera*, or main road.

Marbella itself has altered radically since it was put on the map by Prince Alfonso Hohenloe, who was not slow to appreciate the vast potential of its beaches and surrounding, sheltering mountains. The tiny fishing village has evolved into southern Spain's most exclusive (not to say expensive) resort, with one of the most magnificent private marinas along the coast at Nueva Andalucia, and the entire area (which, for the purposes of this article, has been stretched to include the Campo de Gibraltar) has sprouted carpets of bunkered green fashioned by the world's finest golf architects, Robert Trent-Jones and John Harris among them. Also on offer are riding schools, polo and tennis clubs, skiing less than a morning away at Granada, and a selection of international (as well as good Spanish) schools situated

COSTA DEL SOL

BY TERRY MAHON

The second in our series on the possibilities of owning property overseas, written by experts

at Marbella, Ronda and Seville.

The Prince's Marbella Club, which started as a tiny group of cottages for friends around a central plaza in the mid-fifties, gradually spread out and along the beachfront to encompass what at first glance would appear to be the entire Almanach de Gotha.

Other resorts have tried to imitate but the Marbella Club remains unique and, in a sense, the focal-point from which all Marbella has spread. Several early devotees of what was at one time almost a cult, tired and went in search of havens elsewhere but, seemingly unable to cut the Gordian knot, have gradually returned and are digging themselves in on a more permanent basis.

Latest manifestation of this new spurt of enthusiasm can be seen right next door to the Marbella Club at El Ancon. Building is in progress on seventeen acres of what is not only the best beach site on the entire coast, but possibly the last available for private villa development between Marbella and the neighbouring village of San Pedro de Alcantara, some six miles distant and itself

about to enjoy a property 'boom'.

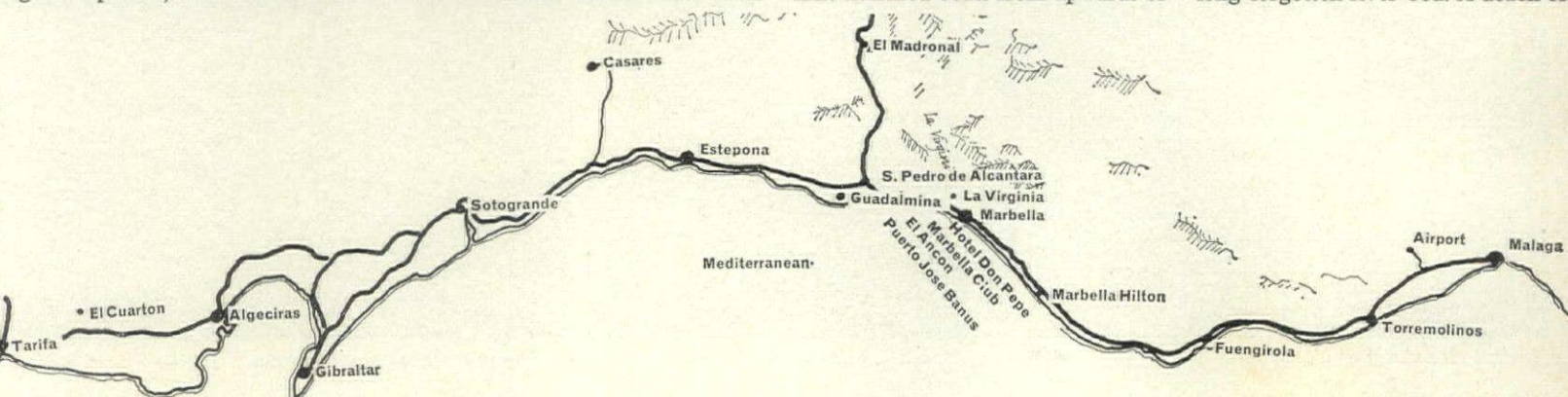
El Ancon is the first venture abroad of the City & St James's Property company, through their associate company, Marbella El Ancon SA, and promises to be as unique in its way as the Marbella Club (which it will compliment-complement rather than rival). It is the first co-ordinated development aimed at the very rich who are searching for a custom-built house. On land which rises and undulates from a wealth of sandy beach up to the main Cadiz road, the developers are providing double- and single-storey air-conditioned villas, each with its own heated swimming-pool and private garden. The first phase, already under construction, will provide about two dozen villas and an administrative section housing telephone and telex services. Villas will cost between £48,000 and £60,000 inclusive of land.

As well as the main harbour, Marbella also houses a real gem of a private marina. Puerto Jose Banus, close to the golf-course at Nueva Andalucia, provides berths for some nine hundred boats from upwards of

£1,500, with a small village-type complex rising immediately around the harbour. The first two terraced blocks are complete and fully occupied, with another two on the way to comprise more than sixty apartments, from studio to three bedrooms, over a range of ground-floor shops. Prices to suit most pocket-books are from £8,500 to £20,000. Jose Banus is also building 'terraced' villas on the golf-course, right on the edge of No 1 fairway, from upwards of £12,000.

Golfing enthusiasts must regard the Marbella area as a veritable paradise with courses strewn around from Los Monteros bisected by the Malaga-Cadiz *carretera* (a spectacular hazard, that!), beachside bunkers at Guadalmina, to one of the loveliest courses anywhere at Sotogrande, designed by Robert Trent-Jones. From the Rio Guardiario to the Sierra Almenara lies a lush natural beauty spot which the developers have taken full advantage of. Shimmering water hazards are happily populated by swans and ducks, and even the bunkers have an air of distinction—not sand, but crushed marble! Non-golfers, however, need have no fear of boredom, as there are beach clubs, tennis clubs, polo, riding school, skeet and trap shooting. Needless to say, it is also a popular spot for villas and Knight, Frank & Rutley, of Hanover Square, W1, have full details of available plots.

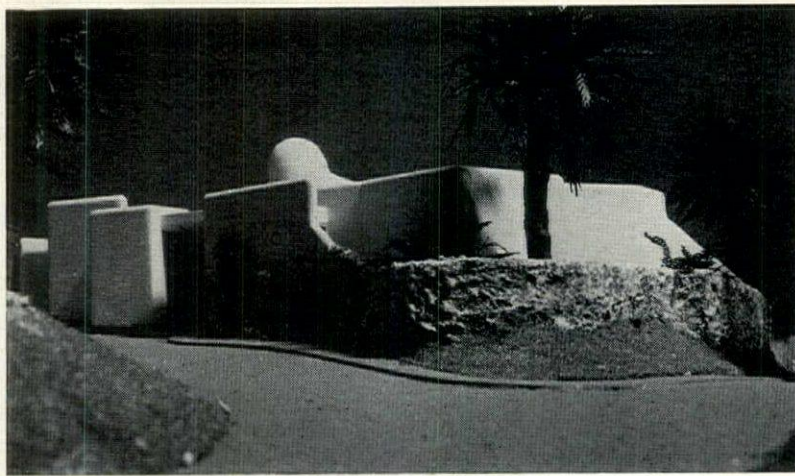
One of Andalucia's most charming aspects is the wide variety of hill villages, some of them perched at seemingly impossible angles and apparently about to tumble into some long-forgotten river-bed. A dozen or



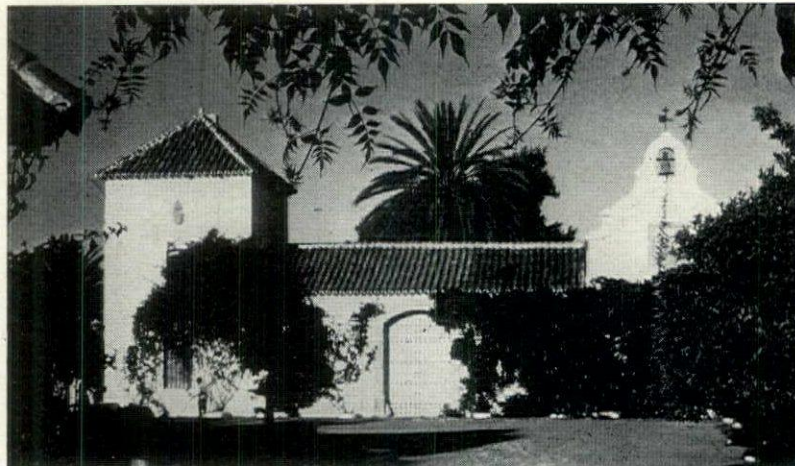
so kilometres off the road, between San Pedro and Sotogrande, is the epitome of every hill village that ever was, at Casares, straggling and staggering downwards in happy fashion, with not a Coca-Cola sign or television aerial in sight. Today's designers and developers have not been slow to appreciate the instant and irresistible appeal of the 'village' cachet which produces a ready-made market wherever it is placed, and the Costa del Sol is no exception. One of the first to appear in this new 'old-style' concept is set within acres of cork forest sweeping down to the sea beyond Gibraltar and Algeciras, and barely nine miles across from the African coast and trips to Tangiers. 'Blighted' by the closure of La Linea to Spain, the situation is now looking healthier with rumour running rife of the airport's reopening to Spain by next year, and the more solid fact of the new motorway which will place Cuarton barely an hour's run from the airport at Seville.

Meanwhile, plans are going ahead for an extension to the existing village with some sixty apartments spreading out from a central plaza, all in seventeenth-century reproduction. Resales of existing apartments are showing healthy profit possibilities already, having sold originally from upwards of £4,000. A two-bedroom apartment there is now on offer, fully furnished down to the last tin-tack, for £8,800, with another at £10,000 and with three bedrooms. Land is still available at 400 pesetas a square metre (just under £2.50) for villa building, but this will undoubtedly shoot up once the airport is reopened. London agent is Tufnell International of Hans Place, London SW1.

As much of a gem in its way as Casares, is Manuel Figueras' *pueblo* at 'La Virginia'. Turning off the main Marbella-Cadiz road at Los Portales, just opposite the Don Pepe hotel, one finds this particular development tucked away less than a mile up the mountain road to La Concha. In true *pueblo* fashion, the building has progressed in a hap-



Model of a single-storey villa at El Alcon, Marbella



Villa at El Madronal, a mountain retreat

azard manner, seemingly in accordance with the whim of the moment. Tiny houses spread out from a minuscule plaza, the focal-point of which is Ari's restaurant. Prices to match size started at upwards of £3,000 and £4,000, but are beginning to catch up with the rest of the market. Larger village houses can be designed and built to order by the Condesa de Foxa, who was responsible for Los Portales, one of the most handsome apartment houses I have seen. One sure sign of success is that sales are by word of mouth only, and inquiries should be sent direct to Senor Figueras at 'La Virginia', Camino de

Camojan, Marbella, Spain.

Those seeking peace, privacy and total seclusion in spectacular surroundings could do no better than follow in the footsteps of Madeleine Carroll (star of many a Hollywood movie in the 'thirties and 'forties), up the Ronda road to El Madronal. Miss Carroll's method of selecting her land was extravagantly simple—standing on the spot marked for her house, she watched until the agent disappeared from sight, and that was it!

Not that she need have worried, for the contours of this mountain hide-away are such that even the

tinest plot has complete privacy (although the tiniest is rarely more than two acres or so), and there is no 'street' lighting or overhead cables. The object of the Parlane family, who have owned the estate for several generations, is to retain the virgin quality of the hills and valleys and, despite the considerable building that has taken place since Miss Carroll's first venture, to do, surprisingly, is exactly what they have managed to do. Plot prices range from an average of £6,000 to £15,000, and one could acquire around 10 acres and build completely, for around £25,000 to £30,000. Designers available to buyers include Jaume Parlade, Robertson Ward and Condesa de Foxa—who is actually building her own house there.

The village atmosphere is making its mark at El Madronal, too, where Laing Iberica SA, a subsidiary of John Laing, are starting work on a cottage development around a small *auberge* in traditional Andalusian style, by Robertson Ward. The cottages will have from two to five rooms each, with large patios and terraces to cope with the extensive outdoor living one does in this part of Spain. Two large swimming-pools will be provided exclusively for the cottages. At starting prices from £7,500 to a maximum of £12,000, this should be a good investment. London agents for El Madronal are Knight, Frank & Rutley.

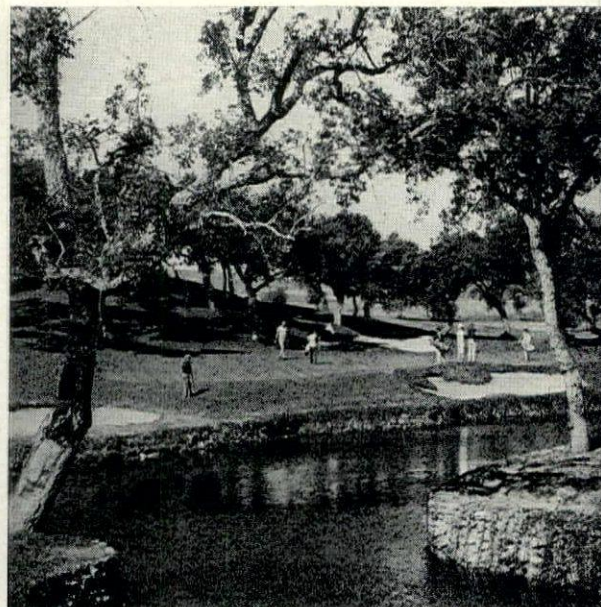
One should not, of course, consider buying anywhere without first visiting the area, and many agents offer 'inspection trips' for this purpose. But one of the most painless and least pressurized methods is that offered by Overseas Property Consultants of 13 Park Place, St James' London SW1 (01-499 5102). They can offer a 'packaged deal' for staying at the Don Pepe, or the Marbella Club, noted for its exclusiveness and definitely *non-packaged* atmosphere including self-drive car to give complete freedom. Long weekends or longer, cost from £47-40. They also provide a film show of the area at their London office ●



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Modern Andalusia at Cuarton



Golfing in the sun at Sotogrande

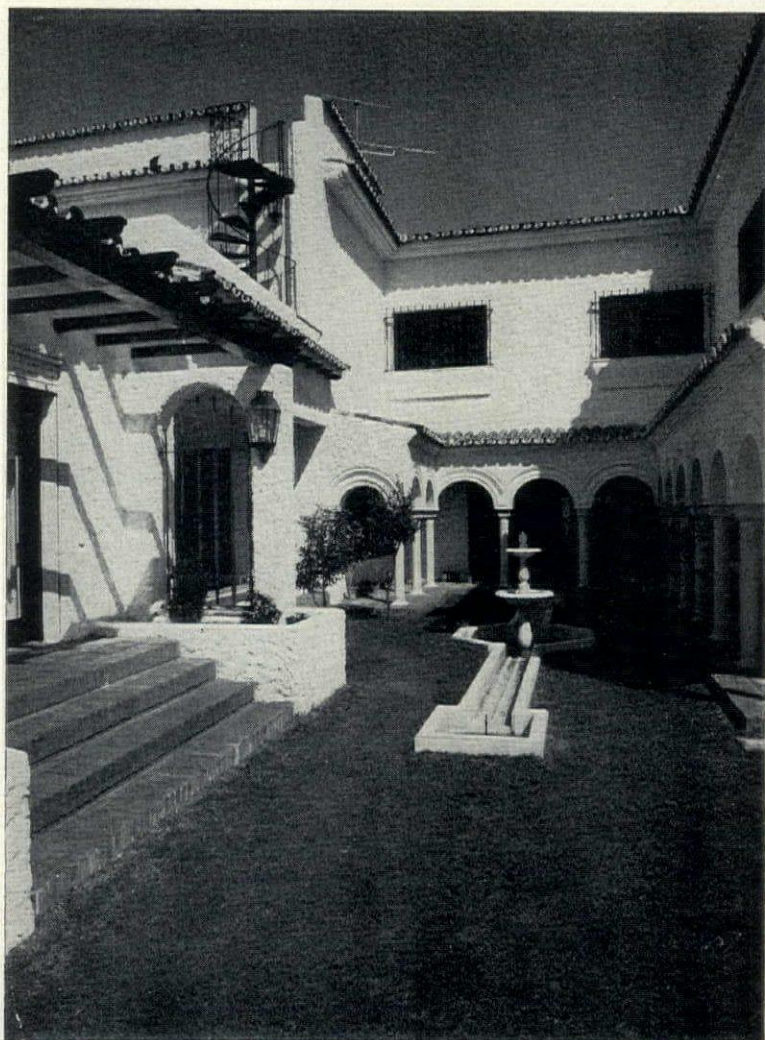
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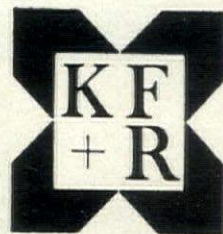
SOUTHERN SPAIN — EL MADRONAL

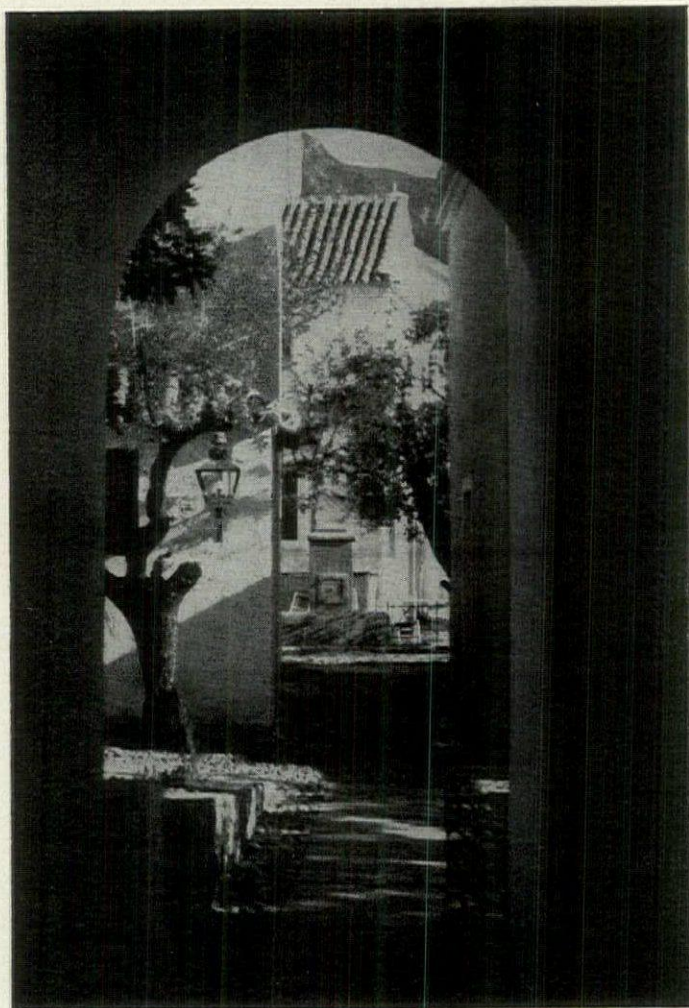
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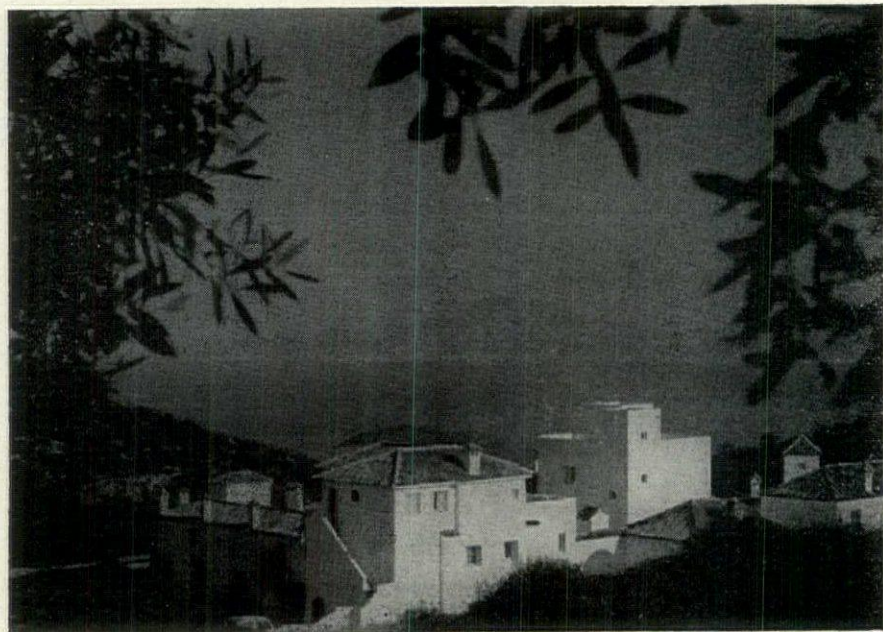


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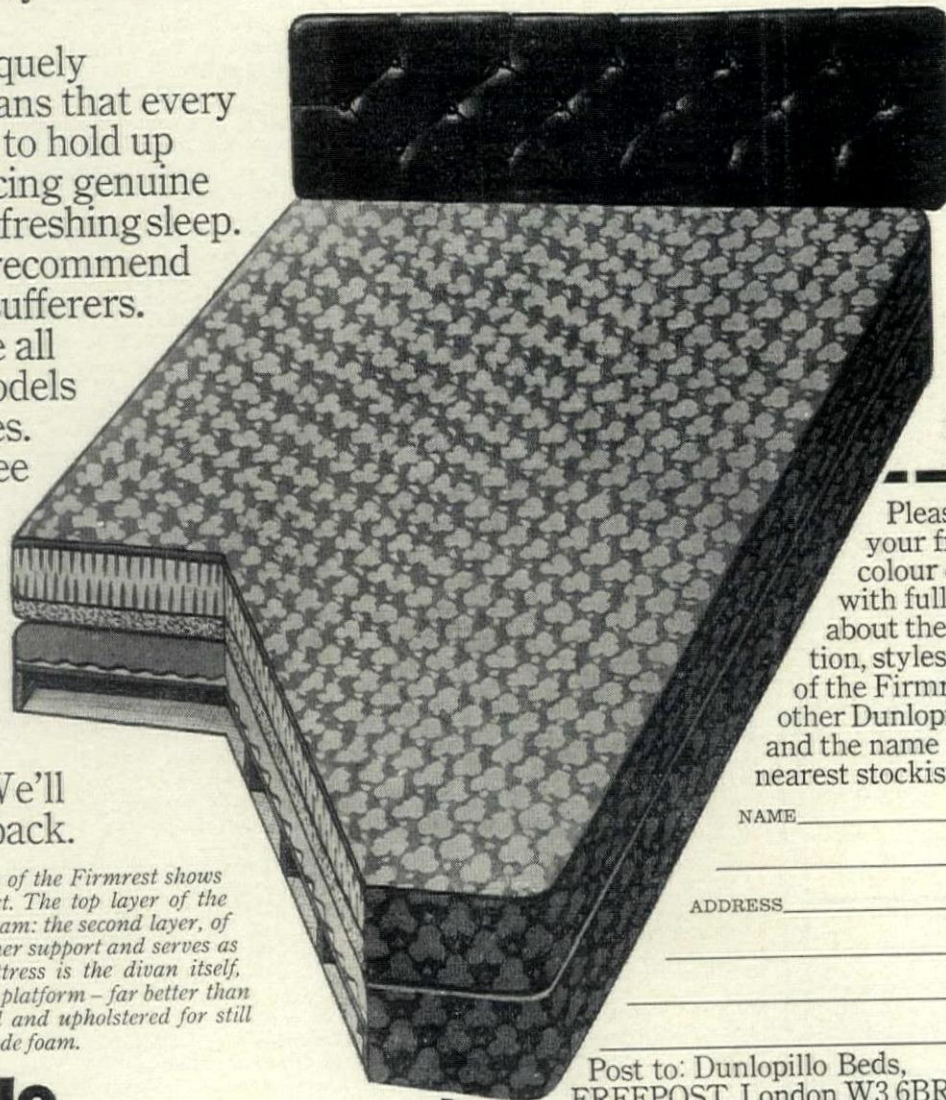
Dunlopillo have perfected a special bed for back sufferers; made of extra-firm but truly comfortable foam. It's called the Firmrest. It consists of a special combination of mattress and rigid divan designed to give those back sufferers who require a firm bed exactly the correct support they need.

The Firmrest's uniquely continuous support means that every inch of mattress works to hold up every inch of you, inducing genuine relaxation and deeply refreshing sleep. No wonder specialists recommend foam for back trouble sufferers.

The Firmrest – like all the other Dunlopillo models – has further advantages. It's light, fresh, dust-free and hygienic; it needs neither turning nor airing; and it's made to last and last. It costs from around £54.90.

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MERCHANDISE DETAILS

DATA for room-set on page 82

Floor
Fashionflor 'Flair' by Marley, FF101, two colourways, about £1.25 per square yard, from main furnishing stores.

Furniture
Desk, cast aluminium desk ends with laminated top and cabinets, designed by ROR Ltd. Frame, sandblasted, £100.93 (enamel £118.37), plus white tops £27.52; two- and three-drawer cabinets in white laminate £74.75. Available from Zarach, 183 Sloane Street, London SW1; Liberty, Regent Street, W1. Lounge chair (SJ LC) about £50.00 and two-seater sofa (SJ 2) about £79.50, both from 'St James' range by The Cintiique Chair Co, from John Lewis branches; Grange Furnishing Stores.

High back chair, E15, designed by Tony Davies for Totum Ltd, canvas seat (also available in purple, orange and mustard canvas or chrome and pvc) £19.50 (plus 90p carriage) available direct from Totum Ltd, 19 Bruton Place, London W1. Cube boxes by Cubestore Ltd, 16 inch module, 1/2 inch thick chipboard, stack to form larger units with doors, shelves or drawers or open. Cubebox, B3, 16 inches by 32 inches, £10.50 and Cubebox A3, 16 inches square, £7.75 to order from Cubestore, 62 Pembroke Road, London W8.

Curtains
Fabric 'Saini' 567, imported from Finland by Danasco, 51 inches wide, 85 per cent cotton, 15 per cent rayon, £1.60 per yard; inquiries to Danasco, Chelsea Manor Gardens, Kings Road, SW3

Lithographs
Curwen Topographical lithographs from a set of eight 'Follies' (each in edition of 70) £20.00 each; The Pineapple, Dunmore Park, Stirlingshire, by Barbara Jones; The Aviary, Dropmore, Buckinghamshire, by Barbara Jones; The Deer House, Bishop Auckland, Durham, by John Thirsk; Sezincote, Gloucestershire, by Richard Bawden. Available from the Curwen Gallery, 1 Colville Place, Whitfield Street, London W1.

Accessories
Trolley, Tatsfield range, WP50A, designed by William Plunkett, aluminium alloy frame, glass-reinforced polyester removable trays (available in any British standard colour) £36.50 from William Plunkett Ltd, 22 Birdhurst Rise, Croydon, Surrey, CR2 7ED.

Portable typewriter 'Olympia Traveller de Luxe,' £21.75, from all Ryman branches. Mugs (on trolley) designed by Simone Mirman, for Staffordshire Potteries, 19p each from Woolworth branches. Pair of Edwardian double wall brackets (in extension) with white globes, £44.00 from a selection at Christopher Wray's Lighting Emporium, 600 Kings Road, London SW6.

Fine Bone China 'Cressida' by Wedgwood, can shape, plate 10 1/2 inches £1.20, soup cup and saucer £1.65, coffee-cup and saucer 90p, from Wedgwood rooms in main stores and Wedgwood at Oxford Circus, W.1. White lidded casserole, £2.34 (plus 35p for postage and packing) from Divertimenti, 68 Marylebone Lane, W1.

DATA for room-set on pages 94, 95

Walls
Fabric, A5 purple/white, 48 inches wide, various colourways, 50p per yard from Laura Ashley branches.

Furniture
Neo-Gothic chair, 1870, stripped ash, £180.00 from Ross Hamilton Antiques, 69 Pimlico Road, London SW1. Moorish cabinet, made in Fez in 1860, £130.00, Portmerion, 7 Pont St, SW1. Bath chair, cane, circa 1900, £135.00 from Ross Hamilton. Chinese table, eighteenth-century, red and black lacquer, in original condition, Geoffrey Bennison, 91 Pimlico Road, SW1. Chairs, walnut Biedermeier, circa 1830, £130.00 for four, from Green & Abbott, 35 St George Street, W1.

Paintings
'The two sons of Sir William Pope, Aged Eight and Ten' dated 1606. Further details and price from Geoffrey Bennison.

Painting of woman with mask, eighteenth-century. Further details, Geoffrey Bennison.

Accessories
Clock, encircled with rope motif, circa 1890, from Oyster Company, £36.00, from Naive, 24 Holbein Place, SW1. Figure with chain armour, nineteenth-century, Persian suit of armour. Further details and price from Geoffrey Bennison. Arm, possibly Gothic, French; further details and price from Geoffrey Bennison. Model of St Paul's Cathedral, eighteenth-century, £135.00 from Ross Hamilton. Wrought iron 'Tree of Life', 52 inches wide, 70 inches high, £65.00 from La Cucaracha, 6 Halkin Arcade, SW1. Half horse, wooden, date unknown, £165.00, from Naive, 24 Holbein Place, SW1. Black and silver wooden Carousel horse, circa 1880, £55.00 from Naive.

In foreground
Tablecloth, made of fabric B72-PC, 36 inches wide, various colourways, from Laura Ashley branches. Scatter cushions, made from Laura Ashley fabrics. Pair of Tole urns, £240.00 from Loot, 76 Pimlico Road, SW1. Double brass student's lamp, nineteenth century, £55.00 from Anno Domini, 66 Pimlico Road, SW1.

DATA for room-set on page 97

Walls
Paint, 'Pink Suede' by Broloc.

Floor
Linoleum by Nairn Floors. Rug, hand-made in Iraq, 5 feet by 7 feet 6 inches, £40 from Liberty, W1.

Furniture
Square piano, mahogany, late-eighteenth-century, £380 (unrestored) from Harrods Fine Art Department. Oak bureau, late-eighteenth-century, £158.00, Liberty's Antique Dept. Gothic-style chair, rattan, red lacquer finish, £51.00 from General Trading Co, 144 Sloane Street, SW1.

Fabric
Glazed chintz 'Malabar' by Sandersons, 48 inches wide, three colourways, £1.65 per yard, Sandersons, Berners St, W1; Green & Abbott, 35 St George St, W1.

Paintings
Painting of two children, circa 1700, £1,800.00 from Harrods Fine Art Department. Small oil painting of church and fields, circa 1860, £70.00 from Crane Arts, 321 King's Road, London SW3.

Accessories
Venetian mirror, early-nineteenth-century, £200.00 from Green & Abbott. Pair gas brackets with original shades, £28 from Christopher Wray's Lighting Emporium, 600 King's Road, SW6.

On piano: Double arm large brass desk lamp with brass shades, £65.00 from Christopher Wray's Lighting Emporium. Staffordshire group of sailor and lady, circa 1860, £16.00 from R Bonnett, 582 King's Road, SW6.

On oak bureau: Oil lamp, Victorian (converted), £22.00, from Liberty's Antique Department. Two small Staffordshire houses, circa 1860, £25.00 from R Bonnett.

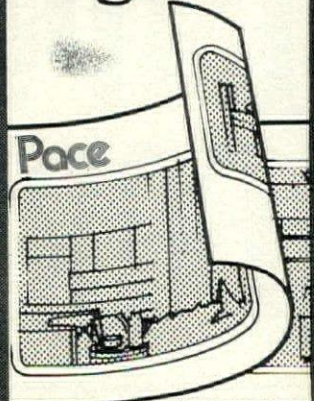
DATA for room-set on page 98

Walls
Wallpaper, 'Gibweed', traditional design, six colourways, £3.80 per roll, from Designers Guild, 277 King's Road, SW3.

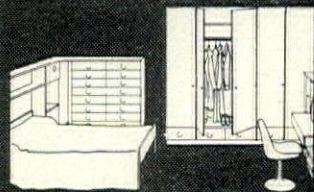
Furniture
Chairs, Gothic 'Rattan' dining-chairs, £48.50 each, plus 1/2 yard of fabric 'Tarsket' traditional Japanese design, linen union, £4.25 per yard from Designers Guild.

Accessories
Birdcage, nineteenth-century wall cage in form of house, enquiries to Geoffrey Bennison, 91 Pimlico Road, SW1. Birds, paper, 10p each from Collets Chinese Bookshop and Gallery, 40 Great Russell Street, WC1. Cockerel, white china, £7.50 from Halcyon Days, 14 Brook Street, W1. Picture (on left), collage of wood shavings and dried ferns, made in 1850, 'A cottage near Stellenbosch', from a selection at Crane Arts, 321 King's Road, SW3. Pair of bird paintings, watercolour on rice paper, late-Victorian, £50 pair, from Crane Arts.

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See the full range of Wrighton fitted kitchen Furniture with Tricity appliances at the Wrighton Showroom, 3 Portman Square, London W1H 0JB (just behind Selfridges). Tel: 01-486 4575. Visit Tricity at the Thorn Kitchen Advisory Centre, Thorn House, Upper St. Martins Lane, London WC2.

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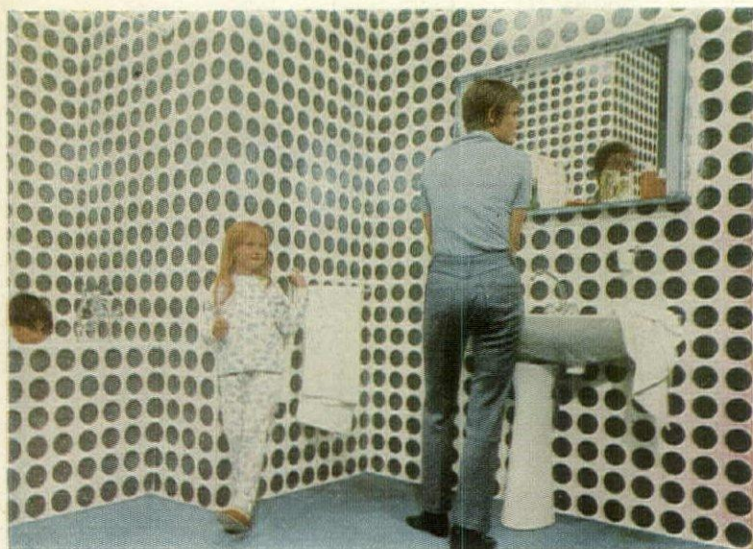
To: Wrighton International Furniture, Billet Rd, Walthamstow, London E17. Please send me your colour brochures with details of Wrighton Kitchens and Tricity Cookers.

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POOLING YOUR FUNDS IN UNIT TRUSTS

BY J E BARRETT

director of Charterhouse Group



MOST PEOPLE are only too well aware of the fact that the purchasing power of money diminishes as time passes. Years ago, a well-known multiple store sold nothing over 6d. How much could you get now for 2½p, the modern equivalent of the old-fashioned 6d?

Well, that is one way of looking at it, but it might be more realistic to think in terms of rising prices. If you had put away £5,000 five years ago to buy a house, it would be unlikely that you could get the same sort of house now for this amount of money. Even if you had saved up all the interest which it might have earned with a building society or with a bank on deposit, you would probably find that the sum was no longer enough for the original purpose.

The lesson is clear. If you can afford to put money away, then you should try to find a method of so doing which gives reasonable hope of maintaining real value. Of course, you should first build up some kind of cash reserve against emergencies, but once that has been done you can take a longer view with the rest of your savings. The most obvious example is property, and one of the best ways of protecting oneself for the future is to buy a house. Unquestionably, your first investment should be your own house. You could then buy a second house, if you had enough money to do so, but there are problems of finding a suitable tenant and of seeing to the repairs and maintenance. You could also buy shares in the stockmarket, but here you have the problems of the selection of shares and of when to buy and when to sell.

The proper use of financial resources presents very real problems for the unwary, and if you have no experience in such matters you should certainly enlist professional help. You pay for such help, of course, but very little worthwhile is ever given away free, and in this field especially, the do-it-yourself solution could prove very much of a false economy. If you have a lot of

money you could get advice on the property market from a reputable estate agent, and you could consult a stockbroker or a merchant banker for investment in stocks and shares.

However, you may not have very much to spend and, in this case, instead of seeking advice on individual problems, you could well opt to be included in a collective scheme where you can share in a common pool and benefit from the professional management given to the pool. The most convenient way of joining in a pooled fund is through a Trust investing in stocks and shares or by Property Bonds in the case of purchase into property, and there is an embarrassing choice of either vehicle.

There is much to be said for putting a current surplus of money into shares. In so doing, you are buying a small portion of a company and you are entitled to a proportionate share of its earnings and its assets. The earnings of a well managed company tend to rise over a period of time and this should be reflected in the value of the shares. You can have every hope, therefore, that when you need money you will be able to sell your shares for more than you paid. This cannot be guaranteed, even by professional managers, but history shows that you are more likely to make more money than to lose it, provided you restrict your purchases to shares in first-class companies and provided you take a view of several years.

The most convenient way of buying shares is through the medium of a unit trust. There is usually a minimum purchase in the region of £10-£200, but many unit trusts have schemes which enable you to buy units by monthly instalments and which might also provide life assurance.

Anyone who can afford to put aside something out of income a year who has not reached the limits of income tax relief on life assurance premiums, really ought to think about taking out a life assurance

Continued on page



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on all weeds and grasses, and both of them keep on doing it with one application right through the rest of the year.

“SUPER WEEDEX helps you clear deeper-rooted weeds. I recommend it for *extra* weed control because it acts on tougher weeds, through the leaf and right down to the roots. SUPER WEEDEX actually stops weeds as they germinate. So use it early and

you’ll have a clear path or drive in 2-3 weeks. What’s more, it’ll stay cleared.

“If you only need to clear lighter growths of weeds and grasses, then you’ll find WEEDEX quite strong enough—especially on freshly-cleared ground where it gets rid of them before they reach the surface.”

Both SUPER WEEDEX and WEEDEX are safe when used as directed—they cannot damage near-by plants, and they will not stain your path or drive.



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Hayter

SOONER OR LATER YOU'LL BUY A HAYTER

UNIT TRUSTS continued from page 46

policy linked to an authorized unit trust. An 'authorized unit trust' is a unit trust which is approved by the Board of Trade under the Prevention of Fraud (Investments) Act 1958. It is a common fund which belongs to the contributors but which is invested by a manager who is an expert in the investment field. The cash which is contributed and the shares bought with that cash are held by a trustee, usually one of the major banks, on behalf of the unitholder. The manager can invest only in accordance with the trust deed approved by the Board of Trade, and the charges which he makes for his services are strictly regulated.

The linking of a unit trust with a life assurance company provides a most attractive package deal. You undertake to pay a premium, perhaps as little as £4 a month, and the cash you pay is applied in the purchase of units, apart from a small amount to meet expenses and provide life cover. In the usual case, however, the tax relief is more than enough to cover the deduction for expenses and life cover and so you not only buy units much more cheaply than by direct purchase, but you get valuable life assurance cover at effectively no cost! Moreover, because you are acquiring units on a monthly basis you are averaging out the cost of entry into shares and so avoid the risk of putting all your money into the stockmarket at the wrong moment.

When you acquire units you have a very real interest in all the shares which are owned by the unit trust. Every six months you will receive a report showing how the trust is being managed and you will be provided with a list of the shares which are held in the trust. You can, therefore, feel that you have a personal stake in the companies concerned. The price of the units is published in the leading papers and you

can always calculate the up-to-date value of your holding.

If you have money for investment in the form of a lump sum then direct purchase of units in an authorized unit trust will help provide some protection in the long run against rising prices. You should not put everything into units; a part of your capital which will be required at short notice should be kept with a bank or building society. In general, it is the money which you want to put away for two years or more that should go into a unit trust. It will then have time to grow in value. Remember, too, that selling your units is just as simple as buying them. You merely sign the unit certificate and send it to the management company who will return the proceeds to you within a few days.

The range of unit trusts is so extensive that selection is not easy. The number of unit-linked assurance policies on the market is not quite so wide and your choice might well fall on one from the following list:

SUNFLOWER PLAN: Commercial Unit Assurance Co Ltd, Life Department, 66 Cheapside, London EC4P 4HP
GUARDHILL PLAN: Guardian Endowment Assurance, Guardian Royal Exchange Assurance Group, Life Department, 36 Cheapside, London EC2.

M & G TRUST ASSURANCE PLAN: M & G Trust (Assurance), 91-99 New London Road, Chelmsford, Essex.

SAVE-INSURE-AND-PROSPER PLAN: Save and Prosper Insurance Ltd, 4 Grosvenor St Helens, London EC3P 3EP.

STOCKHOLDERS ENDOWMENT: Scottish Life Assurance Company, Perth Box 54, 19 St Andrew Square, Edinburgh 2.

PATERNOSTER PLAN: Sun Life Charterhouse Unit Assurance Co Ltd, 1 Paternoster Row, St Paul's, London EC4P 4HP ●

DATA for cover; see also on page 11

Walls

Fabric (in alcove) 'Lautika' hand screen printed, 48 inches wide, £2.00 per yard (wallpaper to match £7.30 per roll) from Designers Guild, 277 King's Road, SW3.

Floor

Maize matting by Rooksmoor Mills, 12 inches square made to the nearest square foot, 20p per square foot, to order from Rooksmoor Mills, near Stroud, Glos.

China

All bone china from the 'Perfect Marriage Collection' by Spode.
On table: 'Milkwood'—10½-inch plate, £1.81; 6½-inch plate, 70p; covered vegetable dish, £8.86.

Left alcove: 'Austen'—10½-inch plate, £1.81; 6½-inch plate, 70p; teapot, two-pint, £5.76; sugar box, £2.92; coffee pot, one-and-three-quarter pint, £5.76; teacup 95p and saucer 67p.

Second alcove (from left): 'Milkwood'—8-inch plate, £1.15; sugar box, £2.92; coffee pot, £5.76; tea cup 95p and saucer 67p.

Third alcove: 'Milkwood'—teapot, two-pint, £5.76.

Fourth alcove: 'Golden Galaxy'—10½-inch plate, £4.86; 6½-inch plate, £1.90; teacup £2.55 and saucer £1.81.

Right-hand alcove: 'Golden Eternity'—coffee pot, £4.25; jug, £1.37; covered sugar box, £2.15; 10½-inch plate, £1.34; 6½-inch plate, 51p; teapot, £4.25;

covered vegetable dish, £6.54; coffee cup and saucer, £1.04. All available from Spode stockists. Enquiries to 66 Grosvenor Street, W1.

Furniture

Four-drawer chests, 600007 'G', by Stones of Banbury, white lacquer finish, £47.70 from Heal's, 196 Tottenham Court Road, W1; Rackhams, Birmingham. Reproduction chairs, rush seats and back armless, £10.50 each from Liberty, Regent Street, W1.

Accessories

Ship Oil Painting, 1870, £185.00 from A J Reffold, 28 Pimlico Road, SW3. Lamps, circa 1920, £35.00 each from Designers Guild.

On table: Fabric, 'Country Cotton' 3953-C, 36 inches, four colourways, 72p per yard from Liberty.

Two-handle christening mug, antique silver, 1820, by William Bateman, £110.00; pepper pot, antique silver, 1798, by John Moore, £90.00. Pair of salts, antique silver, 1774, by Robert Hennell, £90.00; pair; teapot stand, antique silver, 1785, £75.00. All from J H Bourdon-Smith Ltd, 25a Conduit Street, W1. Sterling silver cutlery, 'Variation', by Rosenthal: dinner knife £8.73 each; dinner fork £11.07 each; dessert knife £7.61; dessert fork £9.76; dessert spoon £9.76. Wine glasses, size 4, 'Clarion Clear' by Rosenthal, £2.64 each. All from Rosenthal Studio House, 102 Brompton Road, SW3, and from Rosenthal stockists.

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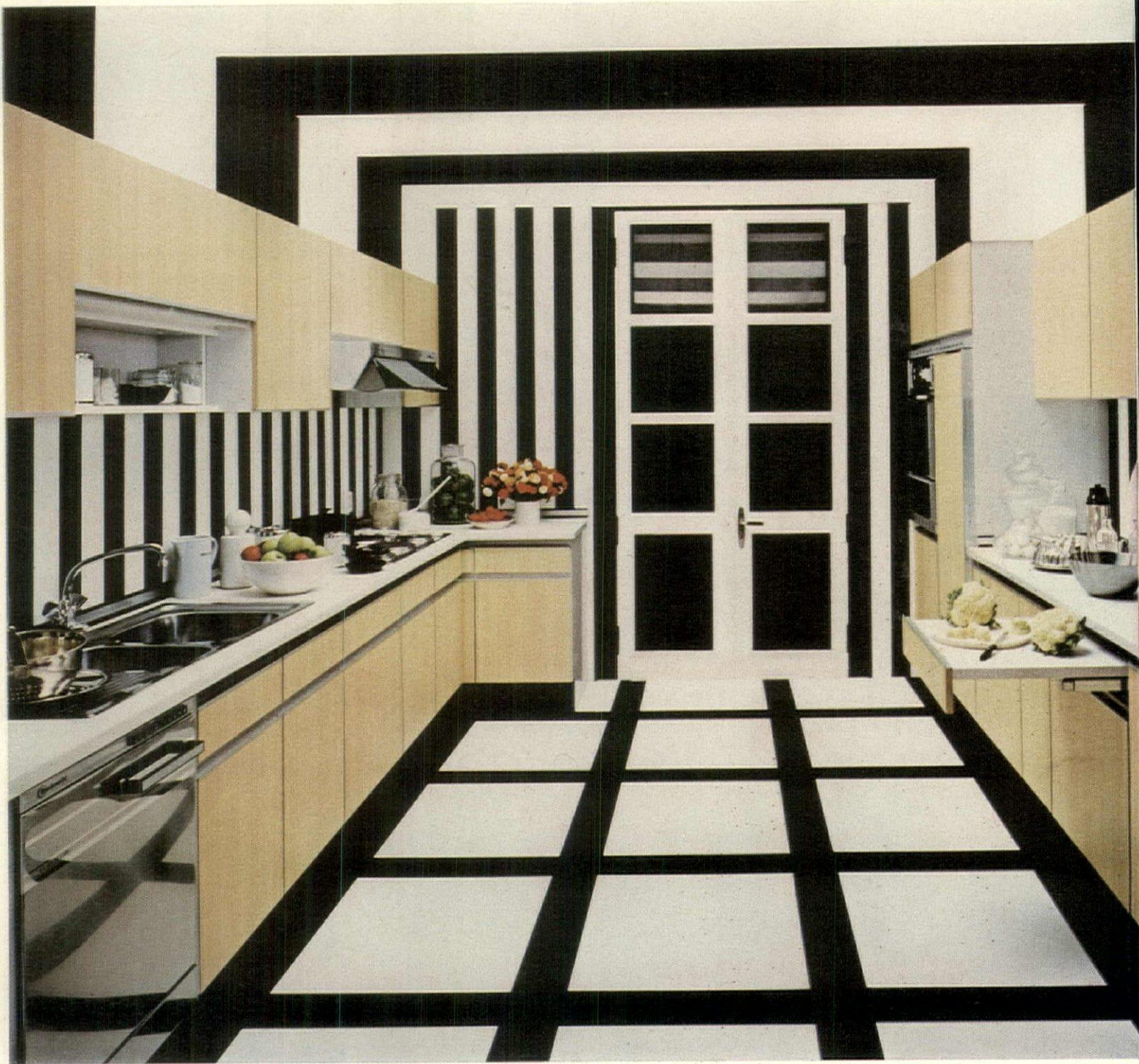
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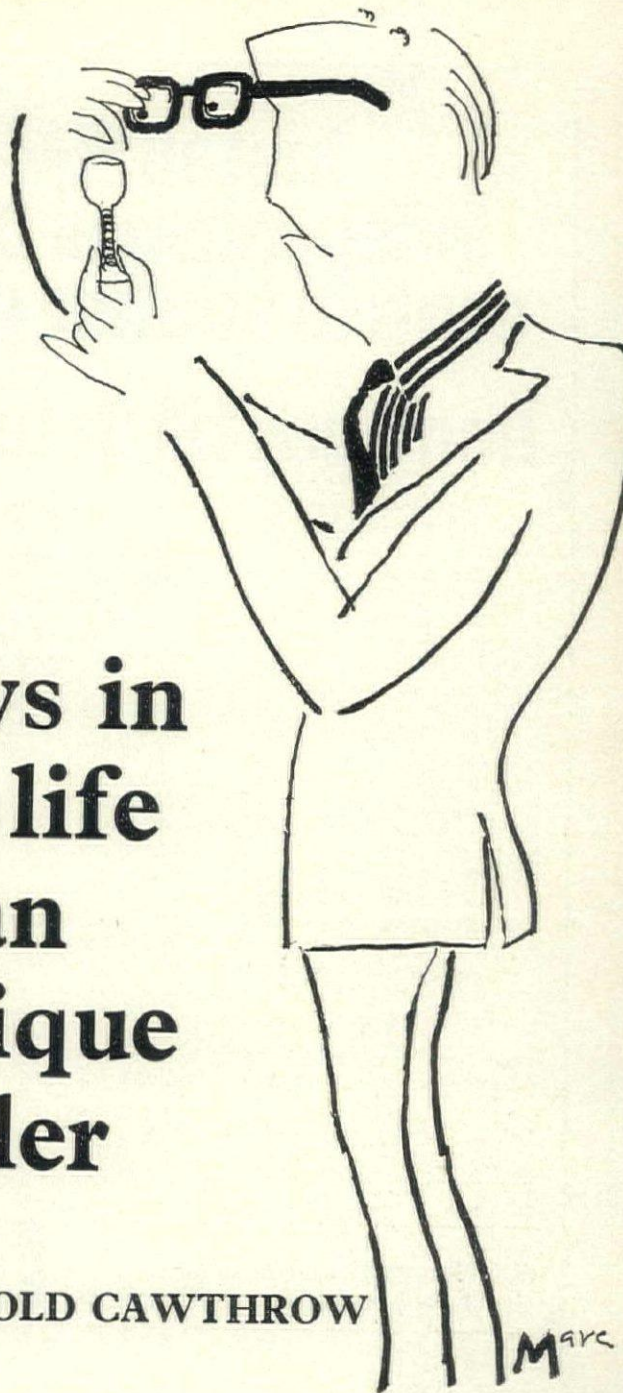
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Days in the life of an antique dealer

BY ARNOLD CAWTHROW



WHEN WE FIRST opened in Islington, twelve years ago, antique shops were completely unknown there, and local residents were apt to look in my window, pointing, roaring their heads off with laughter.

'Ere, Edith, look at that!' I knew they were saying, 'Fancy trying to sell that. Given better things to the rag-and-bone man.'

But they didn't pretend to be customers. Others do.

No antique dealer, as far as I know, has ever murdered a citizen masquerading as a would-be customer. I shall probably be the first. But I can plead extenuating circumstances.

The rudeness of shopkeepers is part of the folklore of this country. Like all folklore, it's only one per cent truth, ninety-nine per cent exaggeration. What I do know to be one hundred per cent true, after a dozen tedious years of trying to sell antiques in my own shop, is the shattering rudeness of people who come in. Not customers. Customers are never rude. They buy.

Perhaps, being an antique dealer, I am especially vulnerable. Most people who come into my shop seem to regard me as a mixture of crook, idiot and museum attendant. No antique dealer minds people looking round his shop. What he bitterly resents is being treated like a carpet-bagger in an oriental bazaar trying to take a would-be customer for a ride.

'Good God! Do you think you'll get it?' is a fairly common response after I've quoted a price to someone.

Or 'What kind of people buy this extraordinary stuff?'

Or again, 'Do you actually make a living at it?'

If you, too, are in the habit of popping into an antique shop murmuring 'I'm just looking around' you should know that even as you say it the dealer will have put you into one of three categories. The first—by far the biggest—is 'Time waster'. They account for 90 out of 100 people. The second is 'A possible'; you might just buy something. The third

Continued on page 54

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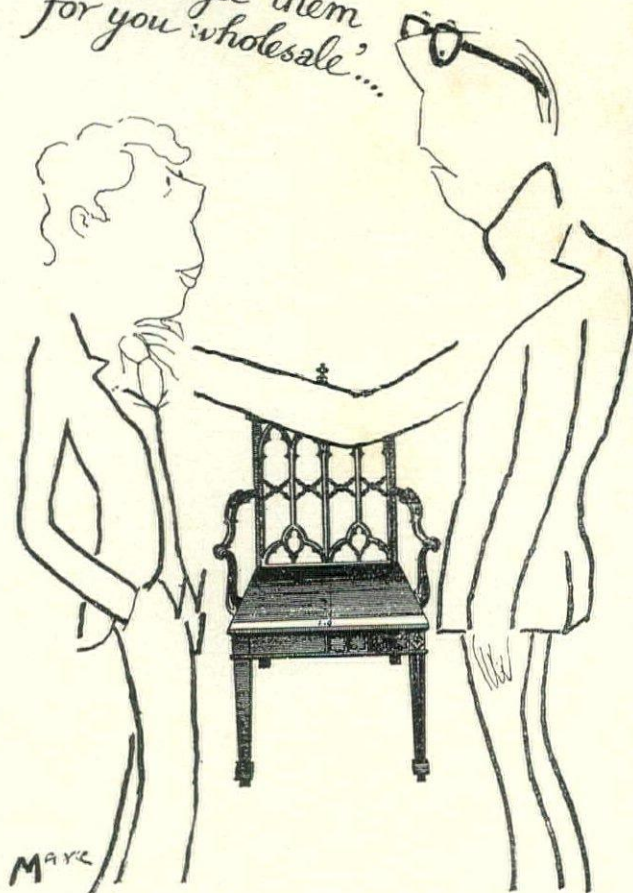
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 for you wholesale'...



Days in the life of an antique dealer

continued from page 53

—one out of every hundred—is definitely going to buy.

I have my own simple brand of fun with people who come in merely to waste time. A kind of defence-mechanism, no doubt.

One very uppity gentleman, picking up a plate on which I had been having a sandwich, queried: 'And what do you call *this*? Wedgwood, I suppose.'

Pleasant to be able to murmur, 'Early Pyrex, I'm afraid.'

'Queen Anne, I suppose,' pronounced another know-all, putting his foot on a 'thirties chair.

'More probably Princess Anne,' I corrected.

One particularly tiresome Brazilian asked the price of a dozen or more things, shuddering slightly with distaste every time I told him. Finally he looked at me bewildered. 'I must be in the wrong shop,' he announced.

'Or possibly the wrong country,' I suggested.

Cheap, no doubt, but permissible in the circumstances, I thought.

In common with other dealers, I am occasionally plagued by real nutcases. One came in with a bundle of old gramophone records under his arm, all finger-smudged with white paint.

'Know Picasso?' he demanded from the door.

'Not personally, I'm afraid.'

'I carry on where Picasso left off.

He paints all his pictures square oblong. I paint mine round. 'What do you think of this?' he demanded thrusting one under my nose.

'Personally it doesn't sing to me,' I said, perhaps over-defensively. 'Lovely, possibly, but not me, I'm afraid.'

'Of course not,' he said angrily, twisting the record round. 'You got it upside down.'

One afternoon a rather formidable lady, all tweed and sensible shyness, flounced in.

'You haven't got a frog, have you?' she demanded menacingly.

I happened to have one in my hand which I passed to her. Ten minutes later she was still holding it in her hand, stroking it lovingly.

'I'm not going to buy him,' she told me coyly, 'I'm merely flirting with him.'

Kraft-Ebbing died too soon.

On another occasion, I found a middle-aged lady kneeling on the floor, stroking my cat which was trying to sleep on my chair. I asked if I could help.

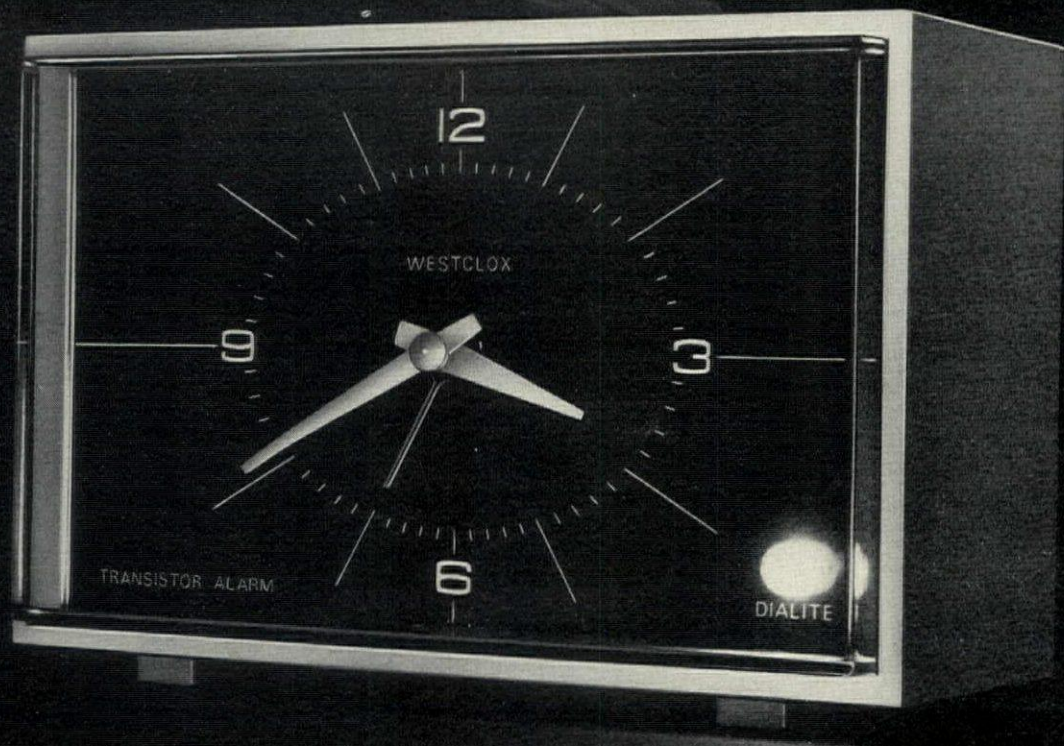
'No thank you,' she said, 'I'm playing with your pussy.'

One constant and daily irritant is the elderly woman who comes 'just to sit down' or 'just to use your loo' or to 'wait till the rain stops.'

One hazard to avoid as an antique dealer is letting some swish customer's hostess take something 'on approval.' In the past I have sent large dining tables and sets of chairs on wh

Continued on page

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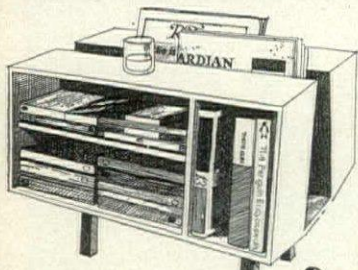
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Days in the life of an antique dealer

continued from page 54

thought was approval, only to be told, after the table or chairs have been returned to me, by someone else who has come into my shop and seen them, 'Oh! How amusing. I dined off that table the other night at Lady Blank's!'

Anything in an antique shop with a hole in it has an irresistible attraction to some people—mostly women, oddly enough. It doesn't matter what the hole is in—a statue, a bronze or a bamboo cabinet—they must poke their finger into it. They will also lift off every lid, open every door and every drawer in every piece of furniture, without the slightest intention of buying it. And a sold ticket on anything makes them ill with frustration. 'Oh! You've sold it! How much was it? I would have bought it.'

If somebody finds something which especially interests him, he will come back week after week, often with friends, to show it to them as if it were a rare treasure he had found in a cave. But actually buy it? Never. But if you dare to sell it to somebody else, he'll be hurt and indignant.

Quite the worst person is the very grand woman who gives you the impression that she is about to buy absolutely everything. The very worst insisted on being told about every piece of furniture and every picture, every bronze, I had. She

demanded age, origin, size, murmuring throughout 'Oh, how beautiful. I should have that.' Finally, after almost an hour of viewing, opening and turning everything upside down, she sat back, satisfied. 'What I really want,' she said and paused for reflection while I waited expectantly for the order to be confirmed, 'is... (long pause)... a taxi. Would you telephone for one please?'

There are well-known 'get-out' excuses which we wait for, and always get, as a non-buyer leaves. 'I'll think about it'; 'What a pity you haven't got a pair'; 'I see it's damaged'. (Some customers would say this if you offered them the Venus de Milo from the Louvre.)

But the excuse I like best is, 'I'll have to ask my husband', a favourite among lovely young men from Chelsea.

Some people seem to think an antique shop is a kind of warm waiting-room to sit in and chat, or wait for friends. 'Look at that, my dear,' I heard one mink coat hiss, prodding an expensive settee with her umbrella. 'Do you remember the one we threw out? It was in better condition than that.' Another, reclining on a Queen Anne day bed, murmured as she looked round the shop, loathing everything: 'Morbid, isn't it? I'd paint it all white, wouldn't you, dear?'

Then there are the dealers.

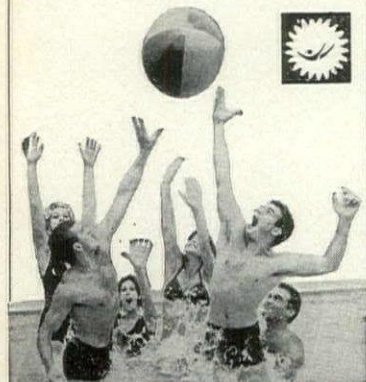
I sell a great deal to American dealers, although I have never sold

Continued on page 58

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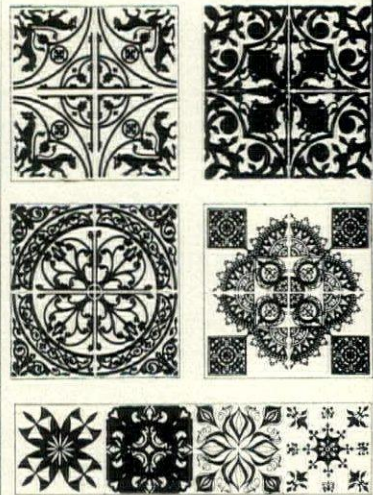
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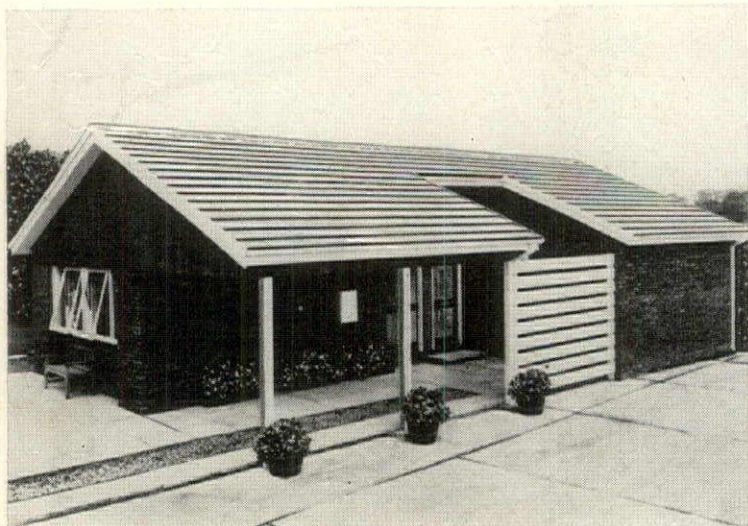


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Days in the life of an antique dealer

continued from page 56

once to a private American. Not once in ten years. So when my shop is inundated with fifty blue-rinsed, plastic-hooded, tortoise-voiced American matrons on what they call a 'cultural tour', I feel like banging my door in their faces. Being complete conformists, Americans want to buy one of two things: 'A nice piece of old pewter' or 'a piece of marked Wedgwood.' But American dealers are different. They know exactly what they're looking for; they don't quibble unduly about price and they're efficient about freightage details.

I sell quite a lot to France, where many of the dealers are women. Being French, they are, first and foremost, women. Selling them anything is like being seduced without taking your clothes off. Quote them a price and their big searchlight eyes blaze, then close for a second in hurt surprise. Then they stroke your arm, slowly, from wrist to shoulder, their lips open, filled with Parisian or even Provençal promise, and they give you their practised melting look.

'But darleeng!' they murmur softly, 'What is the price for little me?'

The fact that they are probably six feet tall, diamond-hard and with a thriving business off the Rue St Honore is forgotten. Or perhaps I'm the one who's supposed to have forgotten.

Of the many foreign dealers, the Italians are the most exacting—and excruciating. To begin with, they laugh out loud when you quote them the price. Then they offer you half, walk towards the door, turn and repeat their offer. If you laugh back, they leave. In a quarter-of-an-hour, they return—with three other Italian dealers. They are all flourishing fivers.

'All right?' they laugh, beginning to count out the amount of their offer in fivers. Refuse and they merely push it into your hand and begin to carry out of the shop what they think they've bought. It takes a long time, a lot of words and much gesticulation, thumping and ultimatum before you get a figure near your own price.

Amongst my more resplendent visitors were two royals. They admired a campaign chair—a metal portable loo with a hole in the seat for a pot—which I had in my garden.

'For the General, I suppose?' the lady suggested to her husband. 'But what could one use it for nowadays?' 'Flowers,' primly suggested her husband.

Rushing in too blindly, trampling where angels fear to tiptoe, I said 'You could serve punch in it at parties.'

The air froze, tinkling with icicles. The regal back was turned. 'You have gone far too far,' I was told coldly from a mountain top.

'But if people are so thin, what do you do it?' my friends ask.

Well, horror stories are only on one side of selling antiques, of course. There are wonderful compensations. At the end of a perfectly ghastly day, for instance, when no-one has bought anything, some wonderful person will come in, admire everything, have a drink, and spend a great deal of money. Saturday afternoons, for instance, can be exhilarating, breath-taking, wonderful... a group of people, after a long, late lunch at Robert Carrier's down the Passage will come in, warm with wine and well-being, and buy a whole stack of things. 'I'll have that if you bring it to Paris for me. And stay the week-end,' I was told once unbelievably.

Once a shabby old body looking like a char, came in, her white tennis shoes unlaced. She asked the price of three of the most expensive articles I had. Another time-waster I thought. Next morning, I found a note pushed under my door with a cheque for the three pieces.

Many antique dealers sell mainly to other antique dealers. We even buy and sell from the shop next door. Sometimes you can follow the progress of one article from your own shop, through a dozen or more others, the price rising, of course with every move. 'Who buys in the end?' we often ask each other bewildered. 'Where does it all finish up?'

We even buy back gear which was sold years ago, at much inflated prices, trying hard to forget that it was once our very own. Above all it is extremely rare for anything new to appear. Antiques are like cards in a pack; they go round and round. One midnight I arrived at my shop after a wearying journey from Edinburgh. I was carrying a bust I had bought there. Two dealers, passing by, glanced at my new purchase. 'Been buying in Edinburgh, have you?' they queried amiably. 'He had that bust for years. I suppose you know the head's been off?' ●

How many did you score
in the antiques quiz
on pages 68-69?



This cottage has a Dual personality



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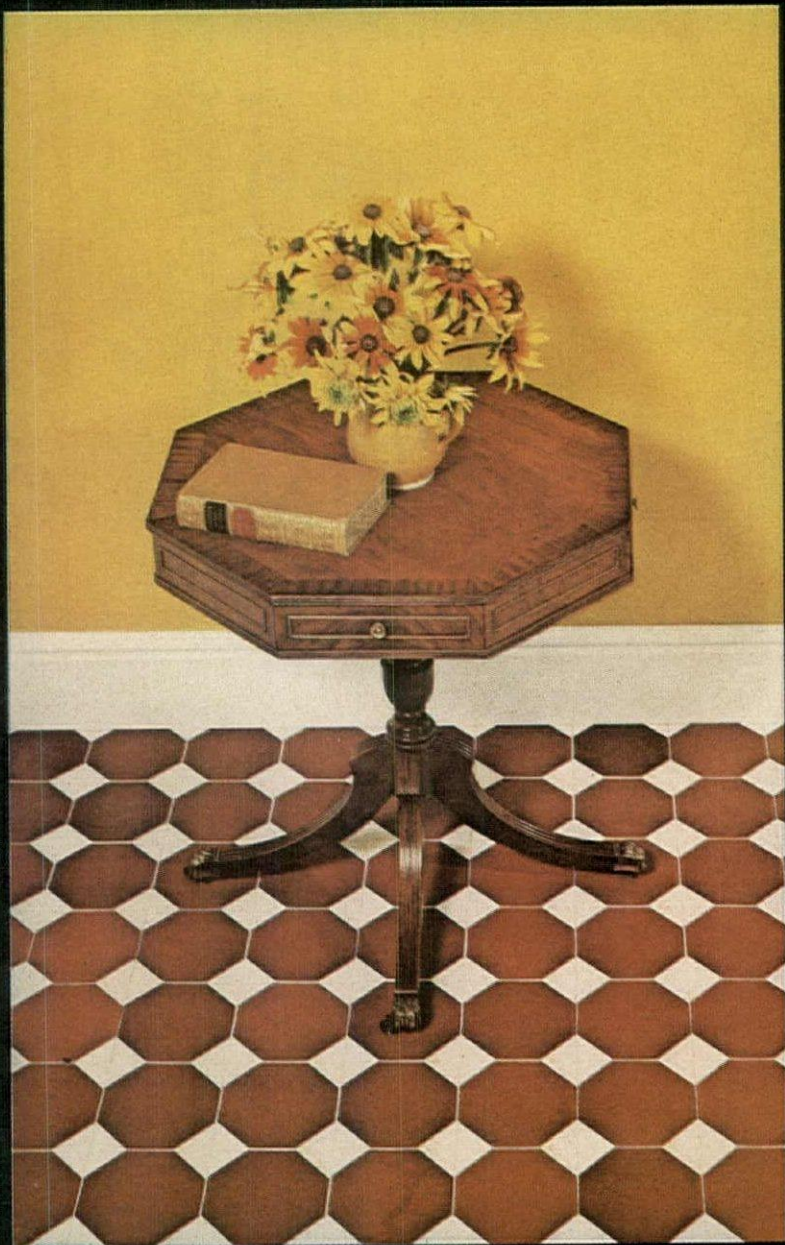
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deceptive simplicity



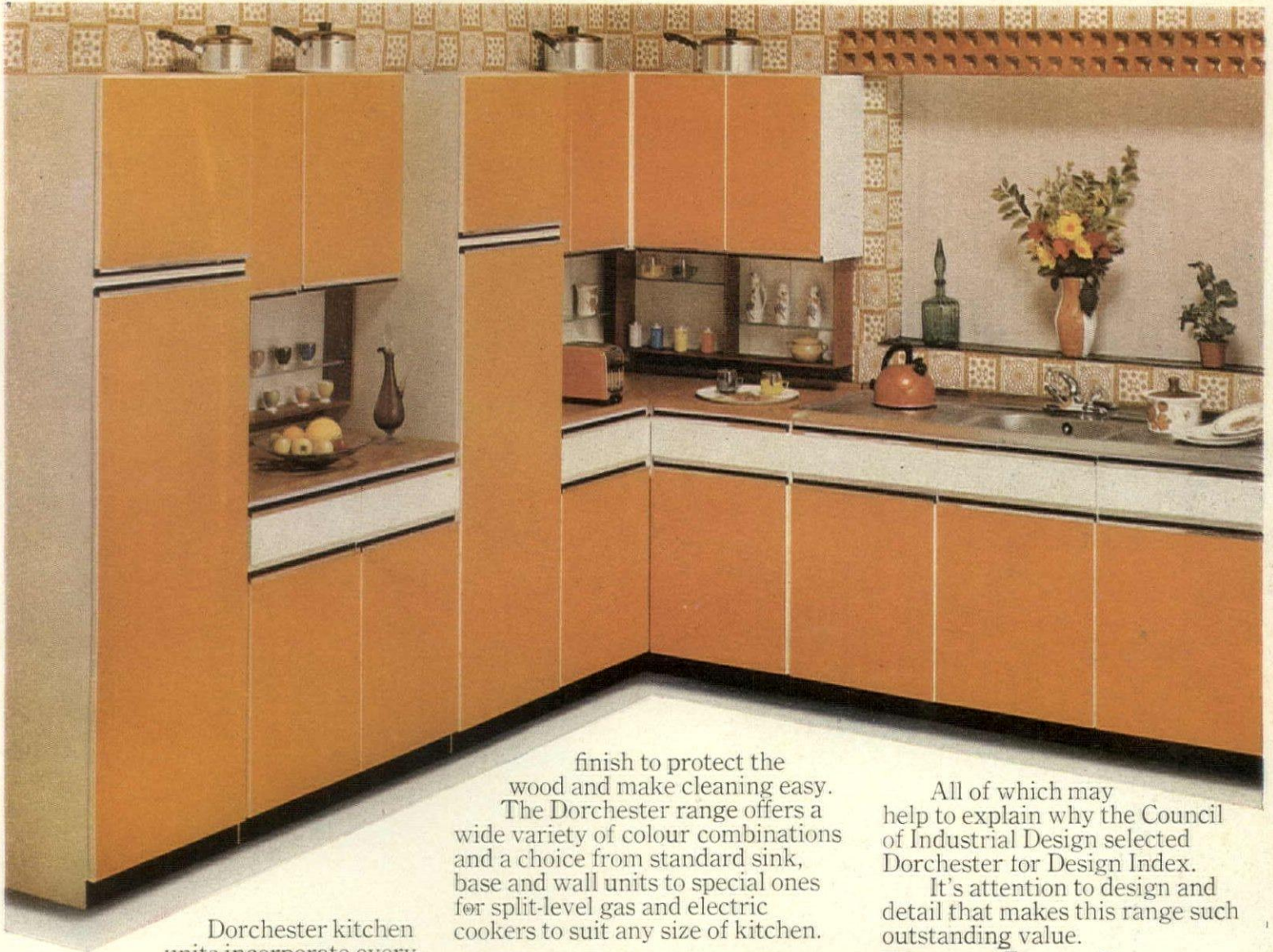
Marlborough Ceramic Tiles are easy to live with, practical and strikingly good looking. They are available for quick delivery and may be seen in many regional showrooms. If you live in North London for instance, a visit to Silixene's showroom at 90 Muswell Hill Broadway N10, telephone 01-833 8879, will well repay your trouble. If you live elsewhere, write to us for a colour catalogue and the name of your nearest stockist.

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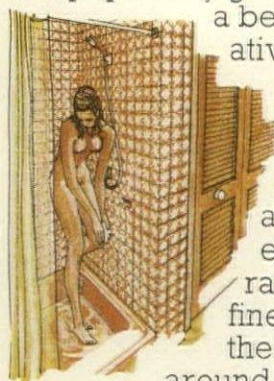
C4





It's easy to get steamed up over the wear and tear in a home.

Spills and splashes, condensation and scratches don't do your wallpaper any good. There is

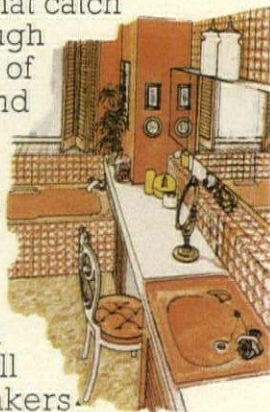


a beautiful alternative, in British Ceramic Tiles and not just for bathrooms and kitchens either. Today's ranges are the finest since the Romans were

around. They run from bold patterns to restful motifs.

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British Ceramic Tile Council

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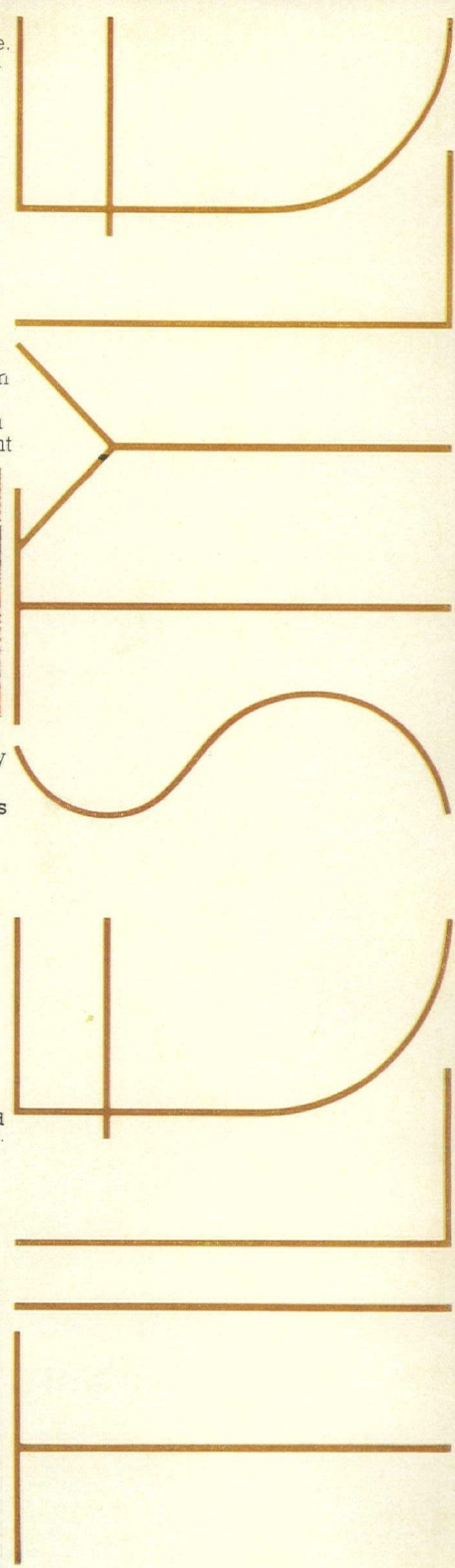
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HSC2

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When you furnish with the G-Plan Reform Group you enjoy a whole new life-style. This supremely comfortable furniture brings an aura of elegance to every room.

The Reform Group comprises the canted four-seater sofa, right- and left-hand K'angs; easy chairs, including a

high-back version and – for the first time – a unique corner unit.

It's available with a choice of one- or two-seat extensions for either side. So now you can make maximum use of your floor space without giving up an inch of comfort. Illustrated: sofa from £152.00, matching high-back chair from £62.50.

Also available; K'angs from £144.00, corner units from £170.00, easy chairs from £59.00. View G-Plan at leading furniture stores and ask for the catalogue of the whole range of G-Plan furniture.

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HOUSE & GARDEN

JUNE 1972

TROUBLED TIMES FOR THE ARCHITECT

Architects are certainly going through a bad and bruising time. First, they have a major internecine battle on their hands in and around the Royal Institute of British Architects, with younger and/or provincial architects contending that they are paying too much and/or getting the wrong services from an overblown London HQ. More important, however, are the criticisms hurtling the way of all architects, whether provincial or metropolitan, private or public, from all over. Nobody seems to like architects any more.

Recently, under the heading of WHAT'S WRONG WITH ARCHITECTS, Sir Hugh Casson pinpointed in *The Observer* what he considered to be the malaises of the profession, but most of his curative recommendations were concerned with training, fees, planning and so on. In short, a hopeful look into a rosier future rather than a dour look at a grim present. Meanwhile, exacerbation between public and architects grows alarmingly. *House & Garden* is especially aware of this from readers' letters cataloguing disenchantment after their experiences with architects.

Sir Hugh's recommendations got short shrift from one *Observer* reader, Nigel McKenzie, who had some pertinent and pungent observations to make.

'Architects of this century,' he wrote, 'have always thought that because they are in part responsible for the biggest visual changes in our cities, they are the arbiters of our environment. The fact that they are entirely in the hands of those with the money to build and have no real control only makes them more frus-



Casson

trated, and so, periodically, we have these heart-searching cries that they do care and that "social sensitivity is nice, but a warm heart is no substitute for competence."

'The real problem,' he went on, 'is that in a society where 80 per cent of the wealth is in the hands of 10 per cent of the people, professional service is an anachronism, especially a code of ethics designed to "protect the public", for it is only a professional service for 10 per cent of the people. If architects really cared, instead of being "Sunday socialists", they would long ago have ceased pandering to the moneyed clique and would work for once among their real clients. It can only be said that in a society where architects are extremely expensive sculptors or hack draughtsmen for building speculators, they are a luxury we can well do without.'

There is much in what Mr McKenzie says. The architect gained his eminent professional status as a master of style or styles, underpinned by certain technical qualifications. We now live in an age without style or styles and the technological requirements in any modern building are too complex for any one man to master. The architect relies upon a whole group of engineers—structural, electrical, acoustical, the lot. He is something of a lost soul seeking to maintain his eminence at the expense of their skills and expertise. They are beginning to realize this—especially the structural engineers—and wondering why they don't have the airy-fairy status of the architect.

Several reasons, apart from these technical considerations, underly such jaundiced views about architects. Such as: (a) the portentous manner in which architects opine about themselves; (b) their overblown seriousness about their some-



Jenkins

what dubious aesthetic contribution to the community; (c) their subservience to their bosses, whether developers or local councillors who are often men without knowledge or taste; (d) their sloth in defending existing environments which are plainly successful as communities but which somebody wants to redevelop—at a profit—with the aid of an architect; (e) the knowledge that few architects refuse a job that will destroy such a community; (f) the increasing interest taken by a number of young journalists in architecture and the environment.

Of these, Simon Jenkins of the *Evening Standard* and Ian Nairn of the *Sunday Times* are probably the best known. Mr Jenkins, who concentrates on London, also has a rare and unusual talent for concentrating on the main point about the environment, which is people. Whether he is writing about the developers and their more dastardly deeds or proposing to open up Somerset House and Buckingham Palace to rather more popular usage than those buildings have hitherto enjoyed, he never forgets people, which too many architects are apt to do.

That architecture is, or should be, about people is, indeed, Mr Jenkins' consistent theme. He delves into the complaints of council tenants with young children whose home is on the twentieth floor of tower blocks; he follows up the fierce protests of those who like living in Victorian houses in pleasant districts and see no reason why their community should be razed to the ground because a developer wants more shekels; he sympathizes with those who detest the appalling uniformity of so much modern architecture; he laments the emptiness of our cities at night. He is the cool urbane crusader whose



Chisholm

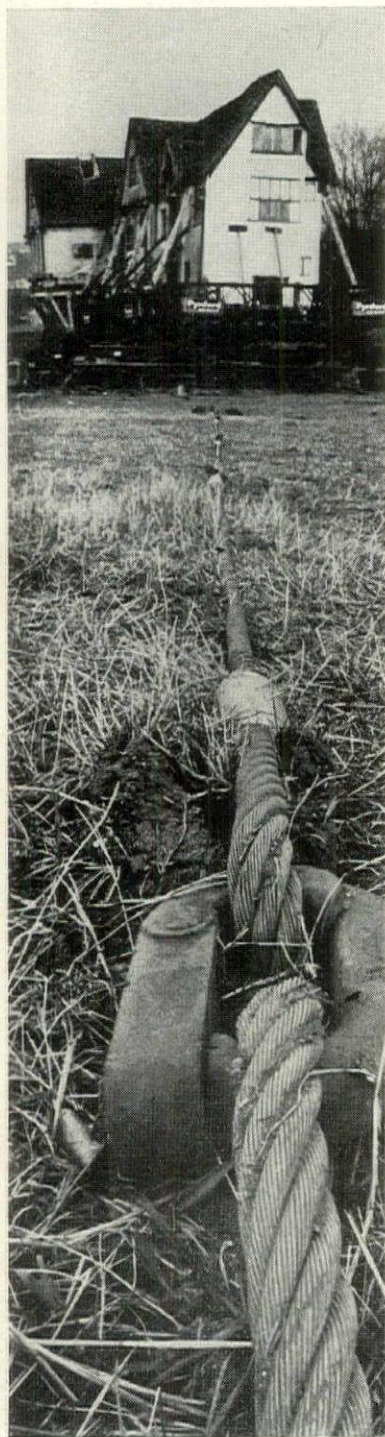
prose is frequently red-hot.

In the professional press, *The Architect*, under its editor, Kate Wharton, also goes crusading on. Staff writer Judith Chisholm has recently been getting to the heart of some of architecture's current problems by asking various citizens who have to use new buildings what they think of the design. She has come up with answers which are even more critical of architects and what seems to be their view of human beings than anything Mr McKenzie wrote.

The *Architectural Review*, which has consistently fought the battle for Corb and all his anglican followers, now seems to be having second thoughts about modern-at-all-costs buildings. J M Richards, one of the editors, has been severely castigating architects for their aesthetic self-indulgence, although his own magazine has probably sponsored a greater degree of exhibitionism and self-indulgence amongst British architects than any other magazine-showcase.

And so it goes on. From all sides the architect is assailed. And judging from a recent TV programme in which architects, young, middle-aged and aged, argued interminably and ineffectually about the kind of housing people ought to have, there seems no end to the disputation, although two young GLC architects, Mabeel Hamdi and Nick Wilkinson, did offer a gleam of hope. They actually thought more people ought to be allowed to please themselves about the kind of accommodation they needed *within* a given space. The older architects in the programme were not so sure. They seemed to think people couldn't be trusted with these important matters. Ordinary people, that is.

It's a tough world for architects as well as their clients.



Above and left Pictures of Ballingdon Hall, Sudbury, Suffolk, en route from its 400-year-old site to new foundations, now being built, over half-a-mile away. See: THE HALL GOES SLOWLY UP THE HILL

THE HALL GOES SLOWLY UP THE HILL

Elsewhere in this issue we give an account of a three-bedroom American house (that comes on a truck and gets built (or, at least, erected) in a day. Far cry from Mr Hodge's house which was moved less than a mile during five hazardous weeks.

John Hodge, as every architectural student now knows, is a solicitor in Sudbury, Suffolk, who is also owner of nearby Ballingdon Hall, an Elizabethan mansion built in 1593. Threatened by a light industrial encroachment, Mr Hodge decided to call in Pynford Design Ltd, structural engineers of North London, to move the house (all of 200 tons) to a site a thousand yards off—but up a steep hill with a rise of ninety feet and round a Grand Prix-bend. Although the project took rather longer than Pynfords had reckoned on they knew they'd get the house into its new position. This they did in April and work on the new foundations is well advanced as we go to press. Mr Hodge will be spending Christmas, we hope, in his old-new manor house.

Pynfords have a lot of experience in this house-moving business, which is far more widely practised in the United States. They have moved an old barn in Hertfordshire which is now a flourishing restaurant, a timber-framed house in Exeter.

The Department of the Environment seem to be sympathetic to the plight of the owner of an historic house who becomes engulfed in development and wants to move *en bloc*, so to speak. Far better any day

than letting in the philistines only too anxious to raze the building to the ground and press on with progress.

EDINBURGH'S SIX-LANE MOTORWAY THREAT

Londoners are apt to think of their city as the centre of the universe and to consider the ills that befall them as visitations of particular malevolence. Why should London have this ghastly planners' Motor Box thrust upon them? But they are not alone. Edinburgh faces the threat of a six-lane motorway being cut through the city in much the

same callous and dehumanized manner as that outlined in last month's issue of *House & Garden*.

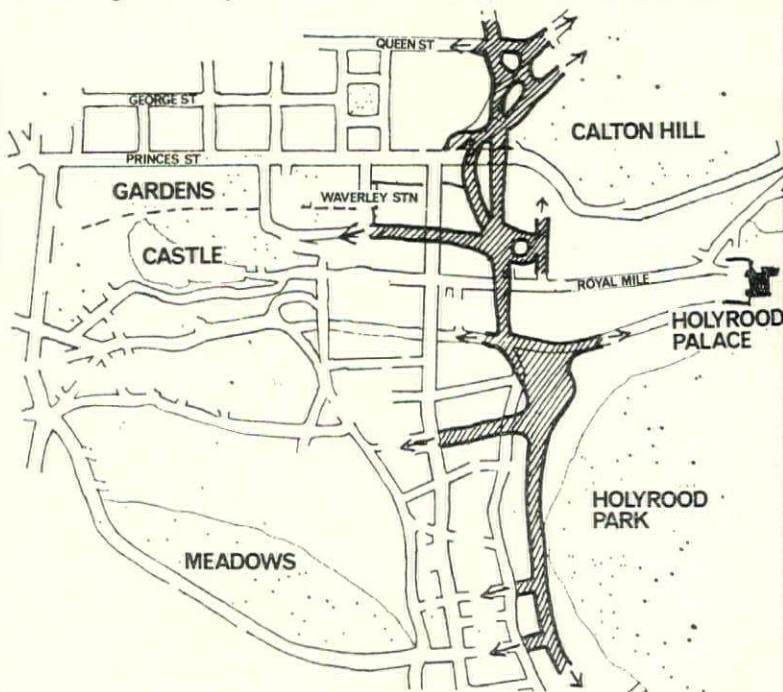
Alan Thompson, Professor of Economics of Government at the Heriot-Watt University in Edinburgh, who is also President of the city's Amenities and Transport Association, is leading the fight against the proposals. As Professor Thompson says, 'The projected six-lane motorway would cut a massive swathe between Holyrood Park and the town centre. At one point it would cut across the Royal Mile—a historic street which links the castle with the Palace of Holyrood. Such a motorway would be a savage intrusion into Edinburgh's unique townscape. It is being strongly opposed by our association. We hope that Sir Colin Buchanan's firm, who are advising the Corporation, will advise the rejection of the motorway. If they do not, we believe that future generations will be appalled by such a wanton destruction of our heritage. A decision is expected towards the end of the year.'

We hope that all Scottish readers of *House & Garden* will keep a close watch on the situation. As Professor Thompson says, 'Edinburgh does not belong only to its citizens: it belongs to Britain and the world.'

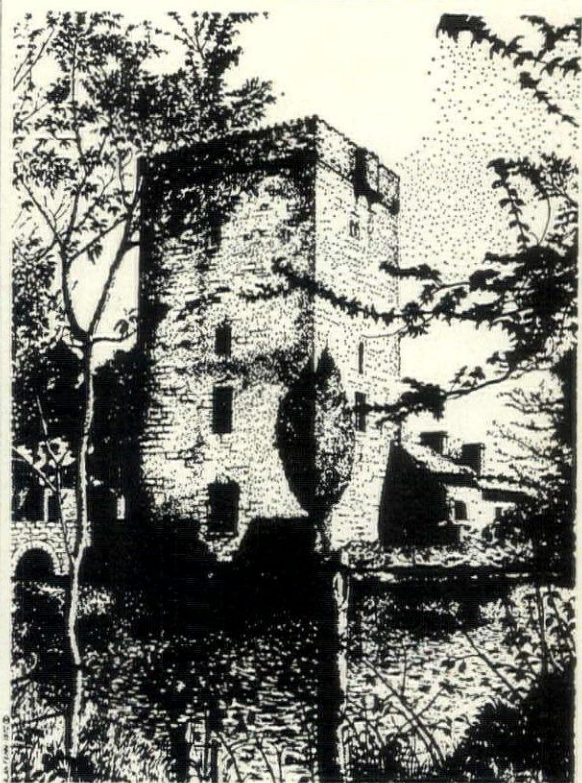
TWO IN NEED OF FRIENDS

Calls for financial aid to prop up carcasses of sacerdotal structures are frequent enough in all faiths—and faiths—but here we show two lesser secular structures deserving of your charitable thoughts.

The Woodbridge Gate Mill Trust is appealing for £7,000 which would complete their appeal for £30,000 required for restoration of this magnificent weather-boarded building on the River Deben. The Trust is hoping to start on the work fairly



Map showing the proposed six-lane motorway cutting through historic Edinburgh. See EDINBURGH'S SIX-LANE MOTORWAY THREAT



The Tide Mill at Woodbridge in Suffolk and, right, Thoor Ballylee, Co Galway. See TWO IN NEED OF FRIENDS

oon and proposes to provide those areas of the interior not occupied by machinery with a modicum of visual interest and entertainment. To this end the Trust is seeking any eighteenth- or nineteenth-century pictures of the East Anglian scene, preferably connected with the town, river and mill, of course. Cheques and letters to the Trust at The County Hall, Ipswich.

The other building is Thoor Ballylee, the tower in Co Galway which W B Yeats bought, with two attached but delapidated cottages (now restored), for £35 in 1916. In May of the following year he wrote to his father: 'I came here to take over my Tower, Ballylee Castle. I shall make it habitable at no great expense and store there so many of my possessions that I shall be able to have less rooms in London. The castle will be an economy, counting

the capital I spend so much a year and it is certainly a beautiful place. There are trout in the river under the window. Jack can come there when he wants Connaught people to paint.' The Tower figures in several of Yeats' poems, but after Yeats' death fell into melancholy disrepair, and became a cattle-byre. In 1963, thanks to the efforts of Mrs Mary Hanley and the Kiltartan Society, work of restoration was begun under the direction of Dermot O'Toole. The restored tower was opened by Padraic Colum in 1965, the centenary year of the poet's birth.

The tower is now, fortunately, exceedingly well looked after by the Friends of Thoor Ballylee but still needs support. The names of benefactors will be inscribed in a membership roll which will be displayed in the tower. A chance for all those

cultivated Irish men and women who have emigrated and made fortunes in the arts and crafts of North America to subscribe to a most worthy memorial to a great poet. All cheques to Friends of Thoor Ballylee, Gort, Co Galway, Eire.

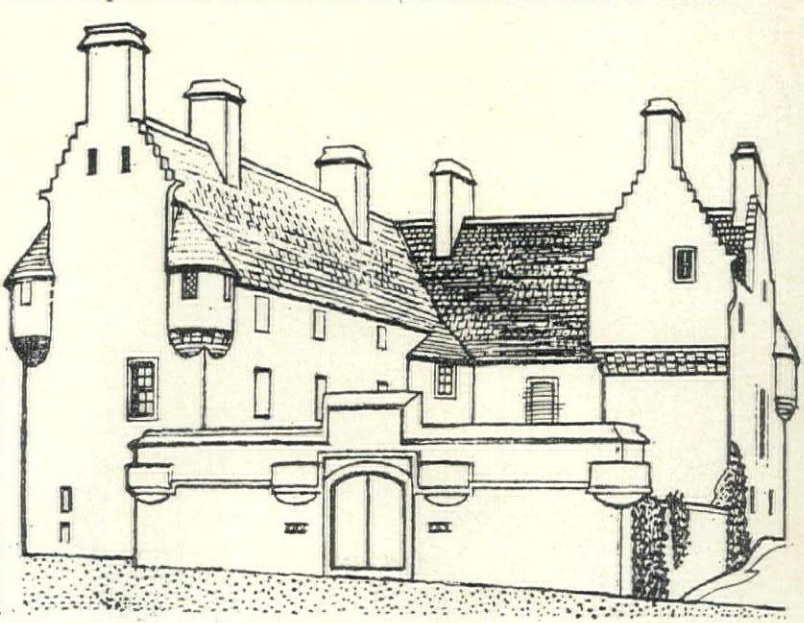
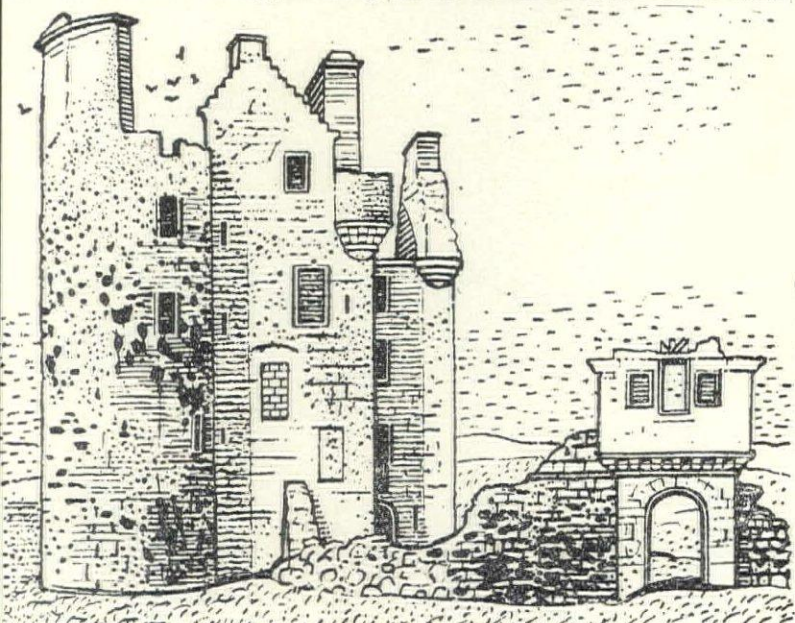
SCOTTISH DELINEATOR

The Yearbook of the National Trust for Scotland is enlivened by some very effective and decorative line drawings, unsigned. Inquiry elicited that these were the work of George Mackie, head of the Design Department of the Gray's School of Art at Aberdeen.

Mr Mackie's drawings have a spare and austere line ideally suited to the depiction of those sometimes

gaunt, always interesting northern houses and castles. Mr Mackie seems to specialize in these architectural delineations, for he has illustrated the Trust's guides to Crathes Castle and Craigievar Castle with the same flair and authority.

All the publications issued by the National Trust for Scotland are of exceptional quality. One of the most interesting is that devoted to *Little Houses*, basically concerned with the domestic architecture of those towns and villages which gives such a distinct quality to the Scottish scene. Of particular interest is the glossary of architectural terms compiled by Schomberg Scott, ARIBA, who gives definitions of several Scottish architectural features, including barmkin, cap-house, forestair, crowsteps, which are all doubtless known to readers of *House & Garden*.



Left Harthill Castle, right Muchalls Castle: two of several line drawings by George Mackie made for the National Trust for Scotland booklet on Crathes Castle. See: SCOTTISH DELINEATOR

ANTIQUES QUIZ

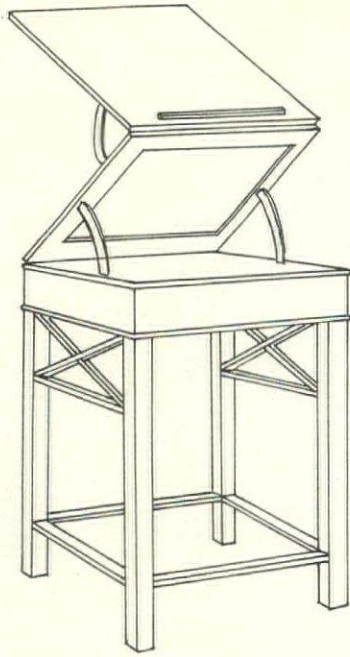
HOW FLUENT IS YOUR ANTIQU LINGO?

EACH OF THE objects in these drawings has a special name by which it is generally known amongst dealers, curators and knowledgeable collectors. Although, as a gifted amateur, you may say, to the owner's delight, 'What a magnificent grandfather clock', the dealer who sold it to him has a somewhat duller term for it. And that particular form of barometer isn't merely a barometer, but carries a special term.

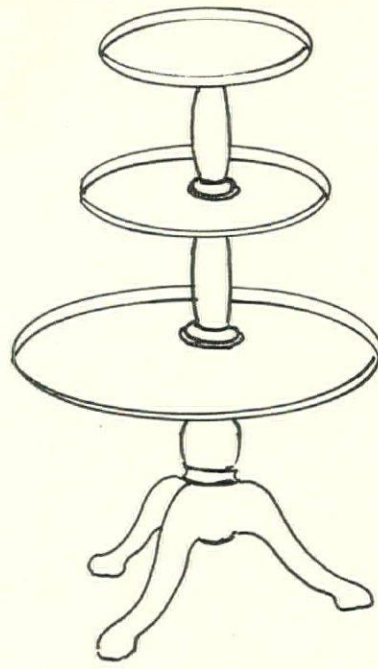
How many of these terms do you know?

If you score more than 60 points out of the possible 100, you are indeed well informed in these matters. If you score over 90 you're in the curator class. Answers and possible points on the opposite page ●

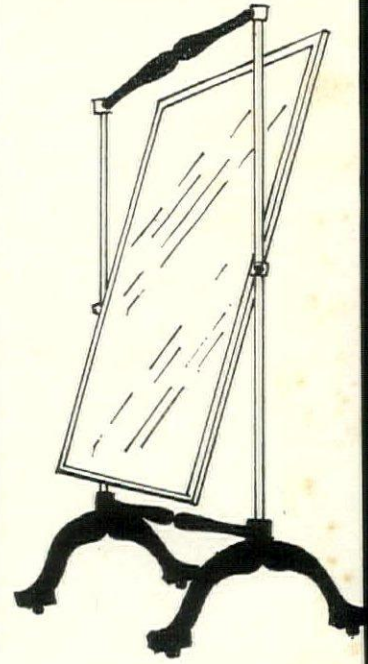
SCORE 90 OUT OF 100 AND PROVE YOURSELF AN EXPERT ANTIQU LINGUIST



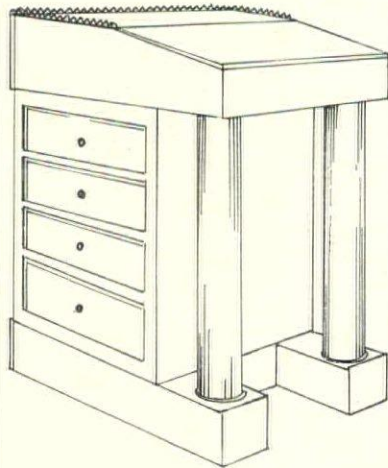
1 *Not, perhaps, for engineers*



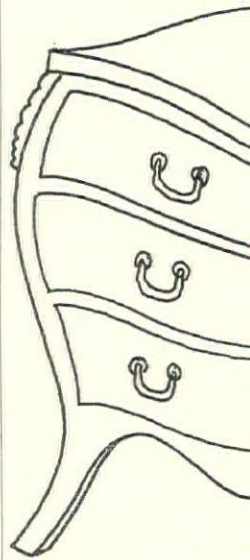
2 *Inarticulate but useful*



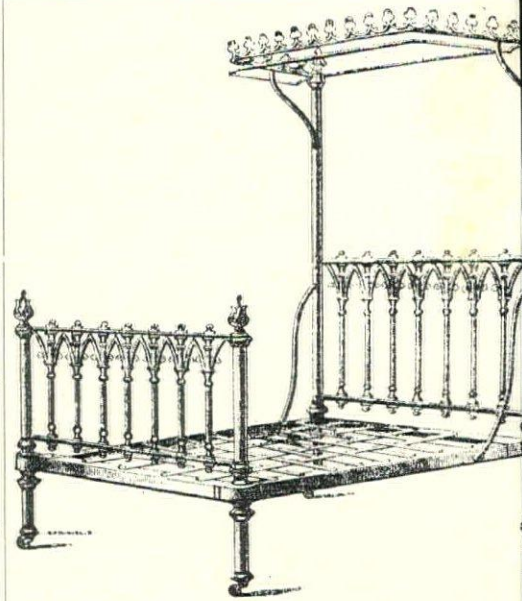
3 *For narcissistic horses?*



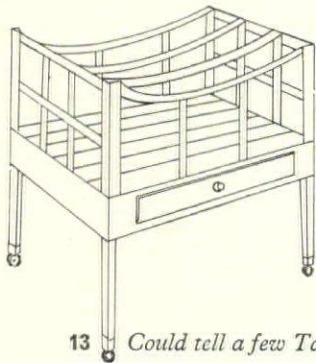
8 *Who was this man?*



9 *Almost explosive*



10 *A good try*



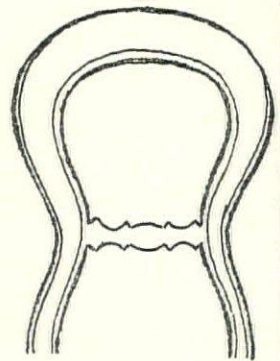
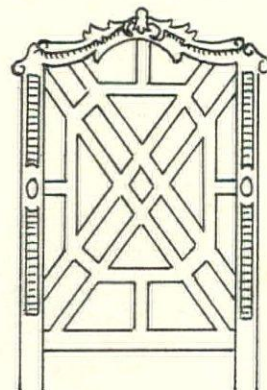
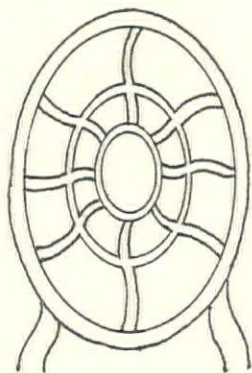
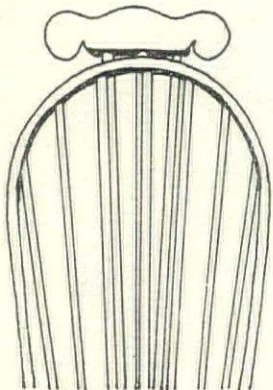
13 *Could tell a few Tales*



14 *No call to be abusive*



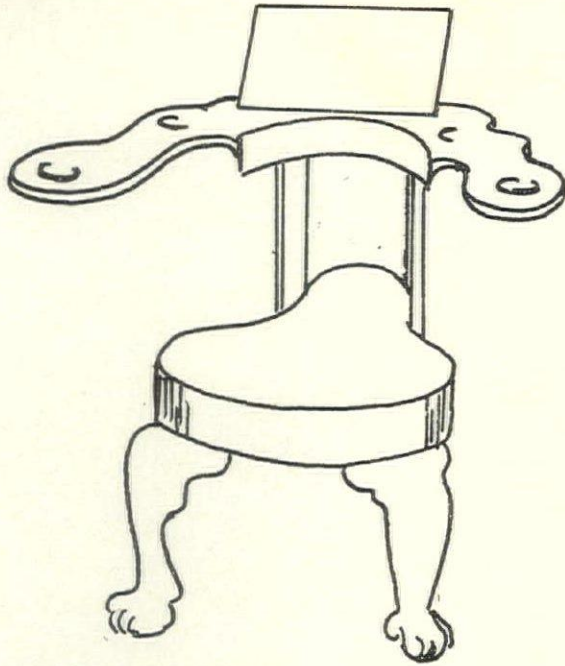
15 *Low stool for high ranker*



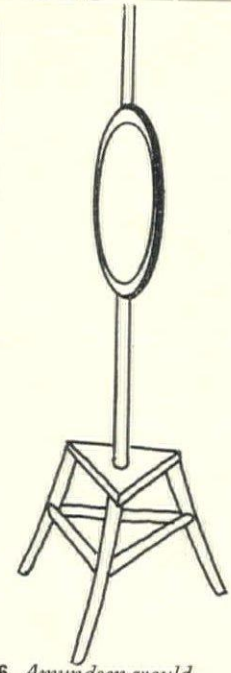
19 *Name your backers*



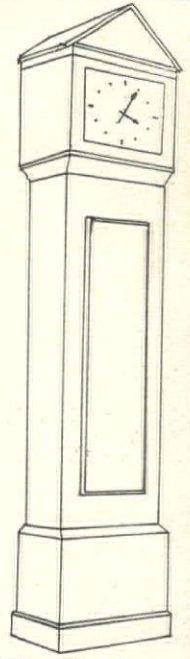
Virtually airborne



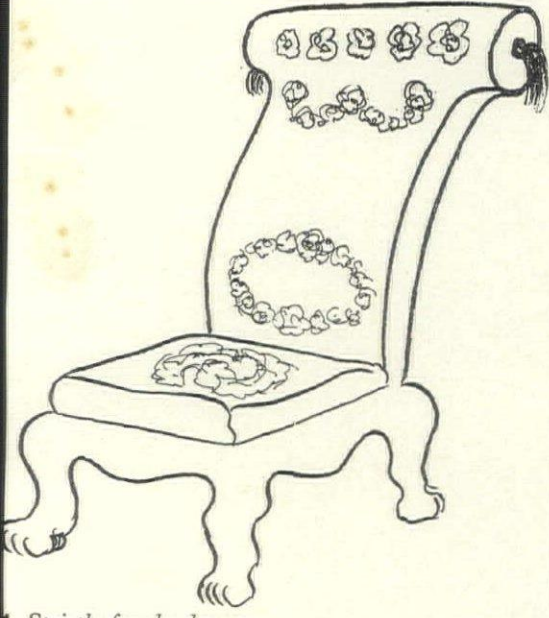
5 All wrong for beastly voyeurs



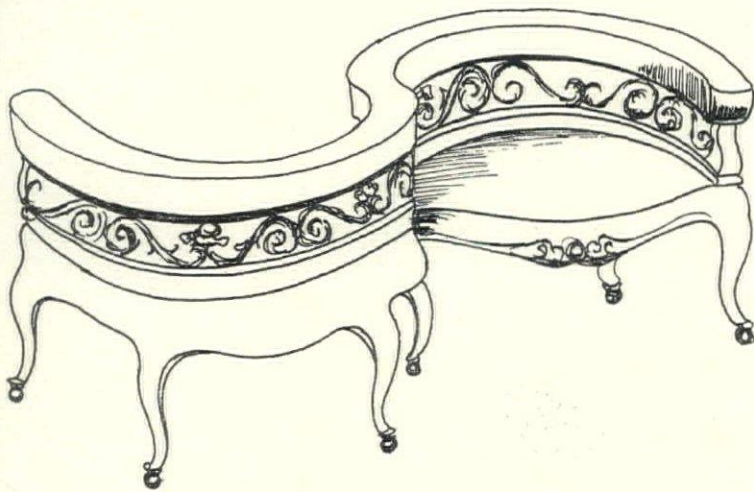
6 Amundsen would have spurned one



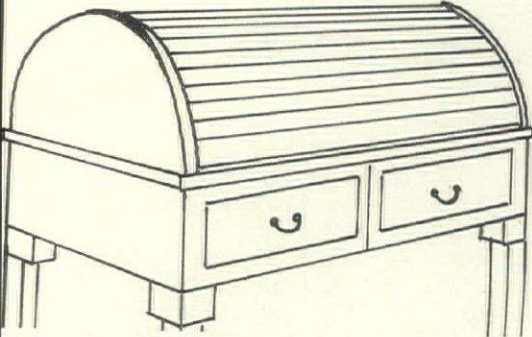
7 No go for short grandfathers



1 Strictly for the devout



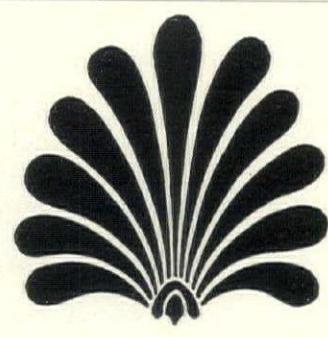
12 Why, when we're back-to-back?



6 Sounds noisier than it is



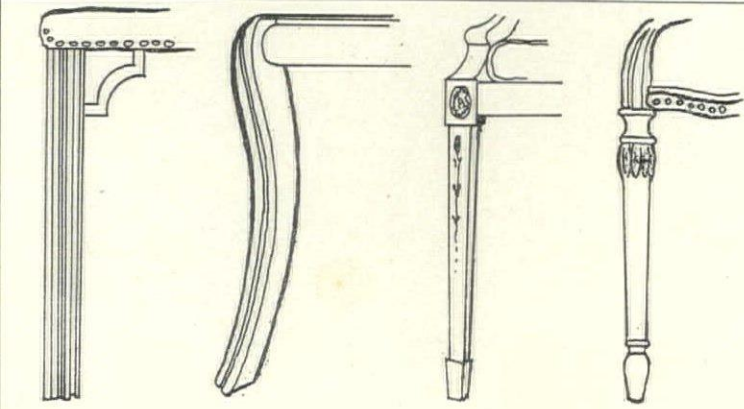
17 Another unknown, this time a Scot



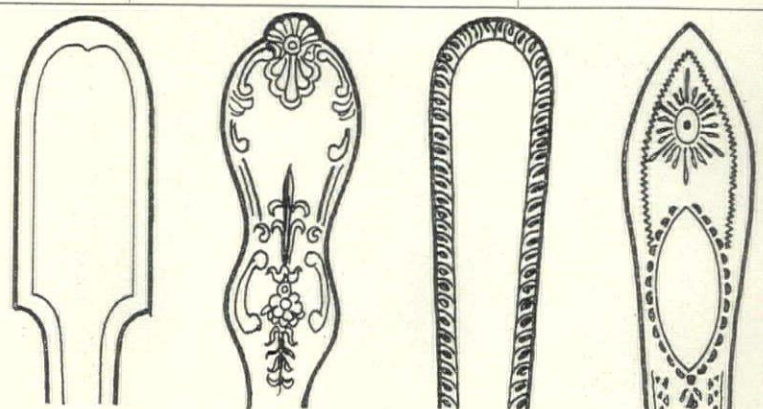
18 A touch of floral Greek

ANSWERS

- (score in brackets)
- 1 Architect's table (3)
 - 2 Dumb waiter (5)
 - 3 Cheval mirror (5)
 - 4 Balloon barometer (5)
 - 5 Reading chair *noir* (5)
 - 6 Pole (fire) screen (5)
 - 7 Long-case clock (5)
 - 8 Davenport desk (5)
 - 9 Bombe chest (5)
 - 10 Half-tester bed (5)
 - 11 Prié-dieu chair (5)
 - 12 Vis-à-vis sofa (6)
 - 13 Canterbury (3)
 - 14 Dump (door stop) (5)
 - 15 Tabouret (for ladies of high degree at court) (5)
 - 16 Tambour desk lid (5)
 - 17 Montreil (silver bowl) (5)
 - 18 Anthemion (or honeysuckle) motif (5)
 - 19 (a) Comb-back; (b) Wheel-back; (c) Chinese; (d) Chipendale; (e) Balloon-back (5)
 - 20 (a) Moulded; (b) Sabre or Trafalgar; (c) Tapered; (d) Turned; (e) Feather edge; (f) King's pattern; (g) Bright cut (4)
 - 21 (a) Fiddleback; (b) King's pattern; (c) Feather edge; (d) Bright cut (4)

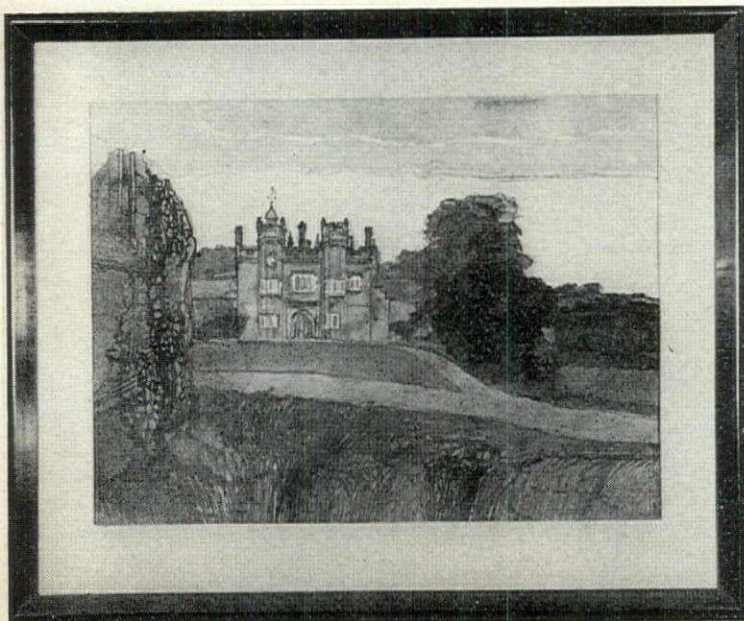


Show a leg



21 Name your handles

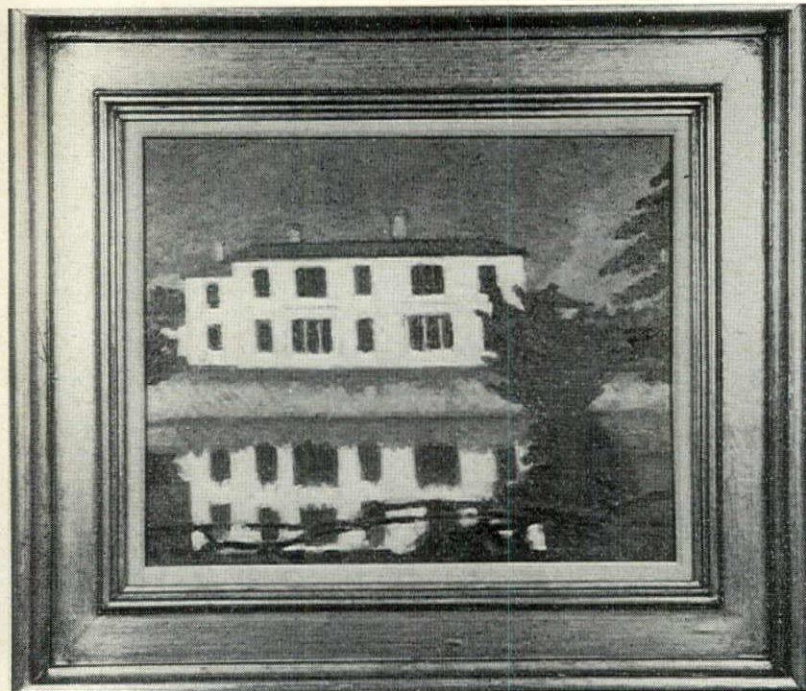
HOUSE & GARDEN REPORTS ON A GROUP



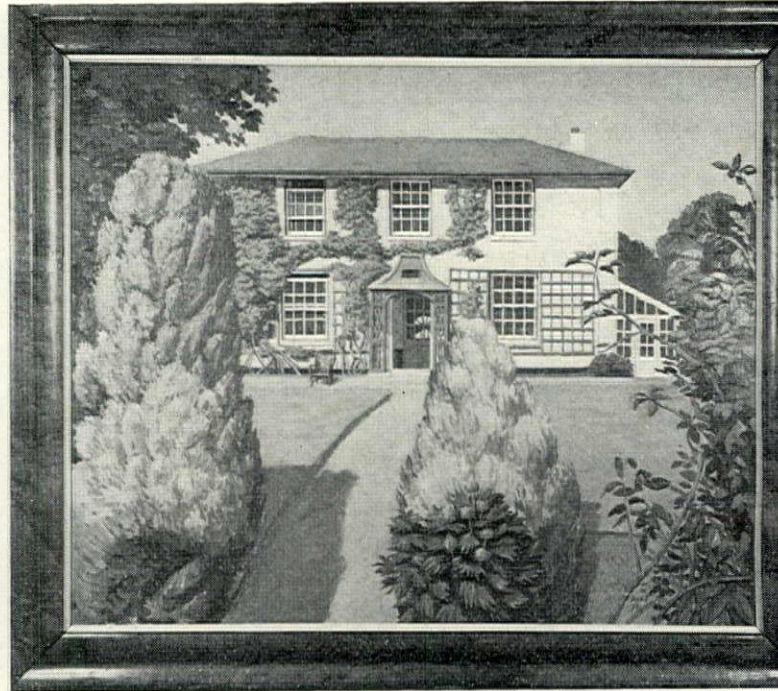
Giffords Hall, Suffolk (O'CONNOR)



Norton Conyers, Yorkshire (FAIRFAX-LUCY)



The Moat House, Norfolk (BUHLER)



Winpenny, Somerset (DODD)

THE YEARNING to have a portrait of one's well-loved mansion or cottage painted and hung upon the drawing-room or living-area wall, seems quite as deep-rooted and far more widespread than the desire of patricians and tycoons to have their portraits hung posthumously on their

staircase and boardroom walls.

The reason for this kind of vanity probably lies deep in those shadowy psychological regions where the rest of our more predatory, possessive and acquisitive qualities reside. Better to delve too deeply.

For those who have, nevertheless,

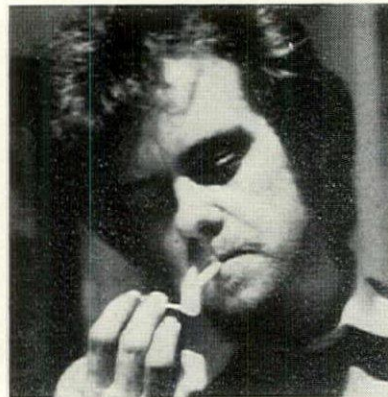
learned to live on reasonable terms with these less amiable characteristics in themselves, David Wolfers of the New Grafton Gallery (1a Grafton Street, London W1X 3LB) is sponsoring the right kind of response. He has assembled an octet of artists prepared to come along and

paint your terrace house or Palladian villa at a price to suit virtually a pocket from the mildly affluent to the outrageously mogulish.

The artists who are supporting Mr Wolfers, one-time BBC talks producer and now owner and director of the New Grafton Gallery, offer



Alan Dodd: b 1942. Married. Lives in two-floor flat in Victorian terrace in Islington. Calls himself a Surrealist; contends that the formality of the Georgian country house is a perfect component in his surrealist landscapes.



Edmund Fairfax-Lucy: b 1945. Bachelor. Grew up in Gloucestershire, now lives in London, wants to return to the countryside. A passion for landscape in which he sees the country house as a logical and essential element.



Fred Dubery: b 1926. Married. Artist and writer. Has just published *Drawings Systems*, Studio Vista. Painting shown above is own house. At present working on giant mural of photographer John Hedgecoe's multitudinously-urned-and-statued garden.

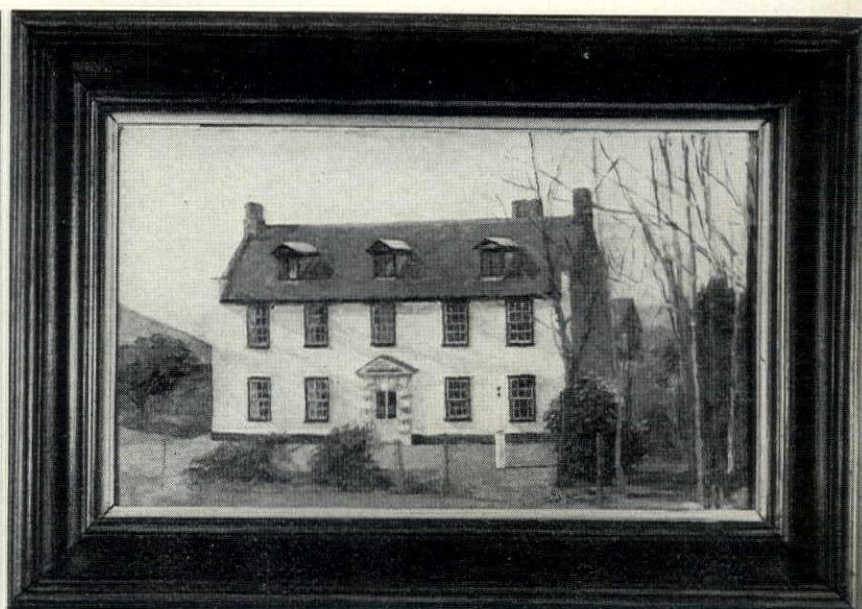


Walter Woodington: b 1916. Married. Describes himself as a portrait painter with an interest in architecture. Likes combining portrait of owner(s) of houses with portions of the house, which sounds like an irresistible formula.

OF EIGHT ARTISTS IN SEARCH OF A HOUSE



Stonewells Farm House, Buckinghamshire (MORRIS)



Buckshall Lodge, Suffolk (DUBERY)



Riverdene, Berkshire (HOWARD)



Stepleton, Dorset (WOODINGTON)

remarkably wide and eclectic range in age, achievement, media and technique.

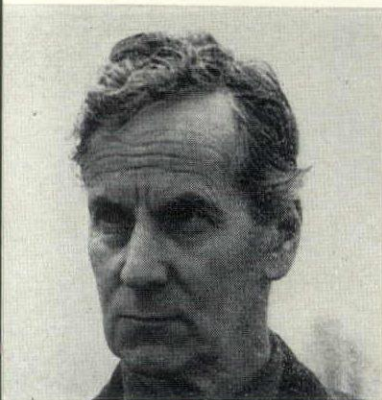
You can have a drawing of your house made by Fred Dubery for £40-00; a water-colour made by John O'Connor for £100-00 and an oil painting by any of them at prices

ranging from £40-00 to £400-00, depending on whether you want a fully-fledged Royal Academician to do the job or a fledgling architectural portraitist still in his twenties.

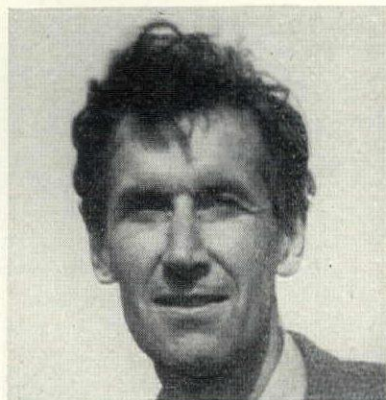
Edmund Fairfax-Lucy, not yet thirty and the youngest of the group, is, very sensibly, prepared to come

along, make his notes and present you with a portrait of your house for as little as £40-00, £60-00 or £80-00; although he'll doubtless want a good deal more if your Home Sweet Home turns out to be Scottish baronial with several castellated towers and machicolations thrown in for good

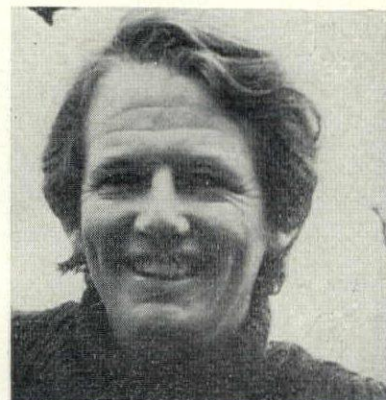
measure. Robert Buhler, on the other hand, the Royal Academician in the group, and their top-price man, will want anything between £200-00 and £400-00 to do the job. In between are half-a-dozen artists of proven skills awaiting your inspection of their work in Grafton Street ●



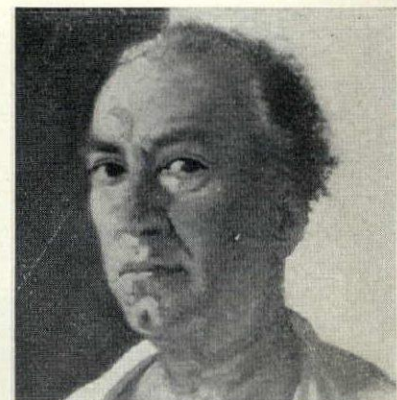
John O'Connor: b 1913. Married, one son. Lives in three East Anglian cottages now converted into one. Has just bought a Scottish croft which he threatens to castellate. Passion for castles, cats, Plantagenet art and gardens of any kind.



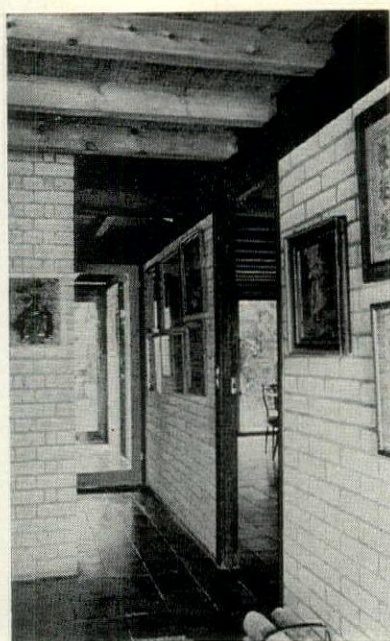
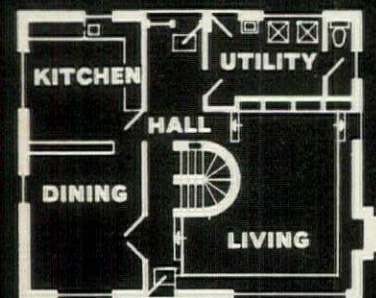
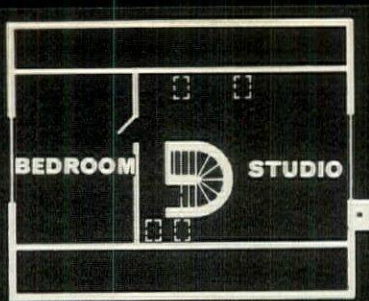
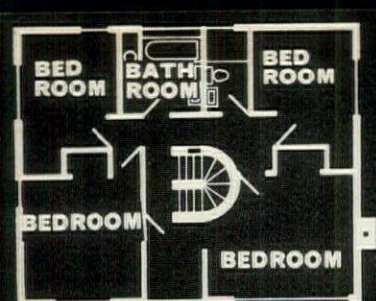
David Morris: b 1924. Married, three children. Now lives in modern house at Chorleywood after some years in an oft-painted old house at Coggeshall, set in meadows and with nearby lake. Sees houses as indicative of man's place in nature.



Ken Howard: b 1932. Married. Has painted gothic cathedrals, thatched cottages, town and country houses. Now working on a painting of the old St Paul's School, Hammersmith. Lives in Victorian house at Hampton, Middlesex.



Robert Buhler: b 1916. Now lives in c 1850 corner terrace house in Pimlico, but previously in Norfolk in an old house which formed theme of one of his one-man exhibitions. Considers Constable's Malvern Hall perfect country house portraiture.



IN AN ORCHARD BY A STREAM

BY LEE HIGHTON
PICTURES BY RAY WILLIAMS

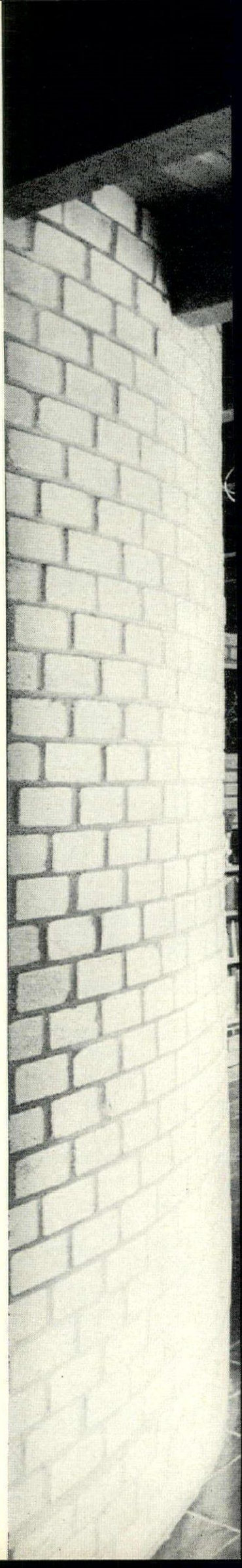
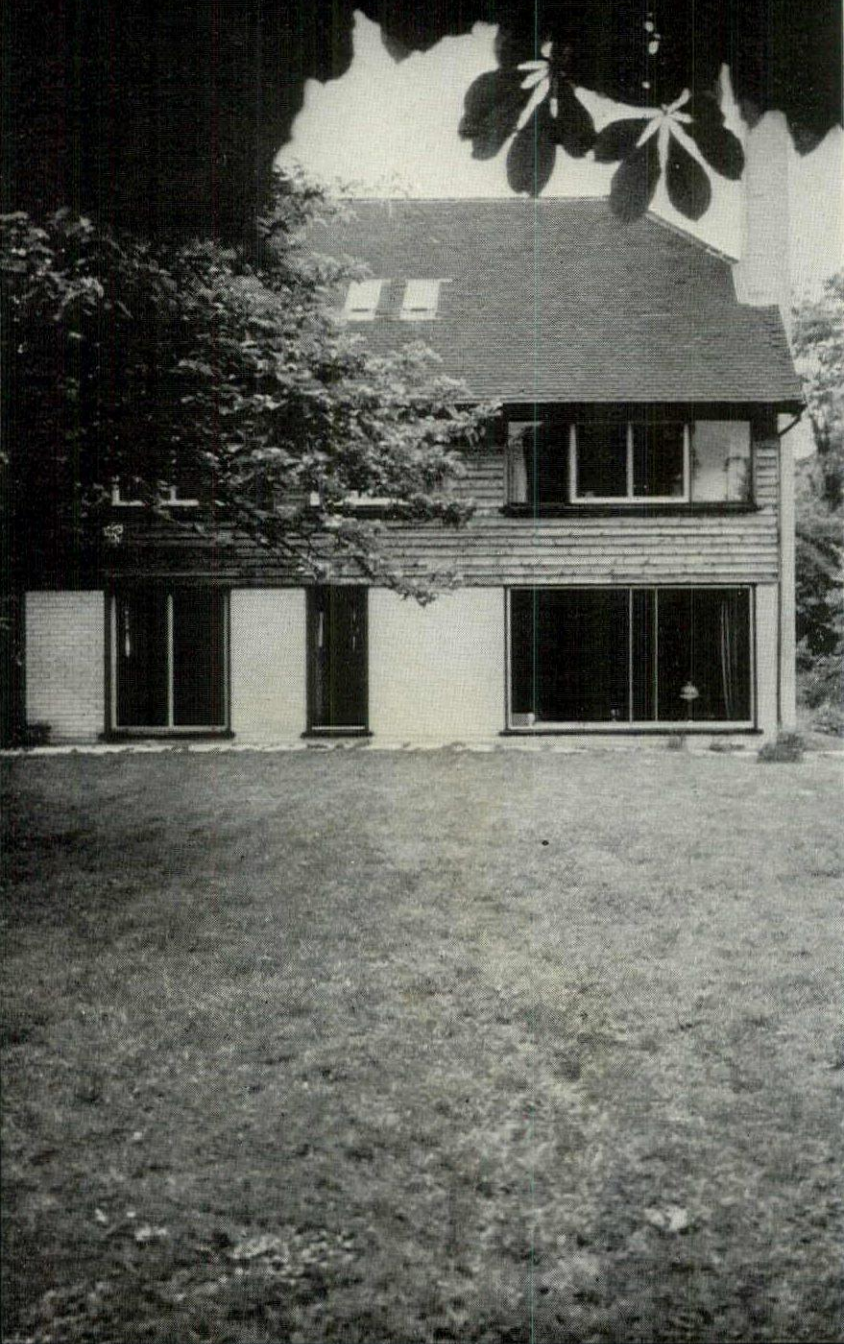
THE FAMILY HOUSE designed by Martin Sylvester for Leslie and Sheila Paine and their four children, was built in a small one-time orchard, part of a large garden of an old house in Blewbury, Berkshire. In its orchard setting, the warm brickwork, combined with weather-boarded panels, gives the house something of the quality of the traditional Kentish farmhouse, and although built only five years ago it has an unusually mellowed ambience.

The Paines selected their architect by the simplest and most flattering of all decisions. They liked the house which Martin Sylvester had designed for himself in the village. Their brief was almost as simple but, at the same time, unusually comprehensive and demanding. The house must have five bedrooms and prove to be immediately and lastingly rugged. Sheila Paine was under no illusions about the attitude of playful youngsters to the subtleties of interior design. A particularly individual and additional note, rarely struck by those who commission private houses, was her further desire to see a good deal of the structure

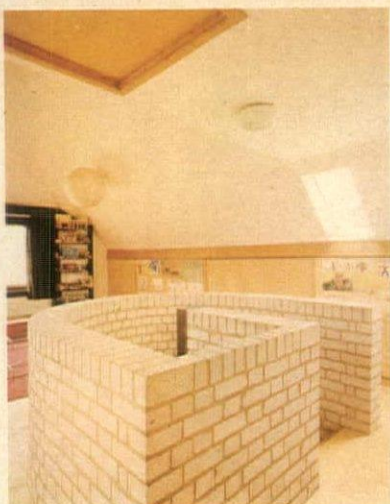
Left The house from the garden

Above Looking from the entrance door to the garden, with kitchen leading off at right

Right The living-room, with curving brick stair well, open fire and raised seating platform along the window and fireplace walls







Left View from the main bedroom towards the small sewing-room

Left Looking from the main bedroom towards the bathroom

Above and right The top-floor playroom with sloping ceilings and circular stair, an important element in the room. Denzil Paine's bedroom is seen beyond



and basic materials of the house—from the inside. Mr Sylvester willingly obliged.

The house is pleasantly sited, facing a village lane and with a stream at the rear. These two immutable factors inevitably conditioned the position of the building.

The compact house is built round the circular exposed brick stair well, which gives shape and interest to the adjoining rooms. The ground floor is quarry-tiled throughout with underfloor heating and floor-to-ceiling windows—with one unusual difference from the conventional idea of landscape windows. Around the base, a raised platform has been incorporated which forms a ready-made seating device of limitless potential, following the sunlight throughout the day or talking around the periphery of the open fire of the living-room on winter party nights. Dining-room and kitchen are built as one area but divided by floor-to-ceiling storage cabinets. There is also a small laundry room on this floor. A car-port adjoins the entrance.

The ground floor is enlivened by the decorative interplay of the exposed brickwork as a background for Mrs Paine's collection of eighteenth- and nineteenth-century samplers, plus some of her own fabric collages. The collection is altogether original, unusual and striking.

Upstairs, Mrs Paine got her five bedrooms—on two floors: four on the first floor, with bathroom and separate shower room, and a playroom plus a bedroom for Denzil, the Paines' sixteen-year-old son, escape-hatch *in excelsis* for a young man wishful to escape (occasionally only, of course) from three younger sisters.

The top floor, which is virtually a large attic area set within the eaves, also accommodates, against the sloping roofs, a run of storage cupboards totalling 70 feet, satisfying knowledge for any housewife ●

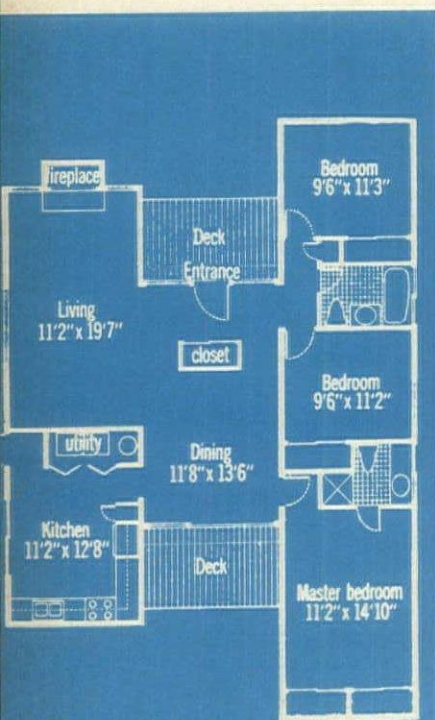






THE THREE-BEDROOM HOUSE THAT COMES ON A LORRY AND GOES UP IN ONE DAY

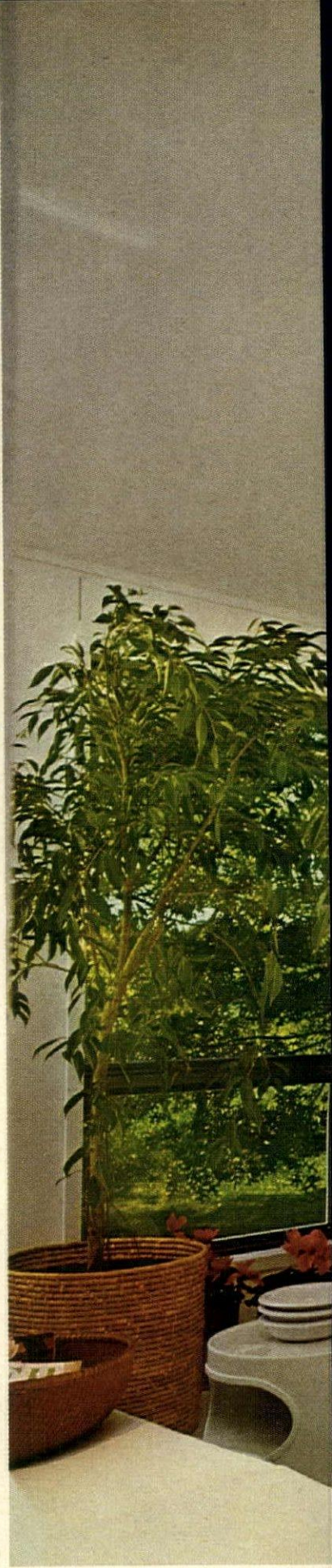
By NICHOLAS DREW • PICTURES BY TOM YEE



FEW MANUFACTURERS of so-called portable houses—modular prefabs—which come on a truck and get erected within several hours, or a few days, would claim overmuch for the originality or distinction of their designs. Few, if any, would be likely to win prizes in any Design Centre or RIBA competition.

A new system, recently introduced in the United States, does seem to offer a well-designed house that would look well in any site, and does possess attributes of apparent per-

manence which are usually absent from portable houses. The system, known as Triad (perhaps because the prototype comes in three different floor-plans), was designed by architect Edward Coplon and is manufactured by Hodgson Houses Inc, of Berwick, Pennsylvania. The interior of the house shown in these pages was designed and decorated by Tom Britt of *House & Garden*. The house consists basically of two modules; an open-space living-area and a three-bedroom wing. The two areas are



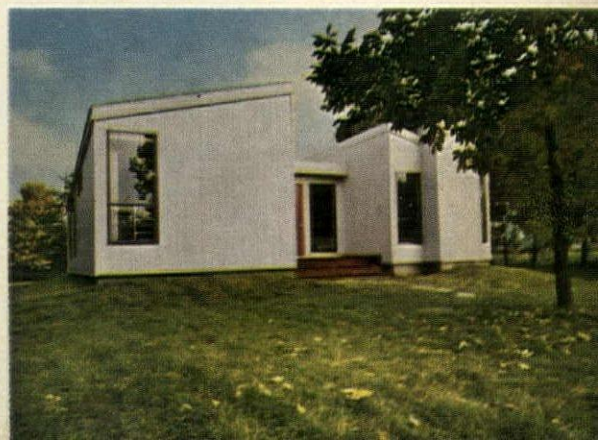
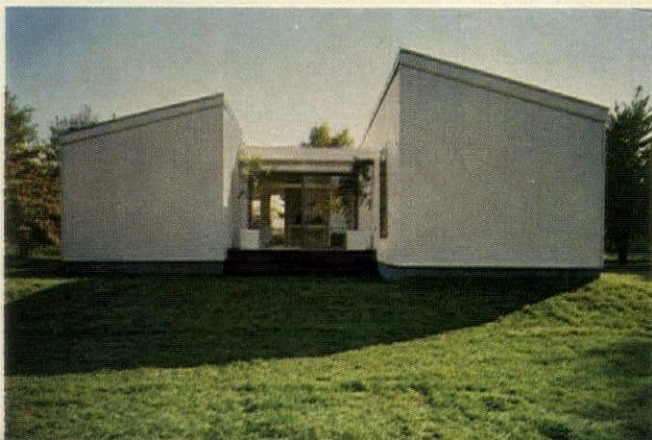
Top left Exterior view, showing glazed entrance from raised deck. **Above left** How the modules arrive in two trailers ready for off-loading to prepared site. **Above right** The living-area: a wide-open space for conversation and entertaining. **Right** Two other views of the exterior

separated by a glass-ended entrance dining unit.

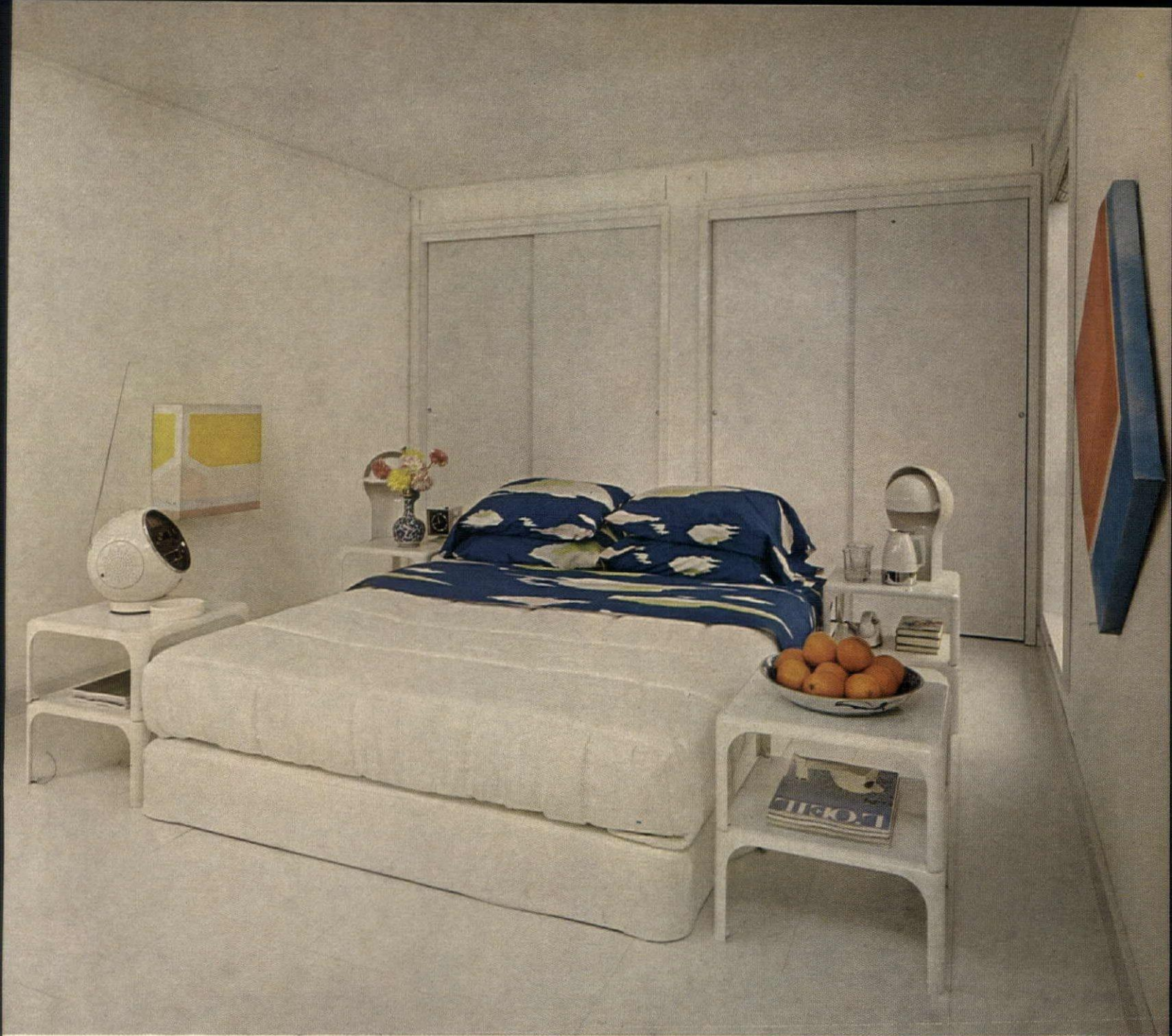
Foundations are previously prepared for the reception of the ho-



flexibility of the house is shown by the fact that it can be erected on concrete blocks, or over a cement base or even on pilotis. The modules slide off the two jacks and then on to the foundations. Two men can erect the house in one day. Tom Britt decided to go flat out for an all-white interior and minimalist furniture, stretching the spaces to their visual limits. So many prefabricated houses look too 'packaged', he decided, too cramped. Here he fused







opposite page (above) Guest's room which doubles as book and music room. Lithographs by Ivan Chermayeff. (Below left) Dining-room with stacking chairs and table, used as a pedestal for sculpture. (Below right) Kitchen with L-shaped dining surface (see plan)

ing-room, dining-room and entrance into one sweeping space, divided only by a free-standing chest facing the entrance deck. White vinyl tile covers all floors, emphasizing the spaciousness achieved by Mr. Coplon.

The entry and dining-areas are part of a single unit—with tall windows at each end—which architect Coplon inserted between the two modules of the house. This unit is fully open at its side toward the living-room, visually doubling that space. From the doorway of the master bedroom there is a marvellously free, clear view through all three spaces and on to the windows to the outdoors. And all this for well under £6000 ●



EXTENSION



THE INS AND OUTS OF ADDING ON TO YOUR PRESENT HOUSE

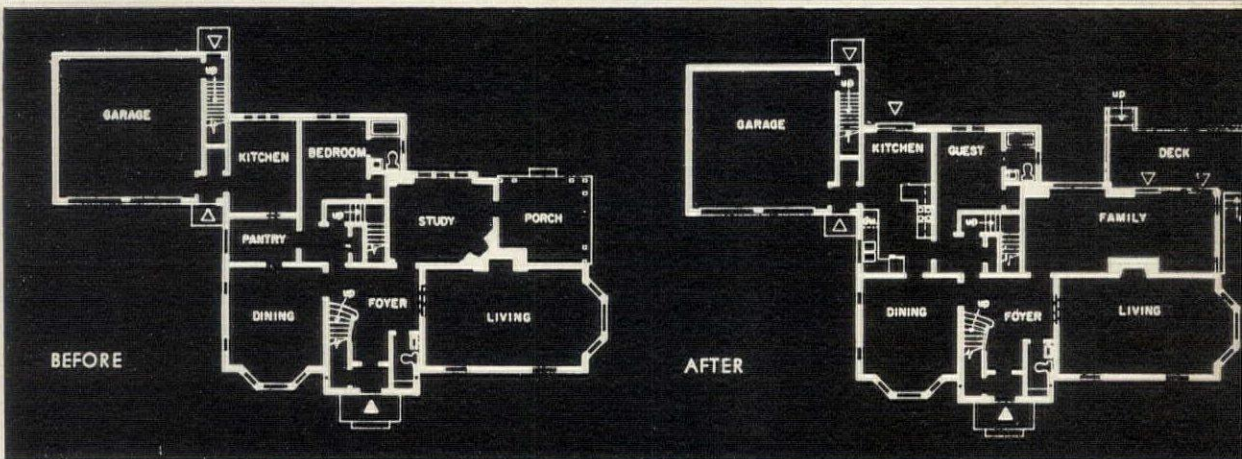
BY RICHARD
HENRY TOLLERTON

WHETHER ARCHITECTS elsewhere in the world are called to design as many extensions as those in the Western World is open to doubt. Is a Russian commissar allowed to extend his state-owned *dacha*? Is a good Maoist allowed to add a sauna to his sampan? Only agent 007 would know for sure.

But architects as far apart as Boston, Massachusetts, and Colchester, Essex, are equally involved in their clients' passion to extend as pictures on these pages demonstrate.

The colour picture opposite and the pictures at the top of this page show a before and after, interior and exterior, of an extension added to a 1936 Colonial-style house by designer Angelo Petrozelli, working in conjunction with architect Hans Kriek.

This addition, designed to meet and match the existing roofline of the house, works far more spaciouly and effectively than the 35-year-old sunroom porch it replaced. The addition is linked to the house by a two-storey glazed panel and a new wall of old bricks.



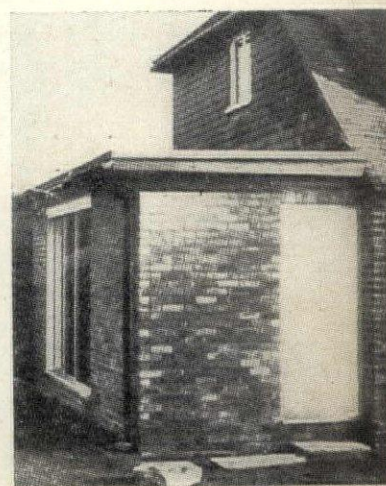
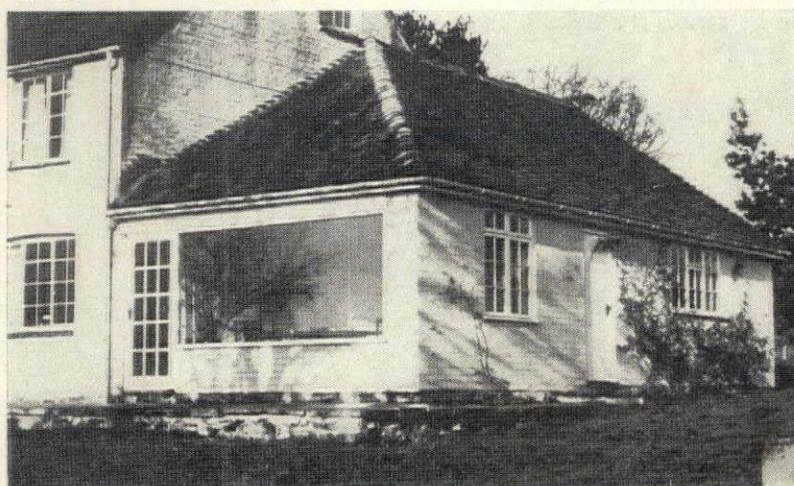
Opposite page Interior view of a family room designed by Hans Kriek as an extension for a house in Boston. The new summer sitting-room porch (this page, top left), and a little-used study (see plan). The sloping, skylit roof of the extension

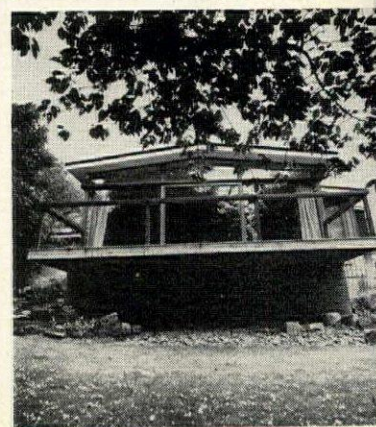
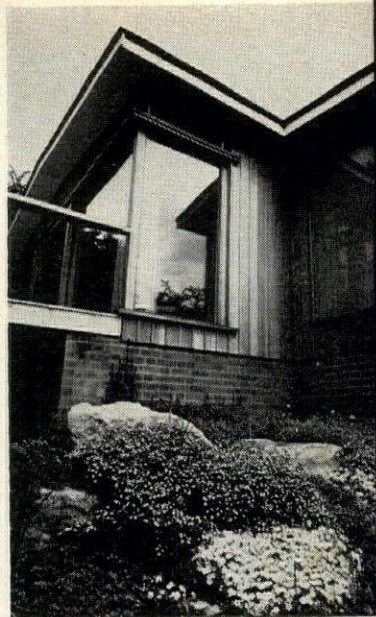
continues the angle of the existing roof (top right).

This page (below left) An extension by Homematch (32 The High Street, Tunbridge Wells), designed in keeping with the character of the country cottage to which it was added, provides a

living-room, 14 feet by 10 feet, a small gun-room and garage.

(Below right) A simple brick extension, also by Homematch, 10 feet by 24 feet, adds space to the existing living-room and provides an enclosed porch and scullery. The pictures show the new back door





The interior of the extension has as its dominant feature a storage unit made of Formica, cut like hard-edge modern painting, which pulls out for parties. A butcher block-topped table and Italian Magistretti chairs, with beams coloured to match, and heather-brown quarry tiles (plus the great arching chrome steel Flos lamp unit) complete the furnishings of this practical imaginative extension.

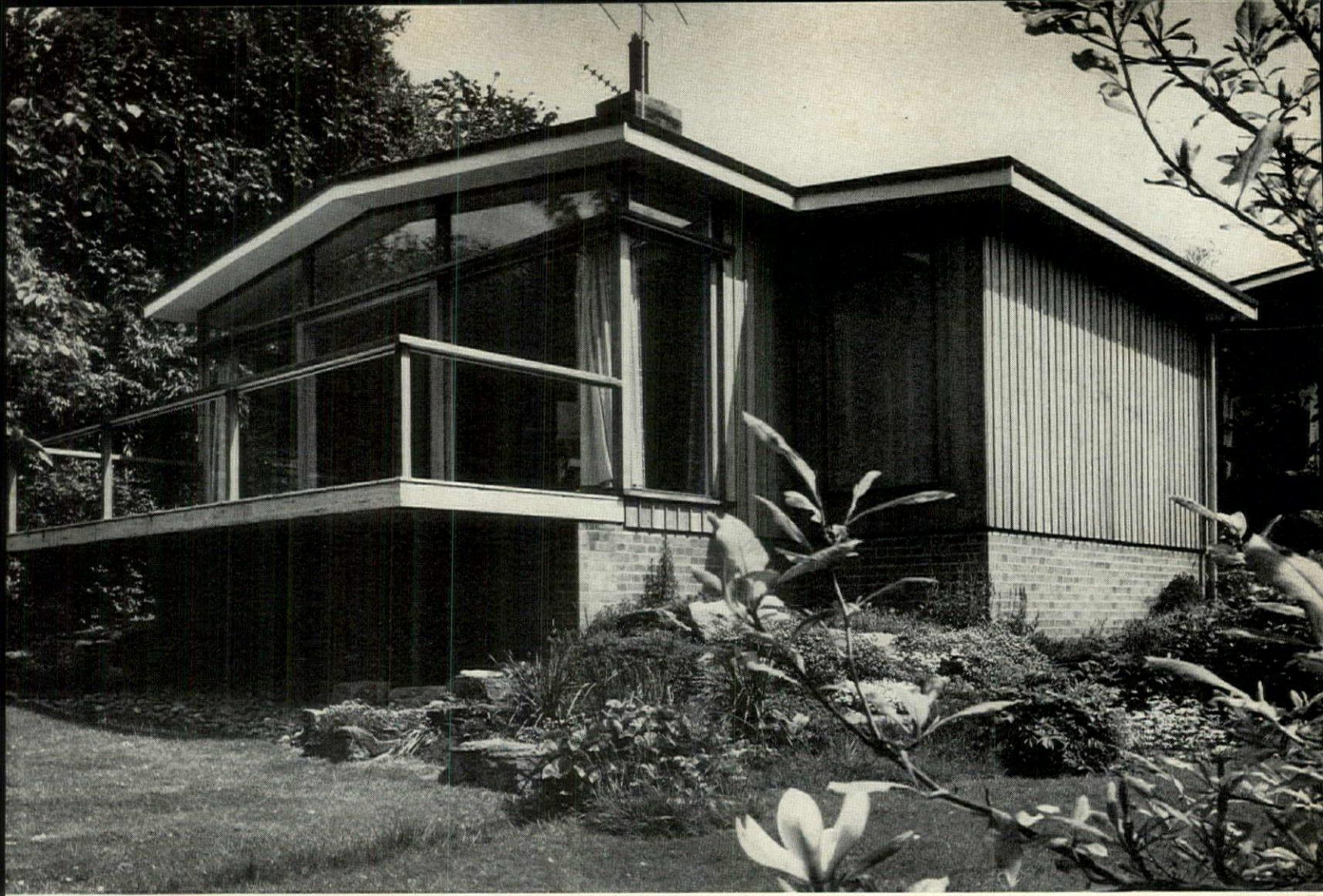
Amongst English architects prepared to take on the highly technical job of adding to existing houses, Ronald Geary of Dedham in Essex has many of unusually imaginative quality to his credit.

The handsome extension shown at the top of the page was commissioned by Rosalie Thurston of Aldeburgh in Suffolk. This addition notably extended the main living room and provided a good deal more space to house her extensive library and also incorporated a separate study area within the main room.

The extension is enhanced by the balcony, which not only provided a pleasant outdoor deck, but also enabled the architect to change the axis of the room away from direct south, in order to control sunlight.

Apart from this major alteration in form and the addition of the balcony, this whole mood of the room was changed by the enlargement of the fireplace, the addition of new fittings—made superbly well by the local joiners—and the continuity of space through the glassed wall on to the balcony into and the garden. Or

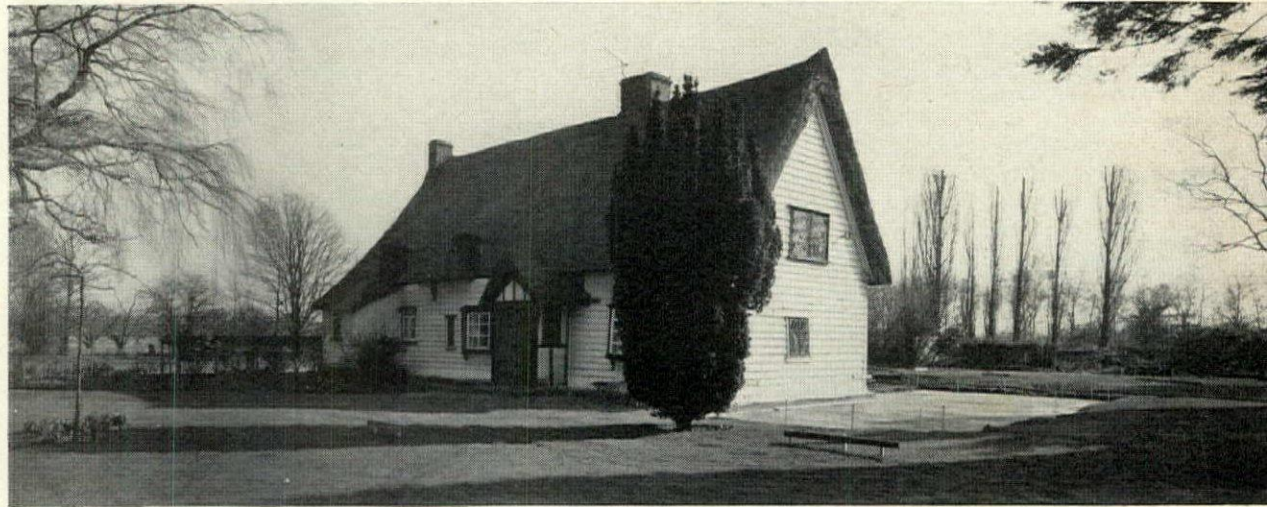




opposite page (left) When two sliding windows were knocked out and a six-foot-wide extension built, this studio living-room acquired a unique atmosphere, as well as a conservatory. Set designed by Olive Ivan; Merchandise details page 44

above and opposite page (above left) Three views of the extension designed by Ronald Geary for Alice Thurston's house near Beburgh, Suffolk.

right The extension to Dr and Mrs Hector Sweet's thatched cottage in Colchester, also designed by Ronald Geary



end of the end wall is a large sliding window, and when this is open one is very conscious of this flow of space. Cedar boarding was chosen, with vertical strips in sympathy with the materials used on the existing house. The balcony, and part of the floor of the room, is covered in travertine marble.

Some might say that in his work on Dr and Mrs Hector Sweet of Beburgh in Essex, Mr Geary's extension more or less absorbed the house. This is surely the extension *in itself* for, by skilful conversion of the existing house, plus the new building, the architect has managed to provide a new drawing-room, study, utility room, kitchen, breakfast room, master bedroom, dressing room, two smaller bedrooms and, as that weren't enough, a small dark room on the first floor. Some extension ●



THE ABC OF CONTRACT CARPETING

CARPETS BANKS BUY

BY JULIAN NORTH

THE BORDERLINE between carpets described as 'domestic' and 'contract' is very difficult to define because both types can meet each requirement. A new classification, which was recently issued by the Federation of British Carpet Manufacturers and the Tufted Carpet Manufacturers Association to help shoppers choose the right quality for a given area, overlaps on three counts. The five classifications are:

- 1 Light domestic, for bedroom use, etc.
- 2 Medium domestic use.
- 3 General domestic and/or light contract use.
- 4 Heavy domestic and/or medium contract use.
- 5 Luxury domestic and/or heavy contract use.

To illustrate what this means in terms of quality, three factors must be taken into consideration—the height, the density and the weight of the pile.

First, the height. Bear in mind that a short pile carpet can often be harder wearing than one with a longer pile.

Consider then the pile density. The density is simply the number of tufts per square inch of carpet. There is no set number of tufts for any classification, but, the general mathematics are both simple and significant. For example, 36 tufts per square inch is suitable for a 'medium domestic' carpet. For 'heavy domestic' use, about 64 tufts to the square inch is about right: generally speaking, the more tufts, the harder wearing the carpet. A 'luxury domestic' (or heavy contract carpet) could have up to 81 tufts to the square inch or more.



Design 7837 'Circle Mosaic' by Grays Carpets, four qualities, Wilton weave, 80 per cent wool, 20 per cent nylon, one colourway, 27 inches wide, about £5-65 linear yard, from major carpet retailers

Weight of pile per square yard is important, too, because it indicates how much fibre—whether wool or man-made—has been used in the carpet.

These, then, are the determining factors. You can make your own 'guess' test, too, by lifting up the edge of the carpet and curling it round your hand, then you can see at a glance the thickness—or otherwise—of the pile.

Up to now, you've most probably associated contract carpeting—if you've ever given it a thought—with large public buildings, hotels, ships, and immense areas which are subject to a lot of wear. Wool is a natural choice for all these areas for many reasons, the most important one in this context being its natural flame resistance. If you've ever watched people stubbing out cigarettes on a carpet in your 'local', and noticed the inevitable pitted holes appear it probably wasn't a wool carpet. If it had been, the pile would have smouldered and any subsequent burn marks could have been brushed away.

But contract carpets are not only intended for use in public places. They can be used in the home, too, but as they aren't always immediately available in carpet shops and stores, you may have to seek them out. The best place to try is a main department store. Many of the leading groups have their own contract departments, or alternatively, you can enquire through the retail department.

What are the advantages for the domestic user of contract carpeting?

Most important, from a long-term view, is quality. As already mentioned, a contract carpet is going to last you for years—maybe a lifetime.

Colour is another consideration—and usually the main one, for most of us. If you're buying a contract carpet, you can have pretty well any colour you wish. If you need something slightly off-beat, you can have your carpet dyed specially to order, but it may cost a little more and you may have a longer wait for delivery.

All this doesn't mean that you have to order enormous quantities or that the price will rocket.

Many carpet manufacturers don't in fact, lay down a minimum order. They'll weave any quantity. I & C Steele, for instance (whose carpets you may have trodden on last time you went into the National Westminster Bank) will supply, through the specialist retailer, any combination of design and colour of their basic contract range—in any quantity. They offer 100 designs in 100 colours in seven qualities in both 27 inches and 36 inches wide. The permutations are formidable. Try working them out for yourself!

Another firm, Brinton's, will supply as little as 25 yards. (Not a square yard, but a linear yard 27 inches wide.) In their Contract Wilton range, they offer 65 design and colour variants, which, by permutation of design and colour,

result in nearly 400 effects.

A new angle on personal service, aimed primarily at the architect and interior designer, but also available to the consumer, is a new range of eight basic designs, called Sandhurst, made by Trafford Carpets. The designs are sampled in off-white wool, each with different textures—cut and loop pile or hard twist. Each design has an accompanying chart which you can colour in with paint or furnishing fabric and the manufacturer will then dye your carpet to match. Minimum quantity 40 yards.

Don't be offput by these minimum quantities, where they exist. For a room 11 feet by 15 feet, you'll need 25 yards. For a room 18 feet by 21 feet, 56 yards. For 18 feet by 30 feet 80 yards (27 inches wide). Naturally you'll need to buy a little more to allow for pattern-matching. Most manufacturers make a small extra charge for looming for quantities of under 40 yards.

An important point to remember is that contract carpets are usually 27 inches wide only—and sometimes 36 inches wide. This is re-

ferred to as 'body' carpet. Don't put off by this and reject it on spot in favour of broadloom—cause the latter has no seams. There are points in favour, though, of which is that most rooms are of a size into which a broadloom carpet will fit exactly. Broadloom generally 9 feet, 12 feet and occasionally 15 feet wide. You can, of course, have almost any length. How many people have rooms that exactly fit these sizes?

On the other hand, if you choose a 'body' carpet, it can be tailored exactly to your requirements. If you don't get so much wastage. Other pluses are that, even from stock contract ranges, you have a very wide choice of design—some of those illustrated here—colour permutations are virtually infinite.

What it means, basically, is you can have a 'bespoke' carpet—your own special 'Savile Row' carpet—if you know how to go about it. But the big advantage is that unlike a 'bespoke' suit—you will be paying very little more than you would for an average domestic carpet. ●

DATA for opposite page

1 Design 6981, colour 1016, designed by K Eadie for Hugh Mackay, from Dursax range, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, £5-55 linear yard, to order, from main stores and decorators

2 Design 2414, 'Polka', colour 9, designed by Gavin Hamilton, from Equerry range by S J Stockwell, Wilton weave, 85 per cent wool, 15 per cent nylon, one colourway, 27 inches wide, £5-92 linear yard, from main carpet retailers

3 'Cottage Climbers', majolica/mallard, designed by Olive Sullivan for Steele Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, about £4-50 linear yard, to order from main stores

4 Design 5062 colour 3, from Media Metrics range by Brinton Carpets, Axminster weave, 80 per cent wool, 20 per cent nylon, three colourways, 12 feet broadloom, about £4-30 square yard, to order, from main stores

5 'Field Flowers' designed by Olive Sullivan for Steele Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, about £4-50 linear yard, to order, from main stores

6 Design 2795, 'Brazilia', colour 2, by Gavin Hamilton for Century range by Templeton Carpets, Wilton weave, 85 per cent wool, 15 per cent nylon, one colourway, 27 inches wide, £4-45 linear yard (minimum order 100 yards), from major carpet retailers

7 Design 5053, colour 1045, by Janina Zwolinska for Phoenician Three range by Tankard Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, five colourways, 27 inches wide, £4-28 linear yard direct from Tankard Carpets

8 Design 901 'Electra', colour 2, by Tony Leitch for Taskmaster Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, three colourways 27 inches wide, £5-25 linear yard (minimum 40 yards) direct from Taskmaster Carpets, Stewart House, 1 Tudor Street, London EC4

9 Design 7122, 'Crystal', colour 01, from Churchill range by Grays Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, seven colourways, 27 inches, and 36 inches wide, £7-50 square yard, from main carpet retailers

10 Design 18036 from Formula One range by Crossley, Wilton weave, 100 per cent nylon, eight colourways, 27 inches wide, about £4-50 linear yard, from main stores

11 Design 5054, colour 1027, by Janina Zwolinska for Phoenician range by Tankard Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, three colourways, 27 inches wide, £4-28 linear yard, direct from Tankard Carpets, Broadlane Mills, Sticker Lane, Bradford, Yorkshire

12 Design 2057, 'Pantheon', colour 12, from Corunna range by Heckmondwike Wilton weave, all wool, any colour to order, 27 inches wide, £4-64 linear yard 36 inches wide £6-10 linear yard, (minimum order 40 linear yards), from main stores and carpet retailers

13 'Little Dasset', designed by J P Church for Steele Carpets, oatmeal/white, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, about £4-50 linear yard to order from main stores

14 Design 903, 'Bravura', colour 3, by Tony Leitch for Taskmaster Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, three colourways, 27 inches wide, £5-25 linear yard (minimum 40 yards), direct from Taskmaster

15 Design 5081, colour 11, from Media Metrics range by Brinton Carpets, Axminster weave, 80 per cent wool, 20 per cent nylon, six colourways, 12 feet broadloom, about £4-30 square yard, to order, from main stores

16 Design 6983, colour 1022, by T Anderson and K Hylton for Super Dursax range by Hugh Mackay, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, £6-55 linear yard, to order, from main stores

17 Design 1038, 'Art Nouveau', colour by Gavin Hamilton for Callander range by Templeton Carpets, Wilton weave, 85 per cent wool, 15 per cent nylon, two colourways, 27 inches wide, £6-10 linear yard, from major carpet retailers

18 Design 7624, 'Jigsaw', colour 04, by Robin Day for Project range by Grays Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, two colourways, 27 inches wide and 36 inches wide, about £6-75 square yard, from major carpet retailers

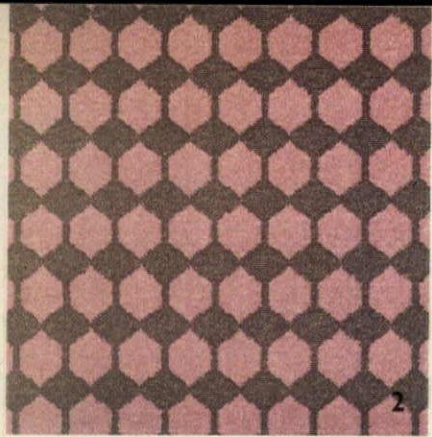
19 Design 2359, colour 120, from New Cambridge range by Firth, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, £5-linear yard (minimum 40 yards) to order from main stores

20 Design 1138, colour 120, from Oxford range by Firth Carpets, Wilton weave, 80 per cent wool, 20 per cent nylon, any colourway to order, 27 inches wide, £4-linear yard (minimum 40 yards), to order, from main stores

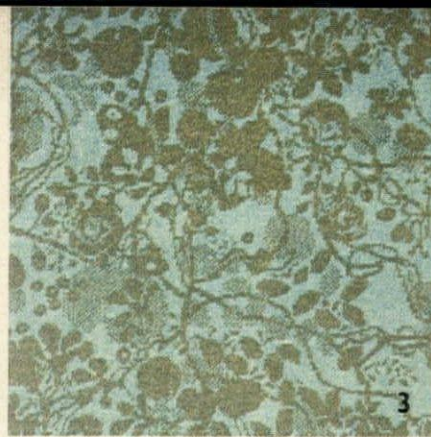
More Carpets on Page 152



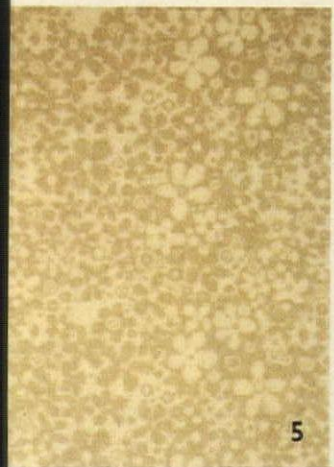
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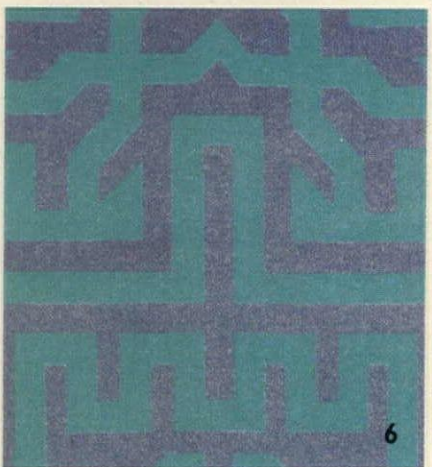
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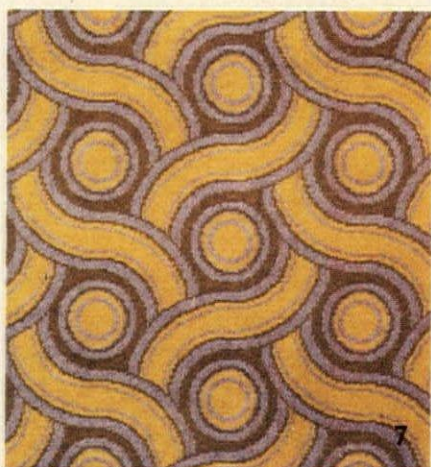
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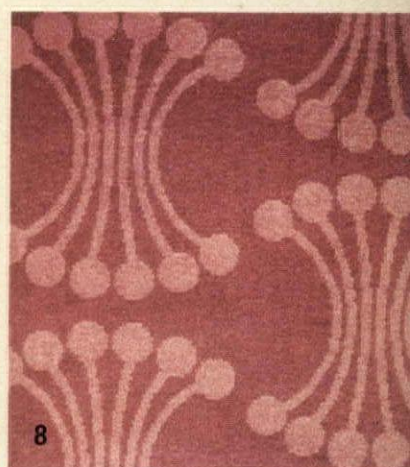
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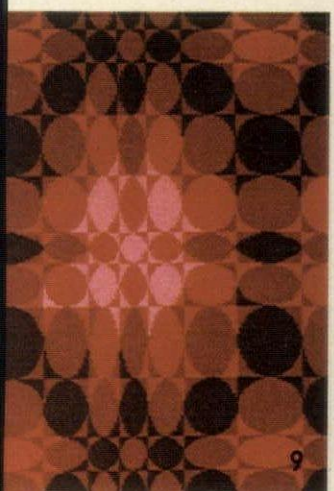
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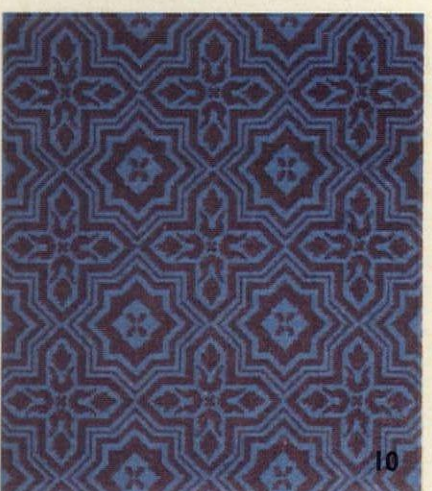
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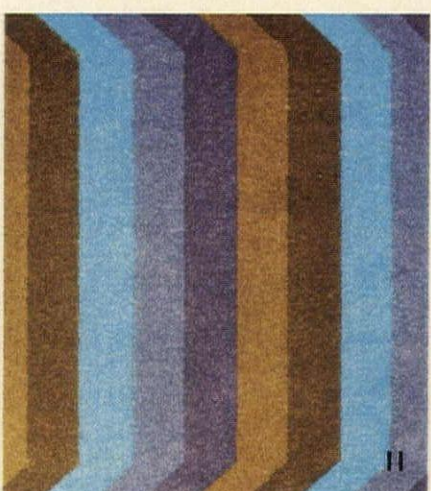
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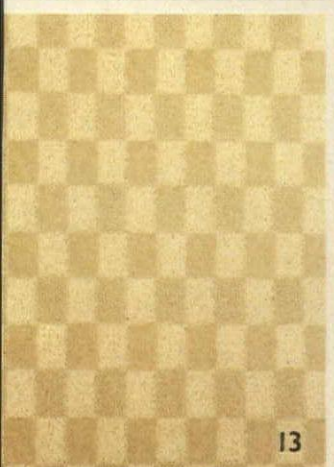
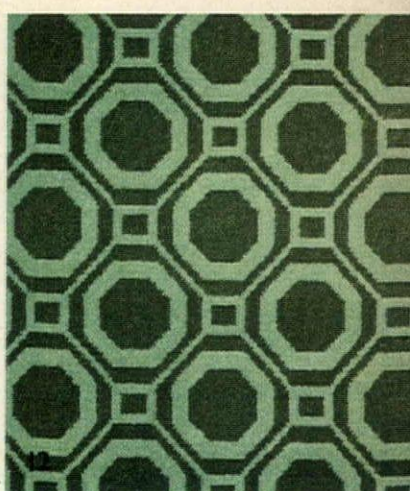
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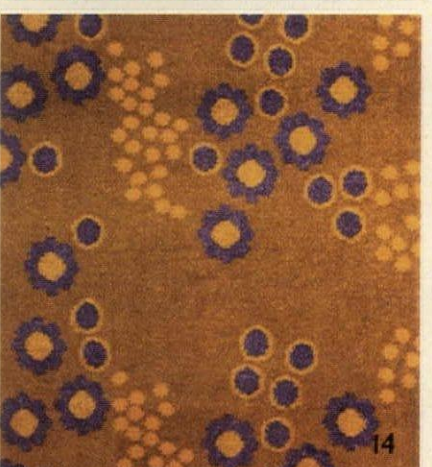
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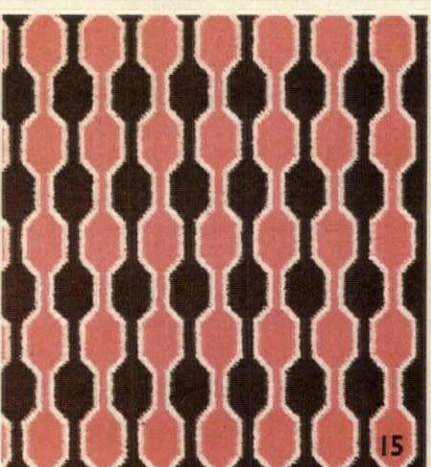
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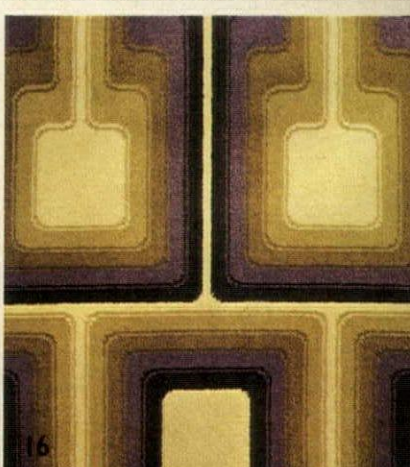
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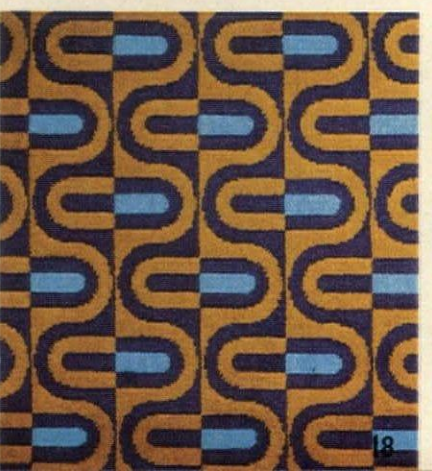
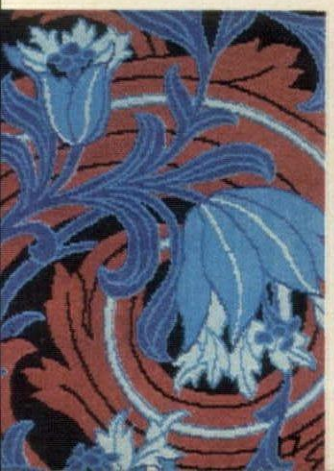
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MAKING SPACE WORK

BY EDDIE RYLE-HODGES

WILLIAM CAVENDISH'S Belgravia flat was originally two small rooms, plus a small kitchen and bathroom, but he decided that he could provide himself with a more expansive life-style by opening the two rooms into one. This would give him an area of 24 feet by 16 feet, large enough for a drawing-room in a house, but would it be large enough for one man's full domestic life?

By skilful placing of furniture and the ingenious use of wall mirrors he has made this still comparatively small area seem far larger and more spacious. Further use of wall-to-wall mirrors has also enlarged the apparent size of the entrance-hall and narrow stairway which rises from the garage on the ground floor.

Every detail in this flat, which could offer much encouragement to other Londoners similarly placed within what they deem to be cramped living-quarters, has been thoughtfully and imaginatively worked out, from the glass-topped tables to the aluminium shelf unit, both designed by Mr Cavendish.

Perhaps the most ingenious use of space is the stratagem whereby what is a conversation area by day, complete with white Ciancimino day-bed, is an extremely adequate bedroom by night ●

Left (top) Mirror-walled entrance-hall and stairs, with carpet by V'Soske. **(Middle)** Living-room, showing glass-topped table and vertical, louvred blind

(Below) Ciancimino day-bed and vinyl wallpaper in the bedroom

Above View to the bathroom and kitchen. **Right** Looking from the living-area towards the day-bed in the bedroom area. The aluminium shelf unit was designed by Mr Cavendish





Books on the top shelf of the left side of the bookshelf.

Books on the top shelf of the right side of the bookshelf.

Books on the second shelf from the top on the left side.

Books on the second shelf from the top on the right side.

Records and decorative items on the third shelf from the top on the left side.

Records and a bowl of oranges on the third shelf from the top on the right side.

Records and decorative items on the fourth shelf from the top on the left side.

Records and decorative items on the fourth shelf from the top on the right side.

Records on the fifth shelf from the top on the left side.

Records and decorative items on the fifth shelf from the top on the right side.

Records on the sixth shelf from the top on the left side.

Records on the sixth shelf from the top on the right side.

Records on the seventh shelf from the top on the left side.

Records on the seventh shelf from the top on the right side.



AN EXERCISE IN LOUVERED SPACIOUSNESS

BY CRISTINA GHERGO

THE NOTES on the Italian home s in these pages could well start v query fired at the reader after a mitted five-minute examinati the pictures. Where is it? C Suburb? Cottage or farmh Ancient home or recent conver

The answer is likely to com hundred per cent surprise to the detective-minded of topograp architectural boffins. Despite carefree louvered doors, that



ed dining-table, the six-inch-plank that acts as chimney, those wayward plants, this is almost as Roman-urban as Piazza Navona.

When Priscilla Baschieri, sculptress and writer on architectural subjects, decided to set up her own home, her problem was the fairly tricky one of transforming a traditional apartment in a residential quarter on the outskirts of Rome into a flat that

worked, in a casual and spacious manner, for herself and her three children. In the process of conversion and transformation, she also created a remarkably fresh and unexpected *ambiente*:

She resolved the problem of space in the most logical way. She had all the internal non-structural walls pulled down and louvered partitions substituted in their place. But she took good care that there was nothing

niminy-piminy about those louveres: they are as handsome and sturdy as farmhouse doors.

The result, as the photographs amply confirm, is an unusual openness as if an urban apartment had been given the carefreedom of a well-loved country house or farmhouse.

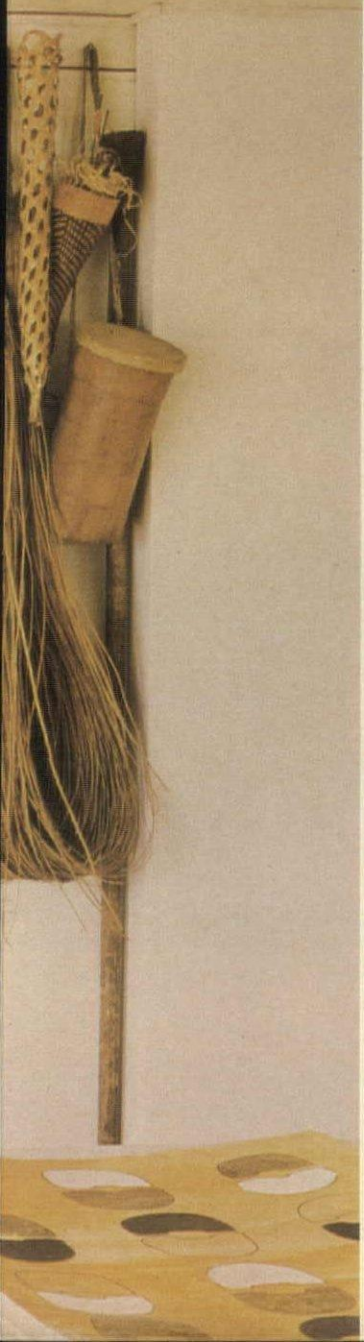
This *ambiente* has been enhanced by Signora Baschieri's choice of furniture. That long, inviting dining-table, for example, was once upon a

Above Looking from the dining-area, with its miscellany of chairs round the sturdy table, towards the work area, separated by louvered doors.

Left Detail of one of the many unusual pictures and objects which decorate the flat.

recent time a tailor's working bench, and its sturdy construction makes it eminently suitable for children's leisure play as well as adult post-prandial discussion and disputation.





The miscellany of dining-chairs – rush-seated, stick-backed, country plain backs – adds to this note of welcoming warmth and casual carefreedom.

Because the living-dining-room takes up a major share of the available space, the rest of the apartment has been partitioned off rather than separated from the heart of the home. This has resulted in other delightful corners, including a study area, with tables on trestles, and a gallery of personal visual pleasures, from photo-

graphs to African heads.

Inevitably, this logical and practical disposition of space has meant that bedrooms have been given their due priority: they are gay and colourful but, in size, well-fitted to be monks' cells.

Everything in this delightful and unusual Roman home has been dictated by the owner's clear-cut notions of how a home should work and look – from the casually comfortable wicker-work armchairs to the terrace plants which link rooms and terrace into an

Left Looking from the work area towards the dining-area.

Top Another view of the dining-area.

Above View from the work area to the main bedroom.

engaging unity.

Few urban homes have so successfully achieved that casual rural touch so widely desired by owners and their designer-decorators – and usually so remote from the finished result. As an answer to the frenetic urban world of today, Signora Baschieri's interiors must rate full relaxing marks ●

ANTIQUES

OR EXAMPLES IN THAT VERY GENTLE ART:



ARRANGED

SETTING UP OLD AGAINST OLD AND/OR NEW

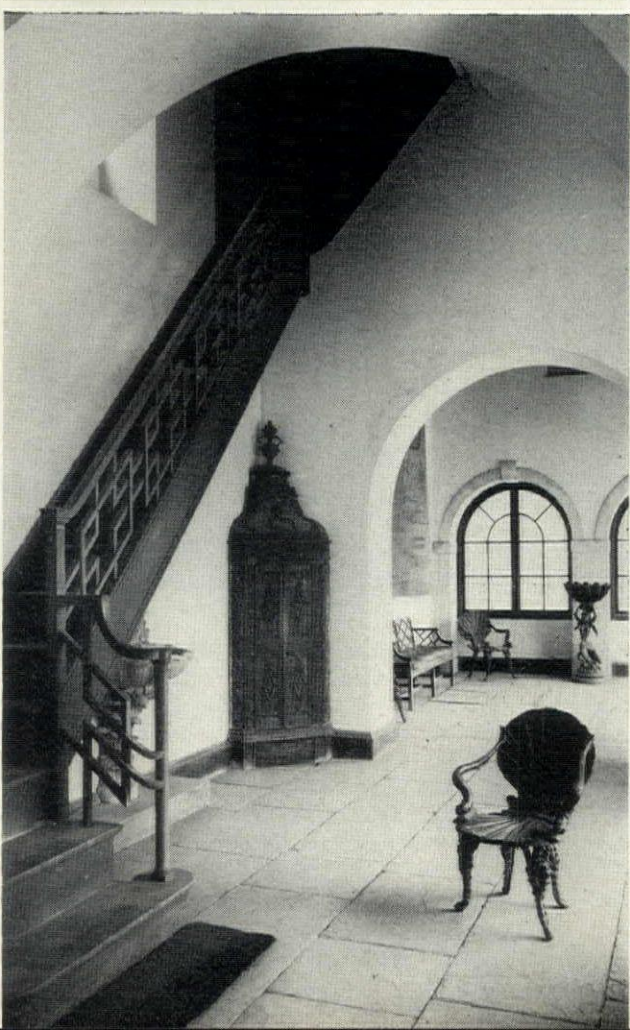


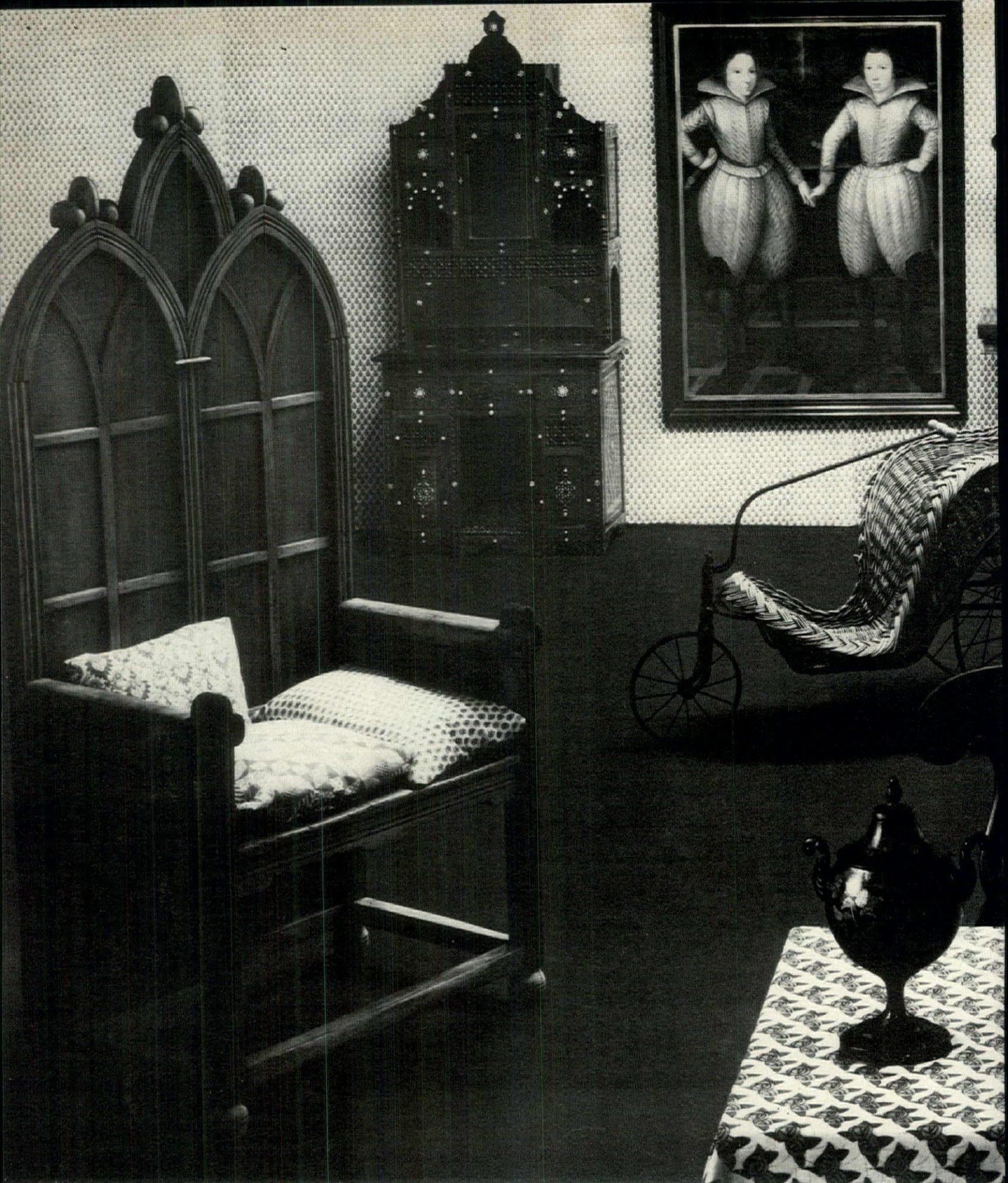
THE UNCLUTTERED TOP of a bookcase, cabinet or side-table is a challenge to the arranger which beats in the heart of every woman—and, increasingly, of menfolk.

Even the most determinedly confirmed modernist, hating all clutter and the sentimental impedimenta of the domestic life, finds difficulty in resisting the lure of arranging just two or three things—a Brancusi head plus an Albrizzi obelisk, perhaps—atop a bookcase. But the result is apt to seem a little austere. Those gleaming surfaces seem to need the accompaniment of older, rougher textures; those pure forms seem to need partners of more complex shape. And it is astonishing how quickly the confirmed modernist begins to be able to justify the infiltration of an Hellenic head, a Victorian skeleton clock and a model of a Thames barge into his highly personal composition.

Opposite page A dark French hall lightened by traditional apple-green paint, traditional chairs and modern Philippine rugs. Decorator: Christian Benais

This page Exercises in enlivening the staircase: statuettes, busts, figurines, rocaïlle, the lot





For the rest of us—more eclectically-minded, less obsessed by aesthetic dicta—the position is a lot easier. We can assemble what we like where we like, in our own homes, mixing modern and antique pieces to please ourselves. We can play the endlessly entertaining game of arranging and rearranging, which is at the heart of the home, whether flat or mansion.

For such arrangements there is no

doubt that antiques, large and small, offer the most rewarding entertainment. Even directors of the trendiest of galleries, specializing in the most *avant-garde* among works of art, find that a set of Regency chairs adds rather more visual gaiety and contrast to the *mise en scène* than a set of the most up-to-the-minute chairs.

The Italians seem to have, perhaps understandably, the greatest

flair for juxtaposing antique and modern pieces, and Italian architects—particularly those practising in Florence—the most subtle skills of all. It is a rare talent, too rarely practised, probably because it is the most searching of all interior decorating challenges.

Yet, oddly enough, it is far easier to set the objects of today against those of the distant or not-so-distant past than to set the objects of two

past eras in juxtaposition. The plastic textures and metallic frames of today's technologically-sponsored furniture offers so dramatic a departure from the craftsmanship of the past that contrasts are almost ready-made—if you have the nerve and skill to stage them. But the rosewood with brass inlay pieces of the Regency era make uneasy partners for the oaken pieces of the seventeenth century or walnut tallboys and



pinets of the Queen Anne period. For those who have less confidence in their ability to place objects 1972 against those of 1672 or 1472 there is still ample scope. They could start by keeping to the objects of one era, say, Regency (usually regarded as from 1800 or 1810 until about 1835) and making their arrangements within that historical-aesthetic context. They will probably find that this provides sufficient

pleasure in any case.

The golden rule is to leave furniture alone whilst you gain confidence with smaller objects. Then, fortunately, there are no golden rules. Pretty well anything goes. Use any side-table, bookcase top or shelf to practise your arrangements. Put seashells from Cornwall against Edwardian toy soldiers against an Art Nouveau vase against a wooden egg-cup.

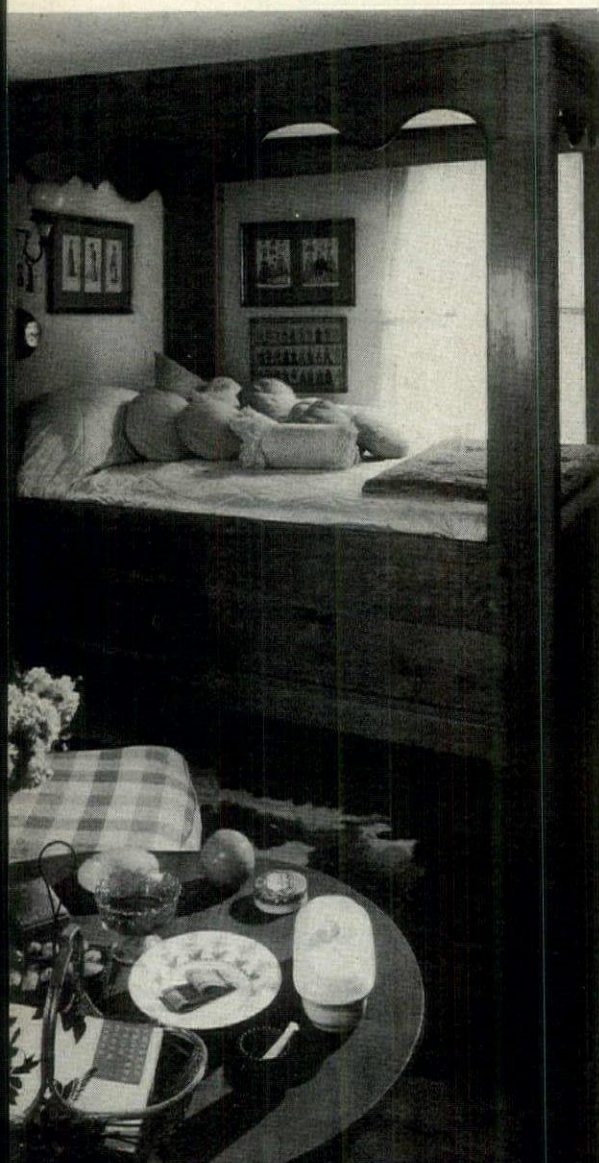
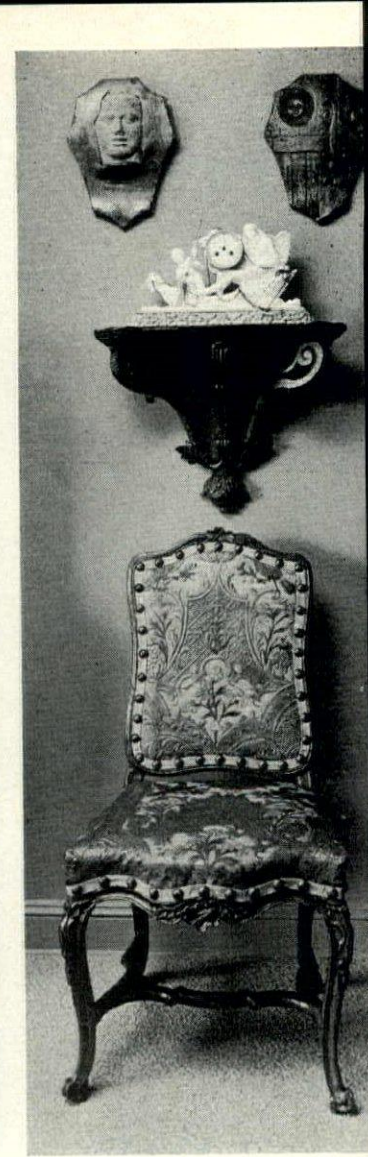
A miscellany collected in a morning's outing amongst the more exotically-minded antique dealers. The picture of Sir William Pope's two young sons, dated 1606, would set you back a small fortune, but the other objects aren't so mightily expensive.

Hang an enormous nineteenth-century painting of one of those splendid Turkish noblemen over an English fifteenth-century oak

Indeed, the four baroque-backed chairs in a richly-grained walnut, are priced at only £130.00 for the quartet, and the bathchair about the same. The set was designed by Olive Sullivan; merchandise details on page 44

blanket chest, with a simple bowl full of patterned Victorian carpet bowls resting on it.

Pair off a grey-white Moroccan



This page Exercises in a variety of antiquity—from bamboo gaiety to bergere purity, from four-poster security to picture-hanging individuality

Opposite page Window boxes filled with late-flowering tulips and a long chintz-covered seat help domesticate a loft in a one-time mill-house. Antique furniture range from the mahogany square piano and drop-front bureau, both of the late eighteenth century, to the Venetian mirror and shaded lamps of a hundred years later. Many periods seem completely at home in this unusual setting by Olive Sullivan. Merchandise details are on page 44

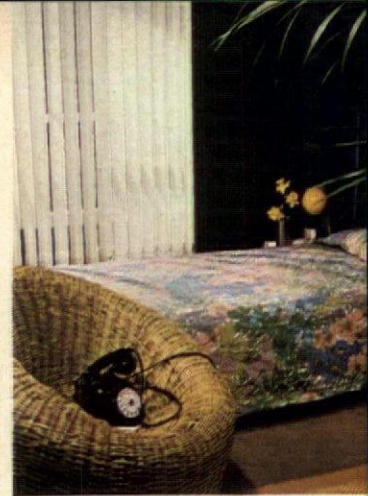
chest-of-drawers inlaid with mother-of-pearl with the most outrageous modern Italian deep armchair covered in white leather.

Try the effect of a collection of Art Nouveau glass with African sculpture in a bare room furnished with Thonet rockers.

Make a collection of Victorian bead handbags (reticules) and hang them on a wall as a group. Do the same with old keys, enamelled house numbers or old ceramic wine labels.

Mix pictures, objects and furniture of many centuries—the sophisticated with the naive objects of value with worthless trivia. The link and the excitement of the juxtaposition should be purely visual, the justification purely personal ●





**CANE
RATTAN
AND
WICKER
CAN
OFFER
QUITE
A LOT OF
CHARM
INDOORS
TOO**

BY JULIAN NORTH

CANE, RATTAN, WICKER . . . all these materials are usually associated with the relaxed outdoor terrace life, but during the recent months I have come across quite a number of examples of such pieces being used in the most practical and decorative manner indoors.

And why not? These chairs and sofas offer a splendid opportunity to get away from conventional upholstery and what can become a somewhat stereotyped arrangement of sofa and armchairs. And the range of such furniture proves to be unexpectedly wide and eclectic, from the gothic rattan chairs shown



the opposite page, and now available at several shops in London, to the enormous balloon-shaped chairs being imported from Hong-Kong and shown in the two interiors shown on the opposite page.

Such furniture can introduce, at comparatively modest expense, a spectacularly exotic touch into an otherwise straightforward *mise en scene*. The study shown on page 100, for example, would be that much more mundane with a typical tycoon's black-leather-and-chromium livel chair ('Take a letter, Miss Madison'), and the small yet lively

conversion of a basement into a party room (also page 100) is vastly enlivened by a similar chair given an extra dash of the Orient by being painted Chinese-red.

Yet it is not only as the exotic intrusions into an otherwise quotidian interior that rattan and/or wickerwork pieces can make their mark: they can also prove remarkably pleasant, practical and decorative major motifs. One of the most remarkable—and simple—essays in this manner is the summer pavilion adjoining a house in Florida and shown on page 101. Here, a suite of

Opposite page (above left) Two modern cane chairs, stained brown, and a nineteenth-century birdcage full of Chinese paper birds, are the chief elements in this casual arrangement designed by Olive Sullivan. Merchandise details are on page 44.

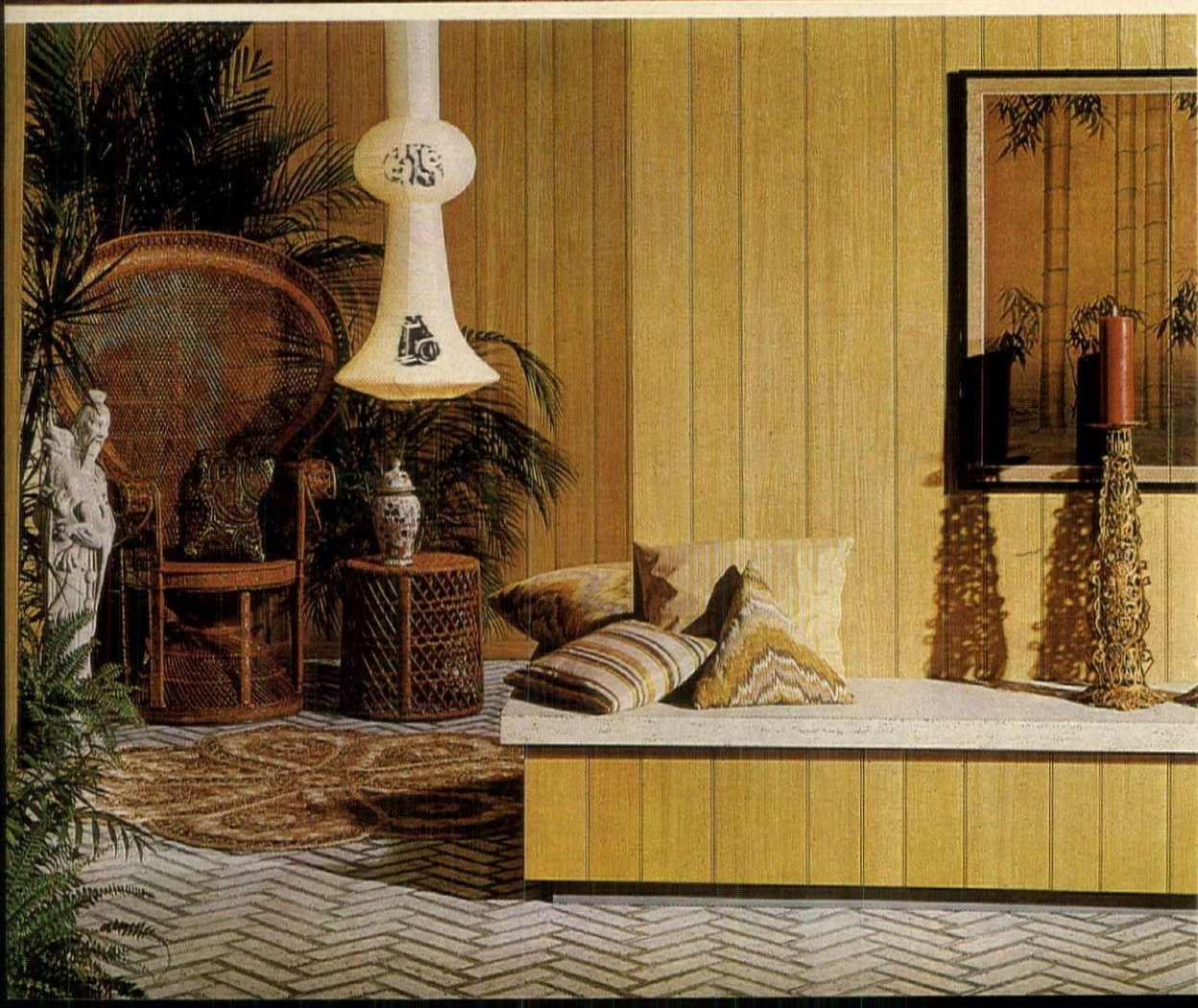
(Below left) Chair and sofa in well-shaped wickerwork, in a summer sitting-room in France. **(Top right)**

Invitingly rounded chair in fine bamboo plaiting. **(Below right)** Decoratively curled bedhead and chair in white-painted rattan. **This page** Gayelord Hauser's covered dining terrace, looking more like a desert oasis, with lush green leaves, some real some painted, Tunisian table-cover and natural-cane chairs

cane elbow chairs has been painted black and given brilliant-yellow cushions. They form a handsome group set round the waxed oaken top

of a seventeenth-century English circular table.

Such an assembly could well be adapted for use as an unusual dining



This page (above) A study full of decorative surprises and juxtaposition from the sweeping rattan chair and glass table to the bordered curtains and simplest shelving unit. **(Left)** Basement room, skilfully converted for parties, with Chinese-red rattan chair and stool as intricate foils for an otherwise clear-cut interior. **Opposite page** Pool-side sitting-room, with black-painted basketwork chairs round a waxed oak table, on a chequer-board floor, in a house in Florida designed by Burrall Hoffmann

setting or for a card-room. (*En passant*, note the brilliantly successful manner in which the black-and-pastel-green chequer-board pattern has been achieved by painting direct on to the floorboards.)

Wickerwork furniture is, of course, ideally suited to those rooms which overlook gardens and, as additions to sitting-rooms and living-rooms onto gardens now seem all the rage, there is much to be said for such rooms as those shown in these pages. If there is one way of keeping up a semblance of summer throughout the year, it is by the use of natural or white-painted cane or





Above left Breakfast room, full of charm and contrasts, where the white-painted chairs are major elements in the mise en scène

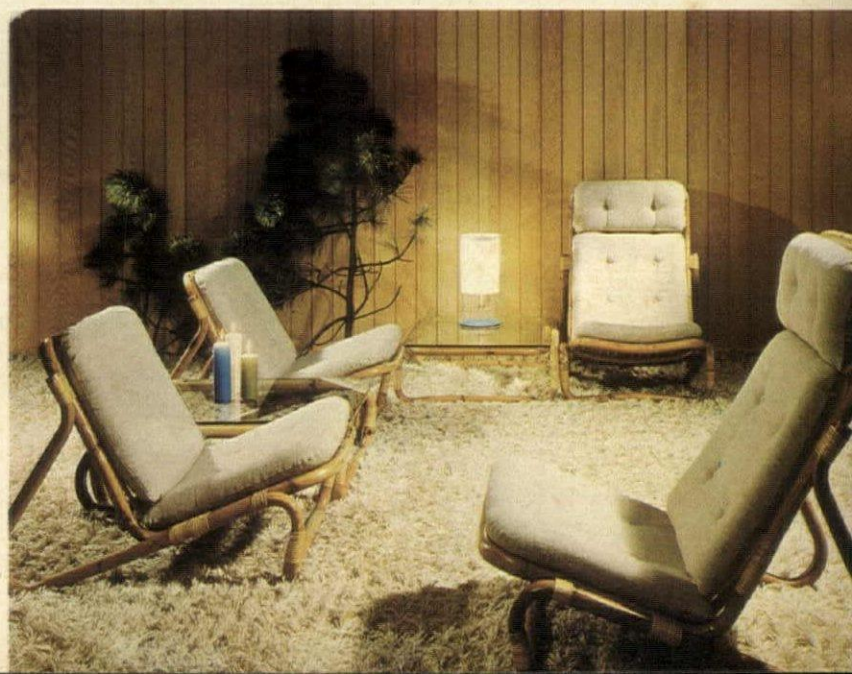
Left Wickerwork tub chairs and circular marble-topped table in the dining-room of J Hyde Crawford's house in America

Above Summer sitting-room, with white cane-work chairs continuing the airy theme

Right 'Tonga' dining-table in stained cane (in twelve colours), £68-00, and matching chairs, £27-00 each, from Heal's, Tottenham Court Road, London W1. **Far right** 'Marilla' cane furniture in natural and walnut finish, by Horsnaes of Denmark: low-back chair, HO 98, £29-90; highback chair, HO 99, £35-95; lounge chair, No 100, £35-95, and table No 432 £25-50. Inquiries to Scandia, Dorton, Buckinghamshire

wickerwork furniture indoors. The illusion can be further enhanced by taking a leaf (no pun) out of Gayelord Hauser's decoration note-book and setting potted plants on the floor and painting banana trees in the best Douanier Rousseau manner

on the walls. Mr Hauser goes even one better. He covers his dining table with a Tunisian sari. With such a decorative combination as this (plus a sound heating system, of course) who need fear winter again? ●





HOME-BASED OFFICE

JULIANA RUSAKOW

WHETHER ALL THOSE tens of thousands of homeward-going brief-cases to be seen on the commuter services of great cities are filled with docket, memoranda, invoices and the rest, or nocturnal checking, is perhaps open to doubt. Do they contain, instead, the vacuum flask for the office luncheon and the morning paper?

Yet lots of people do require an office at home, for the simple reason that lots of people do work there, whether for A-levels, diplomas, one-man businesses, and the rest. And, with decimalization and never-ceasing upward rise in prices, almost every housewife needs a desk.

None of these practical and business-like additions to the house needs cause undue clutter in the sitting-room. The current crop of desks and other items well suited to conducting the efficient domestic life offers pieces that are as handsome as most so-called amenity furniture. Indeed, in much the same way that many a tycoon's office is rather more distinguished than his sitting-room at home, these pieces could well add a touch of distinction to any home.

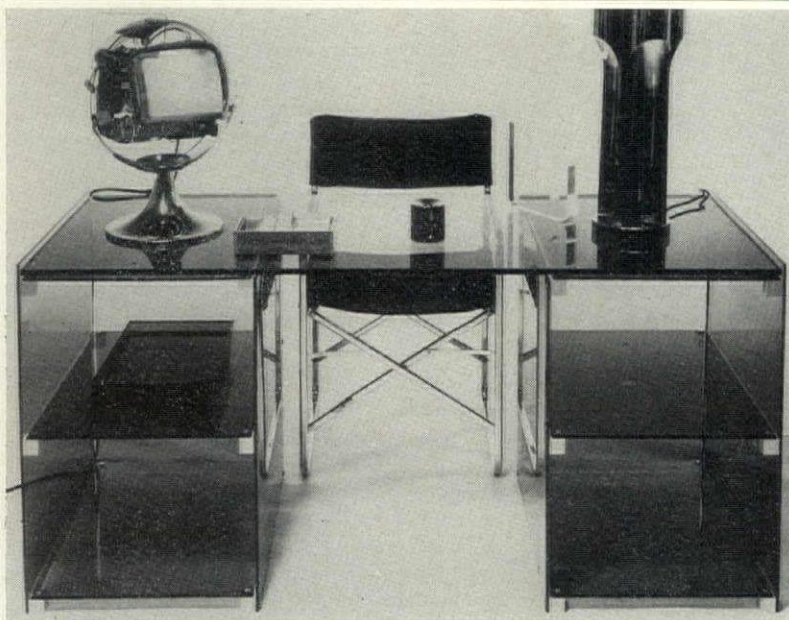
But not everyone has a house with a plurality of rooms. For thousands, one or two rooms is home. For them, a solution evolved by architect Pierre Botschi for his own use and shown in our colour-page would seem to offer enormous scope. As he says: 'Here is a cheap answer to the problem of achieving space in small London flats.' The size of Mr Botschi's gallery is 10 feet by 8 feet 6 inches. The structure in his own case was fluorescent-painted Kee Klamp tubes and fittings, easy to handle even for non-professionals. The floor is simply carpet-covered hardboard. The weight is less than that of fairly heavy furniture. The cost is also light: £25.00 for the Kee Klamp tubes and fittings; £10.00 for the blockboard; £3.00 for exhibition-used carpet and £5.00 for paint and clear plastic tubes for covering the ladder. In fact, a brand-new work-room for well under £50.00 plus, of course, the price of a desk and chair.

Another solution to the home-based office is offered by John Makepeace who lives outside Banbury, in Oxfordshire, and who has been called 'the only really modern cabinet-maker in England.' He makes one-off pieces only. His solution is shown on page 107 ●

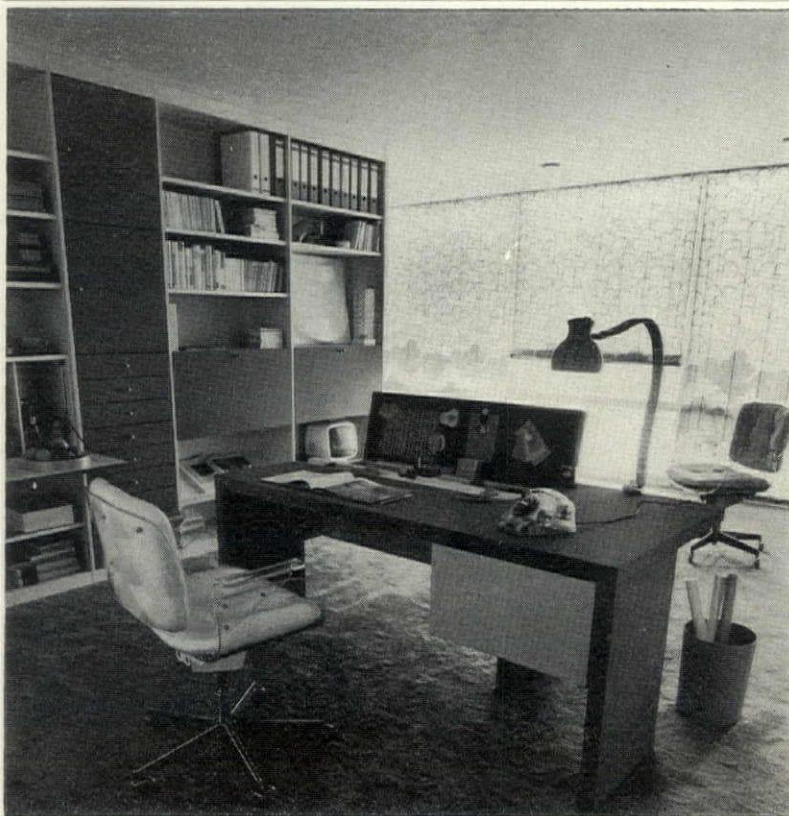
Opposite page Gallery work area designed by Pierre Botschi for his London flat



Home office setting by Habitat. Metal filing cabinets, £11.90 each, desk, £42.50, stacking chair by Hille, £5.95, wall-pocket, £9.95. From Habitat branches



Perspex table, £152.00, Perspex TV, £185.00, folding chair by Zanotta, metal frame, canvas seat and back, £21.50, 'Charles' lamp, £65.00. From Zarach, 183 Sloane Street, London SW1



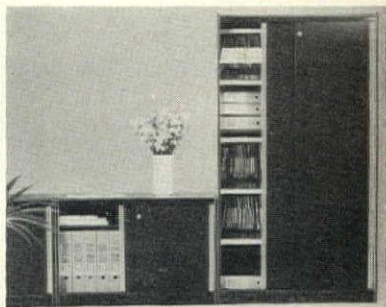
'Ideas' desk by Interlückbe, in 'sand' laminate finish, is functional and easily accessible. With swing-out compartment for telephone, portable typewriter and so on, £197.20. From Heal's, 196 Tottenham Court Road, London W1



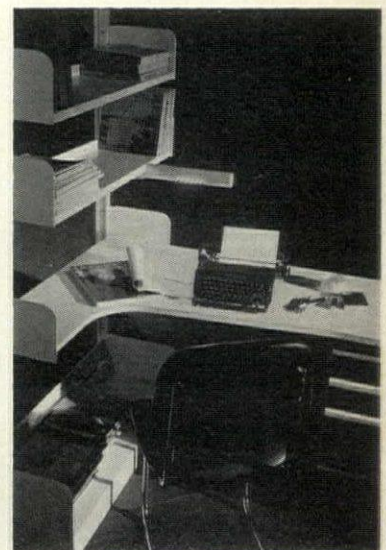
Wall units by Icor, linked together by aluminium jointing member, £71.30 complete. Inquiries to Icor, 41 Felsham Road, London SW15



Model 81A military 'mini' office by Ernest Hudson. In yew or mahogany, about £269.00, to order from Liberty's, Regent Street, London W1



Cabinets from the 'Domino' metric range in veneered oak, stained dark brown/black. Left, £44.05; right, £89.50. From Ryman, 4-5 Langham Place, London W1



'Congresso' single-sided shelving unit by Lips Vago, all-metal construction, five colours, £45.00. Double-sided also available at about £62.50. From Aram Designs, 57 King's Road, London SW3



'Matita' chair with impregnated metal frame, vinyl upholstery. By Strässle, £79.00. From Oscar Woollens, 421 Finchley Road, London NW3



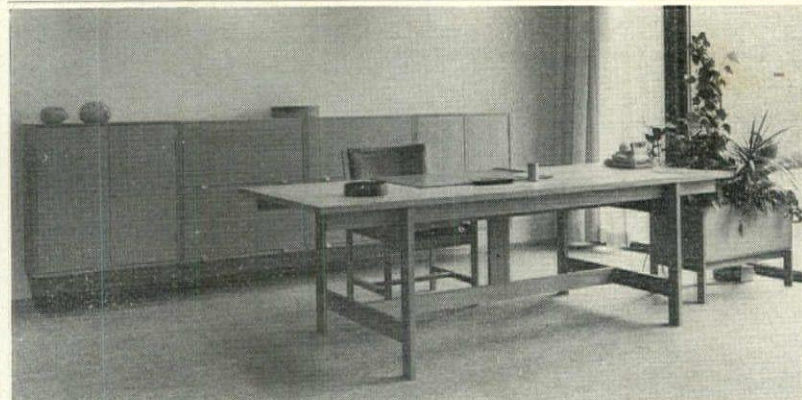
'Work Centre' system in reinforced polyester, No WS300, £194.00. From Intercontract, 10-12 Lauderdale Road, London W9



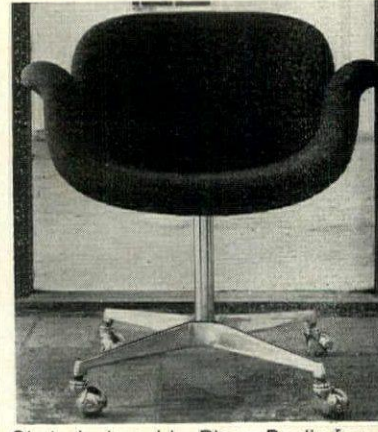
Chair designed by Charles Eames, from the 'Soft Pad' range, upholstered in leather, in five standard colours. Inquiries to the Herman Miller Information Centre, 33 Heddon Street, London W1



Chair No 3271 designed by Arne Jacobsen, from £67.00. Inquiries to Fritz Hansen, 5 Sedley Place, Woodstock Street, London W1



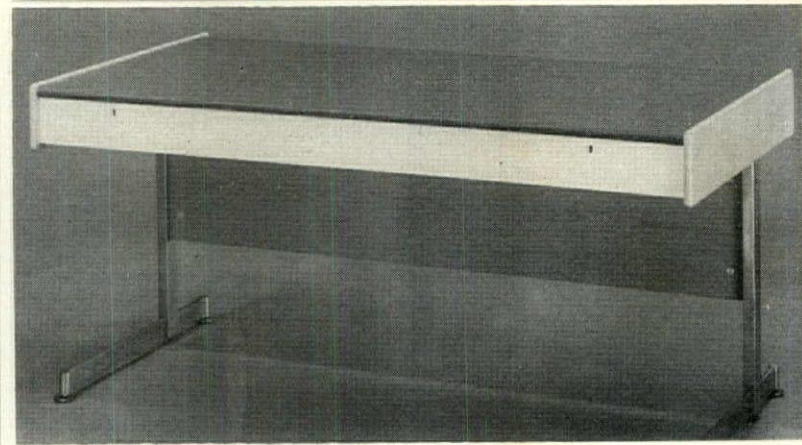
M40 range of furniture designed by Henning Jensen and Torben Valeur for Munch Mobler of Denmark. Inquiries to Business Interiors, 91 Barnet Grove, London E2



Chair designed by Pierre Paulin for Artifort, with upholstered pre-formed ply seat and back, metal base, from about £50.00. Inquiries to Dodson-Bull, 5-6 Old Bailey, London EC4



Armchair designed by Charles Pollock for Form International. No 1255, from £120.70. Inquiries to Hille Showroom, 41 Albemarle Street, London W1



'Aquarius' desk in ash and white Formica, with or without drawers, from £115.00. From Cooke's, 33-34 Hoxton Square, London N1



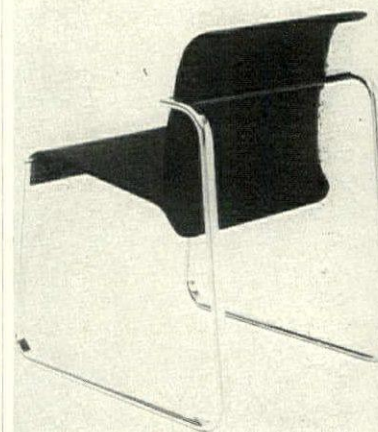
'Kingston' swivel chair by William Plunkett, in Harris tweed upholstery, £90.00. Inquiries to him at 22 Birdhurst Rise, Croydon, Surrey



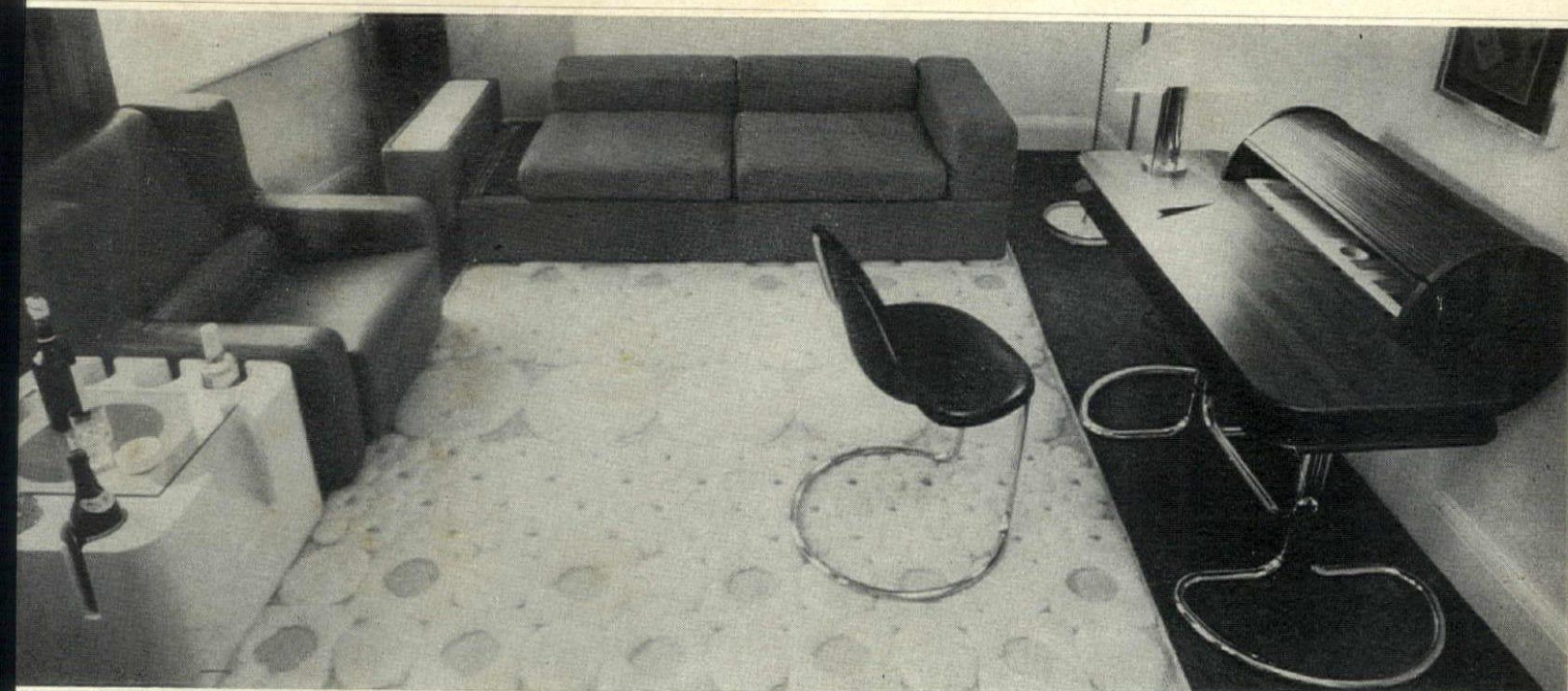
Chair No 417 by Haimi, glass-fibre shell and base, leather upholstery, about £75.00. Stockists from Top Crest Contracts, Arlington House, Jubilee Close, Townsend Lane, NW9



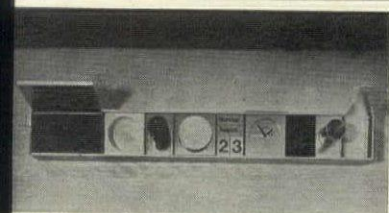
Table from the Modiell range by Henry Stone of Banbury, in coloured lacquered finish or white, £56.75. From Heal's, 196 Tottenham Court Road, London W1



Chair from the 'Tubular Seating Collection' designed by Charles Eames for Herman Miller. From Aram Designs, 57 King's Road, London SW3



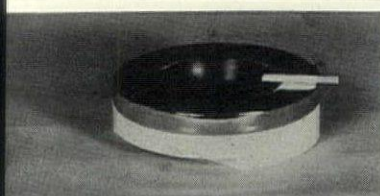
Above Roll-top desk designed by Siotto Stoppino, with drawers and trays for pens, etc. In walnut or acaranda, £225-00. Chair to match, £29-00. From Oscar Woollens



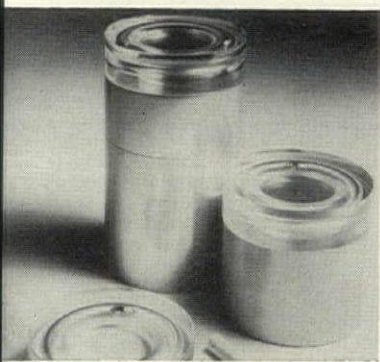
'Channel One' desk accessory set by Artifact Designs, £56-60, including clock, ashtray, lighter, calendar, etc. From Albrizzi, 1 Sloane Square, London SW1



Digital clock Model 702 by Copal, £12-95. Inquiries to Fonadek, Fonadek House, Vivian Road, Harborne, Birmingham 17



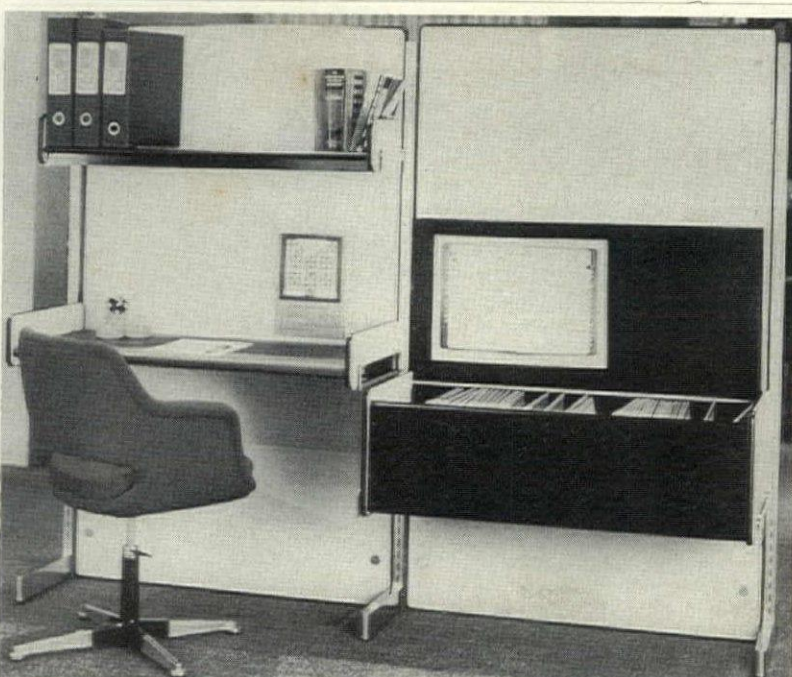
Ashtray by Guzzini Art 6003. Inquiries to Victor Mann, 85 Carnwath Road, London SW6



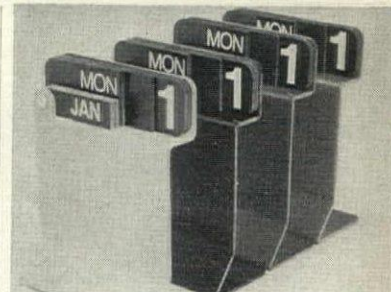
Desk/table containers by Snooty's. Inquiries to them at 14 Clapham Common Northside, London SW4



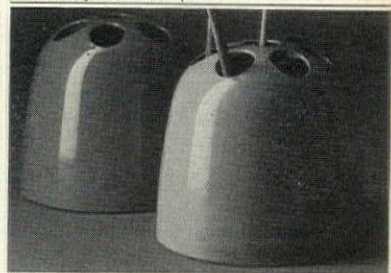
Specially commissioned 'Rostrum' office by John Makepeace, who designs individual pieces of furniture to order. Inquiries to him at Farnborough Barn, near Banbury, Oxfordshire



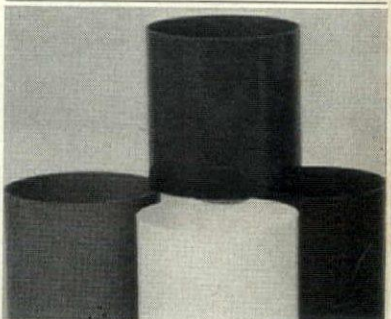
Suitable arrangement for home use is this combination from the 'Domino' metric system. It can be used to form many different sectors. From Ryman, 4-5 Langham Place, London W1



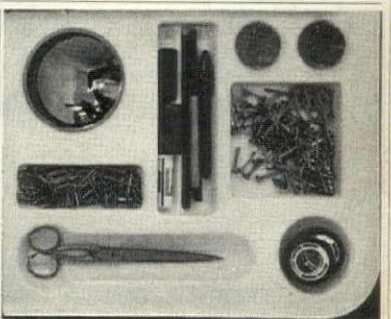
Perpetual desk calendar with coloured plastic base, four colours, £2-55. From Ryman shops



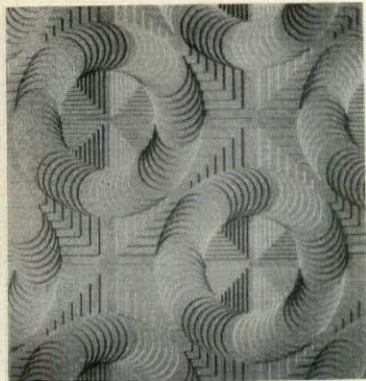
'Dedalino' pencil holder by Artemide, four colours, 60p. Ryman Interiors, 200 Tottenham Court Road, London W1



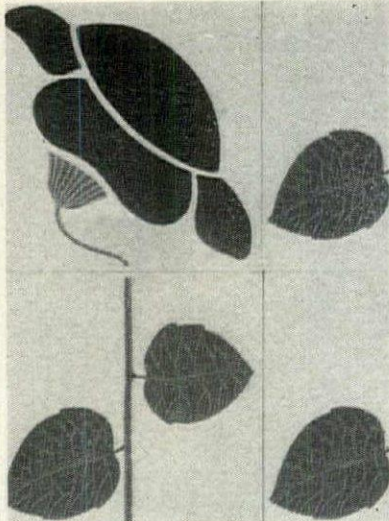
Wastepaper tubs in Cycolac by Kartell, four colours, small £2-00, large, £2-50. From Ryman shops



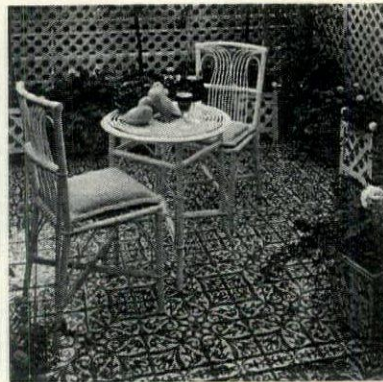
'Vassoio' tray by Kartell, seven colours, about £2-00. Inquiries to Intercontract, 10-12 Lauderdale Road, London W9



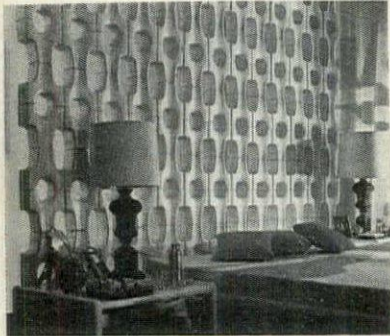
Vacuum-formed tiles designed by Haydon Williams come in various designs in 5 colours. Inquiries to the designer, 86 White Hart Lane, Barnes, London SW13



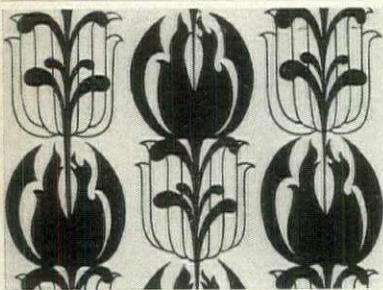
'Cerdisa' Italian tiles, with orange centres, blue or yellow petals, £18-00 square yard. From Heal's, 196 Tottenham Court Road, London W1



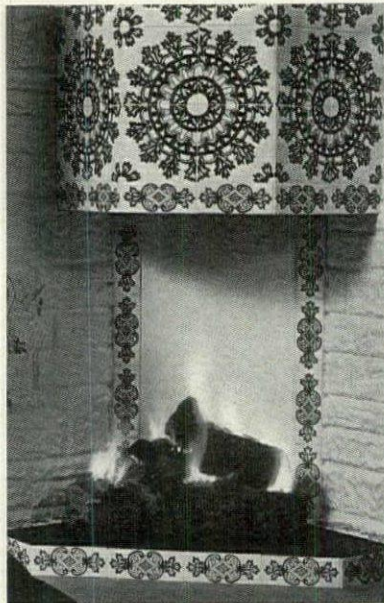
Spanish tiles in patio setting. 4T tiles, 39p each, border, 20p each. From the Casa Pupo Tile Shop, 30A Pimlico Road, London SW1



Profile tiles from the 'Serie Architettura' range of Italian tiles. No 750-751, £4-00 per piece, No 738, £2-80 per piece. From Domus



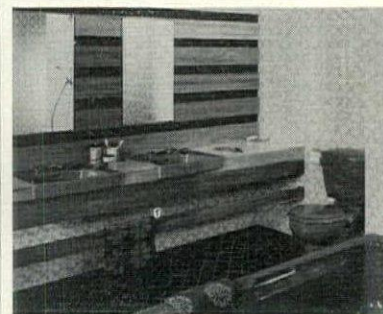
'Tulip' tile designed by Tina Cole, from £7-50 square yard. From Ceramic Consultants, 8 Homer Street, London W1



Spanish tiles from the 4T range, in several colourways, 39p each, border, 20p each. From Casa Pupo, 30A Pimlico Road, London SW1



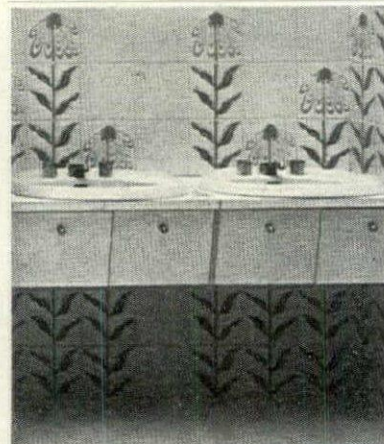
Floor and wall tiles in a Kandya kitchen, from a large range of tiles from the Tile Mart shops



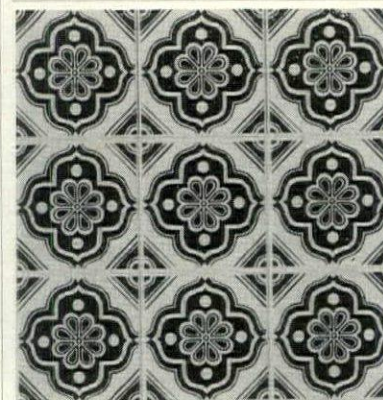
'Cristal Fleur' tiles by H R Johnson, in 5 colourways on white, about £2-60 square yard. From Ramus Tiles



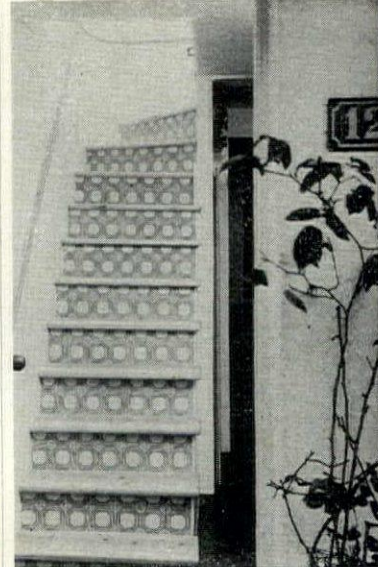
Hexagon tile designed by David Hicks, comes in any colour to order, £10-00 square yard. From Ceramic Consultants



Flowered tiles No 253-254 and plain tile No 249, by Ragno Ceramiche, £9-00 square metre. From Ramus Tiles, Sumara Works, Albert Road, Wood Green, London N22



Hand-printed ceramic wall tiles from the 'Hygena' printed range, by Pilkington & Canter. About £5-75 square metre. Leading stores



No 40 tile from the Serie 1863 range of French tiles, £6-30 square metre. From Tile Mart shops, Great Portland Street and Pimlico Road, London

TILES HERE THERE AND ALMOST EVERY WHERE

UNTIL FAIRLY recently tiles were strictly for the wall or the floor, and even then reserved almost exclusively for bathroom and/or kitchen. Now, thanks to continuous experiment by designers and manufacturers, aided by their equally skilful publicists, tiles are for everywhere. In this feature we show how tiles are being used, practically and decoratively, in hall, dining-rooms, living areas, patios, stairways and, most surprising of all perhaps, in British bedrooms and on British chimney-breasts.

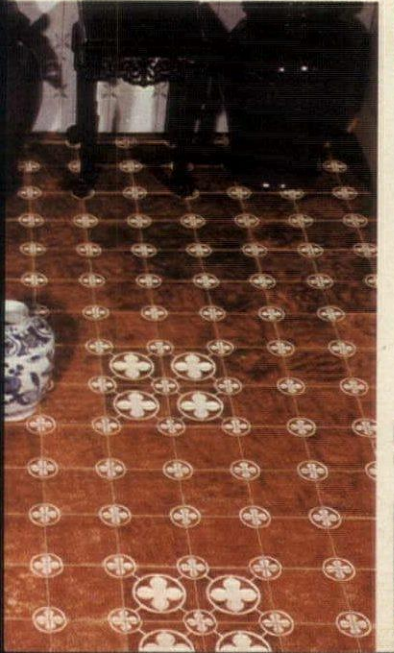
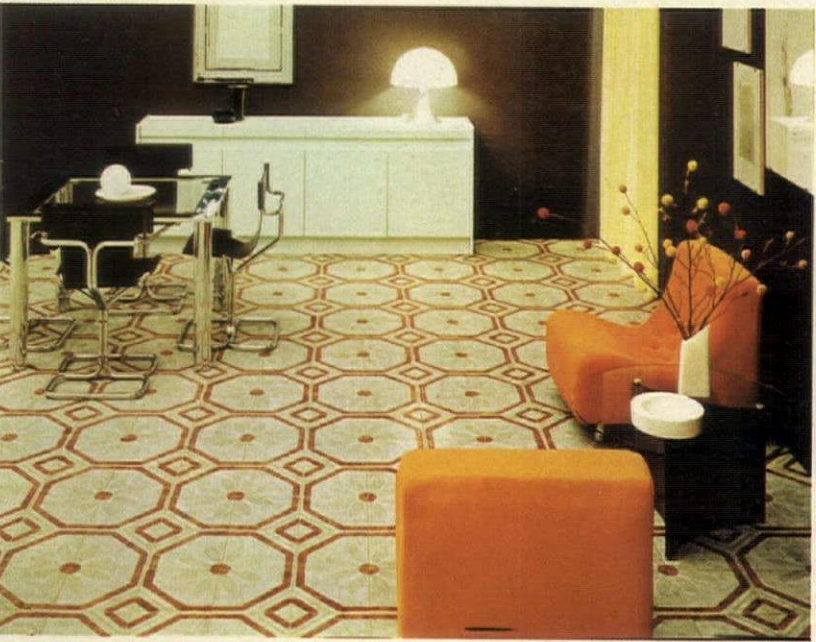
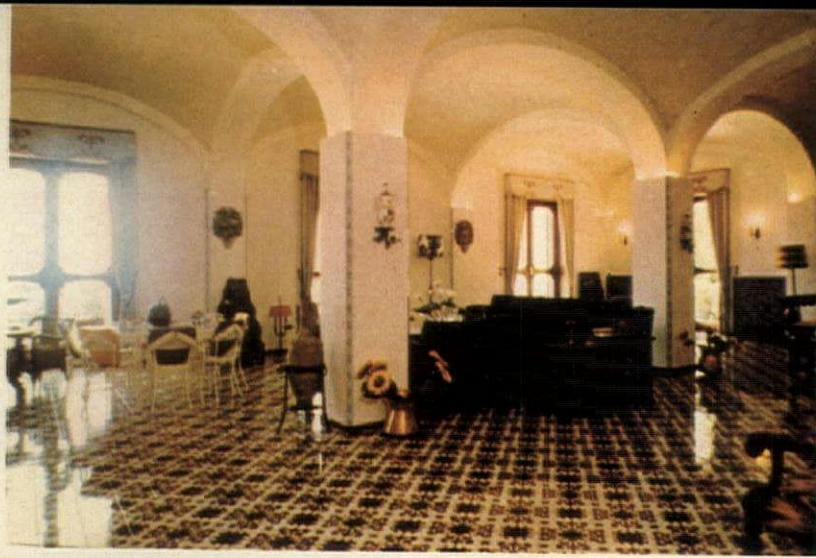
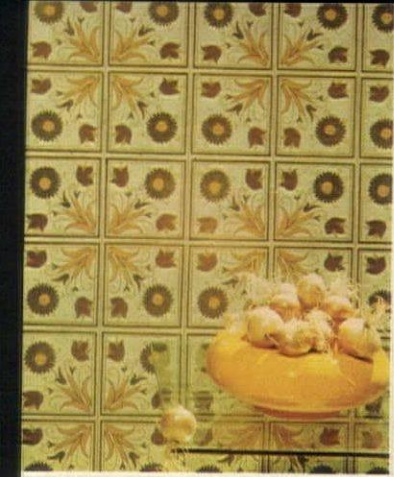
All these uses have been known and applied for centuries in the Mediterranean, of course, but it is only recently that such versatility in the use of tiles has been seen in Britain ●

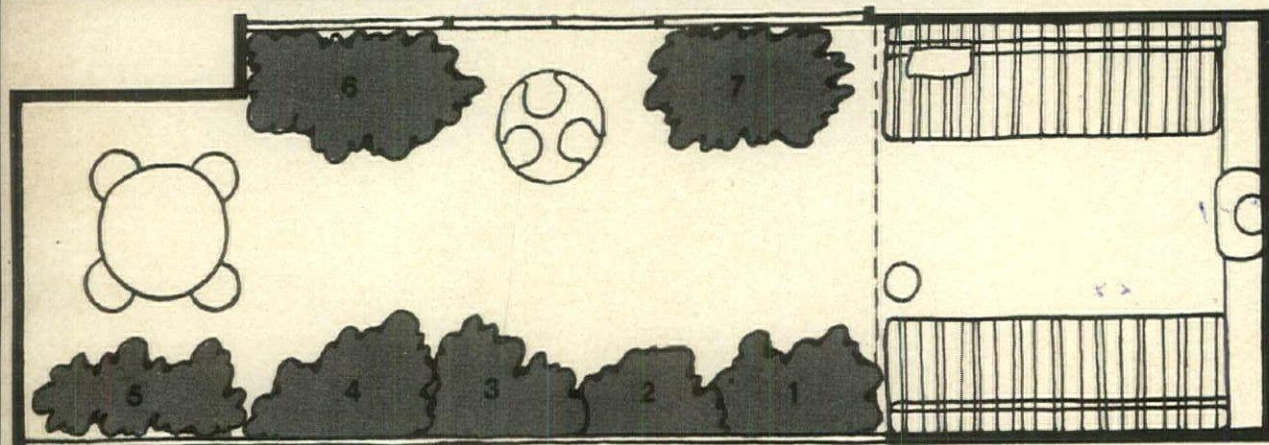
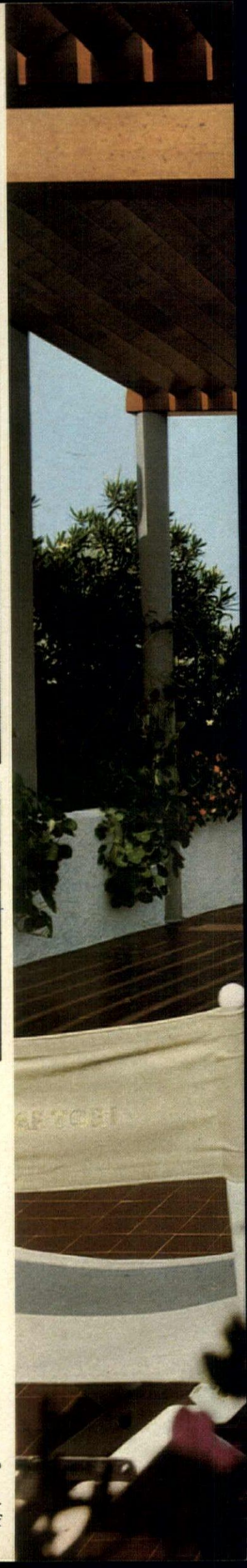
- 1 No 234/236 tile in olive green and orange on off white ground, £7-50 square metre. From Domus, 260 Brompton Road, London SW3
- 2 'Provenzale' tiles by Franco Pecchioli, 2 sizes, from £16-20 and £27-00 square metre. From Verity Tiles, 3 Ellis Street, London SW1
- 3 Textured tile DT.377, blue/grey pattern, £9-50 square metre. From Domus, 260 Brompton Road, London SW3
- 4 Wall and floor tile from the GM series

- by Marlborough. In 3 colourways, £13-00 square yard. From English Ceramic Tiles, 4B Symons Street, Sloane Square, London SW3
- 5 Traditional design tile in plum, grey, yellow and white, No 350, £11-25 square metre. From Domus
- 6 'Sole' Italian tile in cream, blue and violet, £33-48 square yard. From Focus Ceramics, 213 Staines Road, Hounslow, Middlesex
- 7 'Ischia' tile from Italy, in brown,

- pale blue/grey or dark brown and light brown, £10-22 square yard. From Focus Ceramics
- 8 'Athena' Italian tile in rich brown, £9-00 square yard. From Focus
- 9 'Market Garden' wall tile, 3 colours, £2-75 for box of 36. All branches of Habitat and mail order
- 10 'Zanuso' tile from Italy, in red or orange, £1-25 each. From Focus Ceramics, 213 Staines Road, Hounslow, Middlesex

- 11 Tile from a selection of decorated Italian tiles from £8-95 square yard, from Heal's, 196 Tottenham Court Road, London W1
- 12 'Decoro' C3799 tiles by Franco Pecchioli, £15-50 square metre. From Verity Tiles, 3 Ellis Street, London SW1
- 13 Tile from a selection of decorated Italian tiles, from £8-95 square yard, from Heal's, Tottenham Court Road, London W1





NO NEED FOR A VIEW OF THE SOLENT

By NIGEL KENDALL

WHY IS IT that the idea of building a garden terrace is apt to make one's friends think one is linking up with the Beautiful People and their gilded life-style?

The garden doesn't even have to be enormous with vistas across the Solent or towards the Mendips,

although the English (with memories of Indian hill-station life, no doubt) are apt to think that a far horizon is a major requisite for a terrace. Not so. So long as the back of your house doesn't face north and your garden is well-planted with a background of two or three fairly large shrubs and, ideally, the confines of its far (or, more usually, near) boundary made fairly indefinable by skilful planting, you could be leading the terrace life this summer.

The French are more practical. They may not have our exquisite expertise with green fingers and all that, but they do know how to make a terrace out of the most constricting of settings. Perhaps because they are a race of congenital conversationalists, they don't feel that need to look out to far-distant horizons. To that end, they set their chairs casually together so that chitter-chat may ensue rather than in rows as at a local tennis

Above A long, narrow terrace, 26 feet by 6 feet 6 inches, skilfully laid out for eating and sitting outdoors, by Yves Taralon for Gerard Meys. At one end is a tented sitting-area, with banquette seating on either side (see plan). Plants include: (1) Variegated spindle-tree; (2) Rockery, with ivy, petunias, dwarf gypsophila; (3) *Prunus pissardii*; (4) Birch tree; (5) Geraniums and *Cotoneaster horizontalis*; (6) Privet and climbing ampelopsis; (7) Annual flowers
Right Magnificent roof-top terrace for a palazzo in Milan, with slatted wooden sun-break overhead and a low, white-painted cement wall for waist-high planting. Designed by Aldo Jacober; planting by Henry Cocker

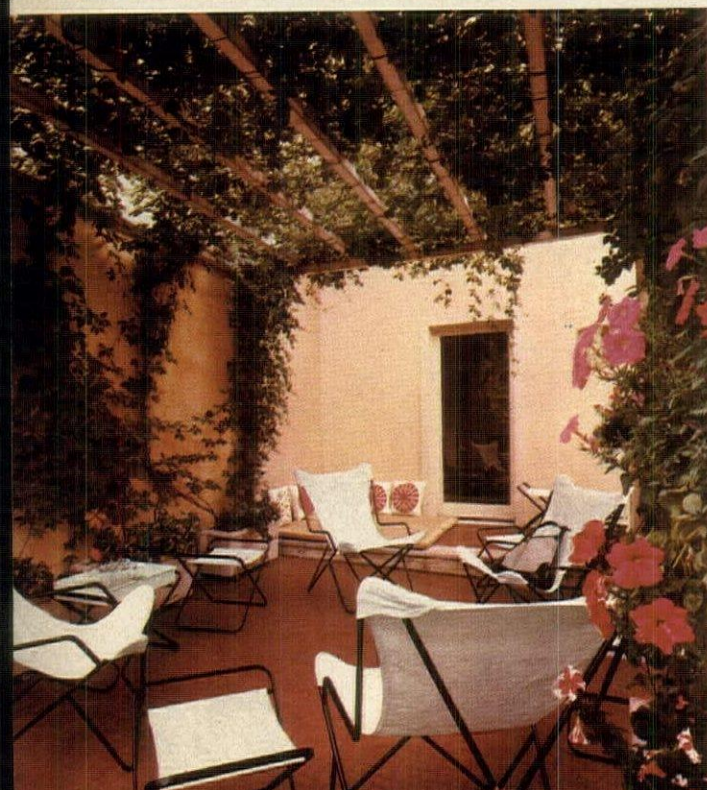
tournament or cricket match.

The first consideration when setting about building a terrace is, of





Above Extravagantly climbing ivy and ampelopsis around a sheltered patio at Dorothy Hirshon's house and country garden in America.



Left Milanese terrace with folding butterfly chairs and masses of climbing vine to provide shelter from the Italian sun. **Right** Another terrace in Italy, this time in Rome, with exotically-styled tented seating-area

course, how big or how small your terrace is to be, and whether it should be covered, half-covered or free to the elements.

The width of the terrace is likely to be immutable, dependant on the width of your garden. The depth, on the other hand, depends only on how far you are prepared to make inroads into your garden. If you decide to give your projected terrace a canopy, these matters are largely governed by the span of the canopy. Eight to ten feet is quite adequate and will provide you with a covered terrace to equal anything you've seen in all those Hollywood films.

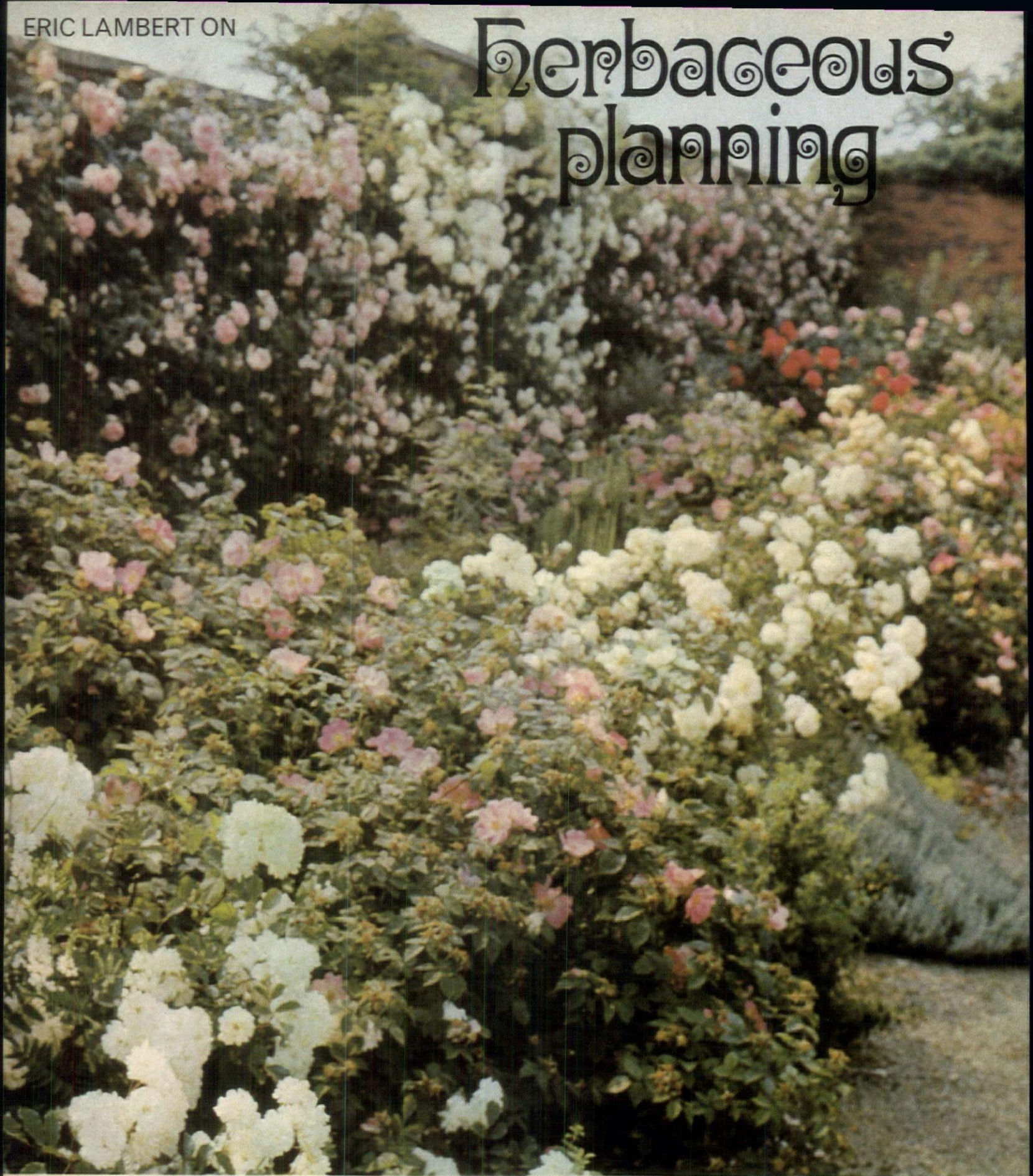
In making a terrace, the canopy is, paradoxically, more important than the paving. This is the feature that will give you that sense of outdoor seclusion, or escape from the indoor life, which is the essence of the terrace life. The French and Italians are prepared to add thatched canopies to terraces and very successful they are.

Zinc can provide a pleasant canopy and when fitted on a skeletal structure of curved irons (similar to those used on erstwhile bomb shelters) such a metal canopy will shelter you for a lifetime. Paint the underneath white for lightness, but let the exterior weather to its own agreeable shade of silver-grey. The floor, deck or paving is important, but almost anything that will stand up to winter rains will prove adequate ●



ERIC LAMBERT ON

Herbaceous planting



Rosa Nevada

Clematis on tripod

Rose Buff Beauty

Delphinium A. C. Bowles

Rose Blanc double de Coubert

Lupin Gladys Coe

Geranium endressii

Catananche coerulea

Ruta Graveolens Jackmans Blue

Sidalcea Wensleydale

Senecio greyii

Helianthus Lodden Gold

Lavatera olbia rosea

Veronica

Santolina incana

Sedum spectabile

Pyrethrum Eileen M. Robinson

Salvia haematodes

Aster Barrs Pink

Lavender

Nepeta Six Hills Giant

Fresh thought can be given to the star turn of the English garden, says the author

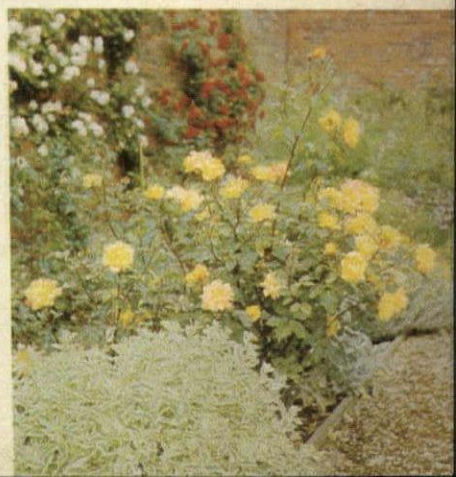
THE HERBACEOUS BORDER, star-turn in English gardens since the 'nineties of the last century, has changed very little in its eighty-odd glorious years, but today it is entering on a new phase. Discerning gardeners, while still admiring delphiniums and lupins, feel that these, and all plants with short periods of flower, and months of ugly inactivity, have held the stage far too long. 'Improvement' (ominous word) has evolved specimens of astonishing artificiality, but with little character. Today the garden connoisseur tends to seek flowers as yet untouched by the improver's hand, unflicked by the rabbit's tail of the pollinator. Study of a good nurseryman's catalogue, or a search in Robinson's *English Flower Garden*, still one of the best of all garden books, will introduce you to many plants that you may not know—plants of long lasting form and foliage, which give shape and colour to the border and not only a short burst of flower.

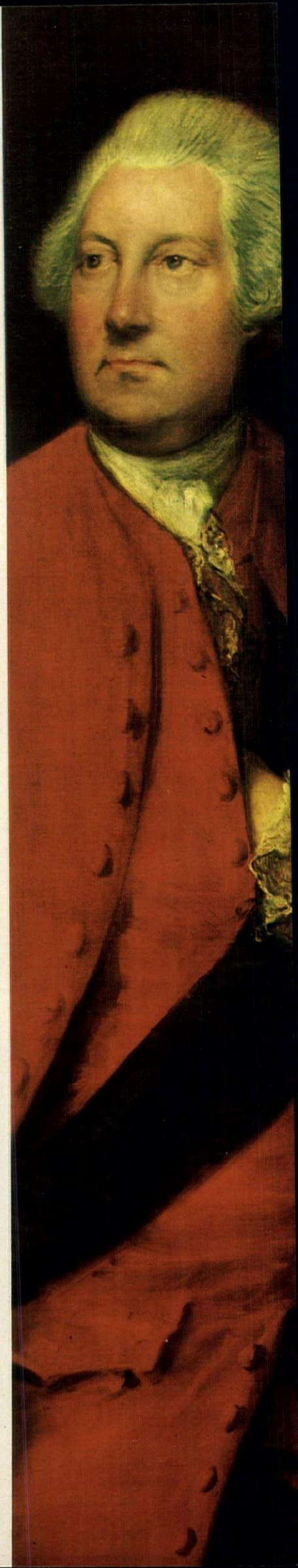
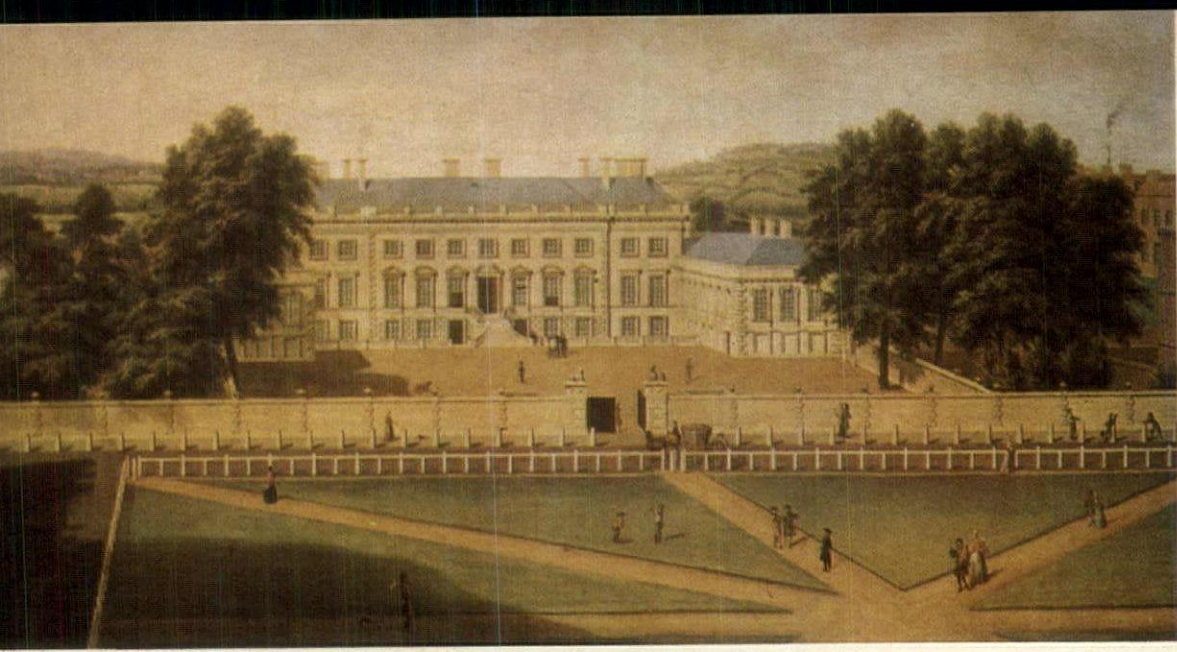
But before you plan a new herbaceous border, you should carefully consider the site. If your border is in the open, with no background wall or hedge, you must choose low-growing sturdy plants which need little staking—we give a plan for such a border (Plan No 1) on page 37. For this free-standing border plants have been grouped in 'associated drifts' which are repeated three or four times down the length of the border, which gives graduated colours and a feeling of rhythm. All the plants are in soft colours, and are planted more closely than for a border with a protective wall as background. A few taller, spire like, plants such as *Verbascum bombiciferum*, punctuate the scheme and are used to contrast with hummocky cushions of low growing plants such as *Salvia superba* and the sweet smelling *Monarda didyma* or bergamot—*Santolina* and lavender give the leaf colours which act as effective foils to more brightly coloured plants.

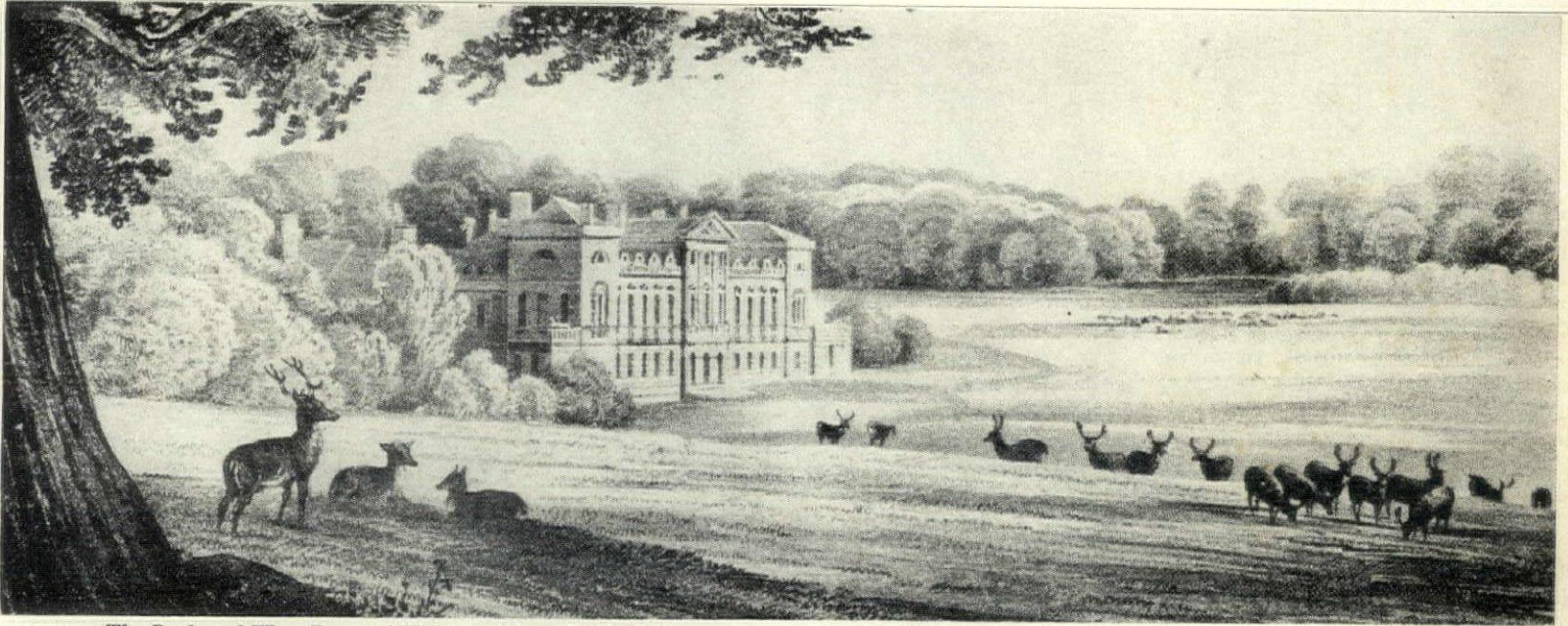
If your border faces north, or is in the shade, there are still many good-natured plants which will flourish under such unpromising conditions. Amongst these are hydrangeas, the invaluable hostas, fuchsias—and nicotianas. Plan No 2 (see page 37) is for such a north-facing border.

The twin borders shown in these pages have the ideal situation of all—a southern aspect, and the shelter of a mellow brick wall. They were photographed in high summer, when they were at their peak. Plan No 3 (at left) is for such a sheltered, south-facing border ●

The borders seen here are at Easton Grey, Malmesbury, Wiltshire (open for the National Gardens Scheme on Sunday, July 2nd, 2pm-6pm). They are planted with floribunda roses and coloured-leaved shrubs







BEDFORD: *The Park and West Front of Woburn Abbey, Bedfordshire*

Bedford, Dukes of. Since Restoration times the Russell family has been actively concerned with gardening in all its aspects, especially at Woburn Abbey in Bedfordshire. Here follow notes, in historical order, of those who were prominent in this sphere.

WILLIAM RUSSELL, 5th Earl and 1st Duke (1613-1700). At his London residence, Bedford House, in Bloomsbury, the earl had a typical town garden of the period. The gardener in charge (at £40 a year) was Thomas Gilbank who was succeeded by Thomas Todd. Both these men were concerned also as purchasing agents for supplies at Woburn Abbey which was then in course of being developed. The walled London garden lay behind the house and was of simple design. Near to the house was a terrace, below which a broad gravelled walk divided the area into two parts. In one were smaller paths dividing it into beds of geometrical shapes filled with a considerable variety of plants and decorated by stone ornaments. On the other side

was a wilderness consisting of an elaborate pattern of paths running among trees and shrubs. This, we learn, needed much attention. There was no room for a kitchen garden, although there was a plot for herbs—no doubt available for the kitchen.

In 1660 William Russell began a new house at Thorney Abbey in Cambridgeshire, but this did not compare with Woburn. At that time the Woburn garden was a typical, but not, it seems, an outstanding formal garden of the period. It lay on three sides of the house, with the kitchen garden beyond, and orchards. In about 1663 John Field was appointed to take charge. He was, as was then apparently the practice, *the* gardener and as such on the regular pay-roll of the house, whereas all the other labour, and it was considerable, was casual. In due course Field and his wife, a good sick nurse, became much more than mere employees of the Russell family.

Soon after his arrival, Field began to buy all the newest plants. The orchards and kitchen garden were increased: the latest kinds of fruit were planted. There were fifteen kinds of plum, twelve of peach, eight of pear, seven of cherry, two of nectarine and apricot, one of quince, but, surprisingly, only three of apple. The runner-bean, originally grown not many years previously as a decorative climber, was now grown as a vegetable, while nasturtiums, marigolds, and gillyflowers were planted for preserving and using in salads.

Celia Fiennes, writing of the garden in 1697, had this to say:

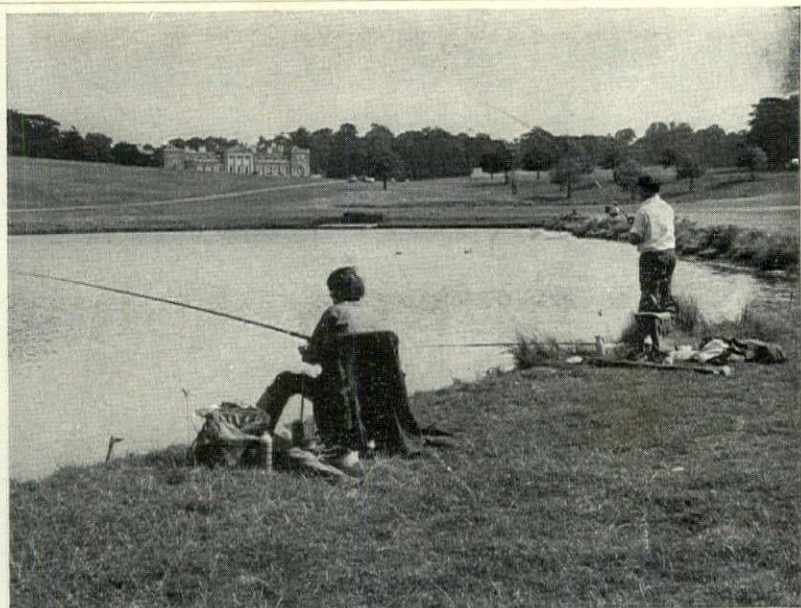
'The house (still the old Tudor building) stands in a fine park full of deer and wood, and some of the trees are kept cut in works and the shape of several beasts . . . the gardens are fine, there is a large bowling-green with eight arbours kept cut neatly, and seats in each. There is a seat up in a high tree that ascends fifty steps that commands the whole park round to see the deer hunted, as also a large prospect of

the country. There are three large gardens, fine grand walks and full of fruit. I ate a great quantity of the red Carolina (?) gooseberry which is a large, thin-skinned sweet gooseberry. The walks are above one another with stone steps. In the square just by the dining room window is all sorts of pots of flowers and curious evergreens—fine orange, citron and lemon trees and myrtles, striped phillyrea and a fine aloes plant. On the side of this you pass under an arch into a cherry garden, in the



BEDFORD: *The Great Ash at Woburn Park, from Jacob George Strutt's *Sylvia Britannica**

BEDFORD: *Town garden of the 1st Duke of Bedford (1613-1700) (top left) at Bedford House, Bloomsbury, London (from a contemporary painting); the orangery (centre left) in the Park at Woburn Abbey, Bedfordshire; Henry Holland's Chinese dairy (below left) at Woburn; detail (right) of John Russell, 4th Duke (1710-71), from a painting by Gainsborough*



BEDFORD: an early-19th-century engraving (left) of lake, Park and West Front of Woburn Abbey, and (right) a contemporary view across the lake

midst of which stands a figure of stone resembling an old weeder woman used in the garden, and my Lord would have her effigy done so like and her clothes so well that at first I took it to be the real living body.

'On the other side of the house is another large garden with several gravel walks one above another, and on the flats are fishponds the whole length of the walk. Above that on the next flat are two fish ponds. And here are spreading dwarf trees of great bigness.'

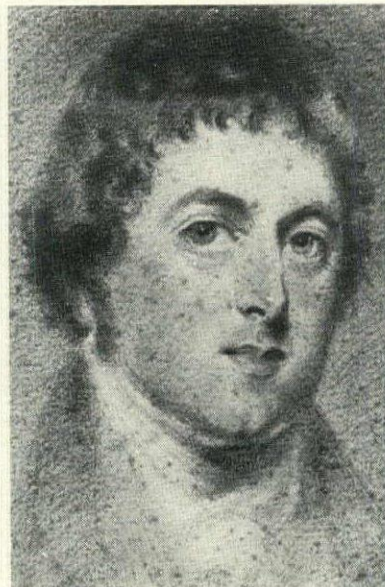
Trees, fruit and plants were purchased from the leading nurserymen of the day—Mordan, Gurle and Ricketts among them—and there was clearly much exchanging of plants with other gardens.

In 1681 Field joined, presumably as a part-time partner, the very influential group of nurserymen headed by George London. He died in 1687, but Woburn, as can be seen from its description by Miss Fiennes, continued in its glory.

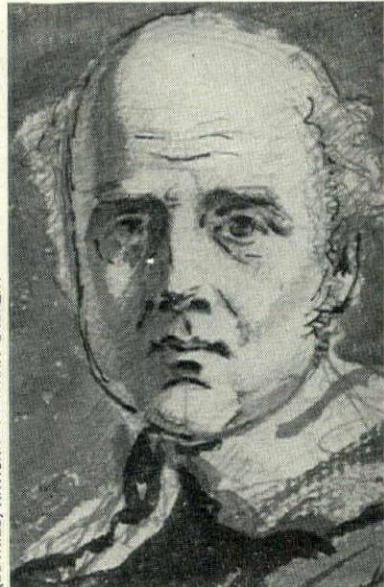
JOHN RUSSELL, 4th Duke, (1710-71) was the next outstanding family patron of botany, horticulture and aboriculture. Through his connexion with the important naturalist Peter Collinson (1694-1768) of Mill Hill, who obtained plants from John Bartram (1699-1777) in North America, he became one of the small group which, from 1740 on,

entered into an arrangement to finance Bartram in his plant-collecting and surveying expeditions, receiving his share of what was received and distributed by Collinson. Bartram's most consequential patron was Lord Petre of Thorndon Hall, in Essex, where he raised and planted 40,000 trees. Petre died prematurely in 1743, and from the sale of plants that followed, many went to Woburn. A certain Dr Lumley Loyd of Cheam gave him his great collection of plants. The original pinetum was apparently made on the advice of Philip Miller of the Chelsea Garden. We can also assume that the duke was one of the influential people who obtained for Bartram the post of Botanizer Royal for America in 1765. FRANCIS RUSSELL, 5th Duke (1765-1802), who is best known as an agricultural pioneer. He was the first to open the gardens to the public—on Mondays. During his era the building now used as a sculpture gallery was built as an orangery. Henry Holland's Chinese dairy also belongs to this period. We might regard this as a 'folly', as did J C Loudon, when he wrote an account of the place shortly after the 5th Duke's death and which was published in his *Encyclopaedia of Gardening*:

'From the duke's apartments a covered way leads to a greenhouse, 140 feet in length; and from the end



BEDFORD: Francis Russell, 5th Duke of Bedford, 1765-1802



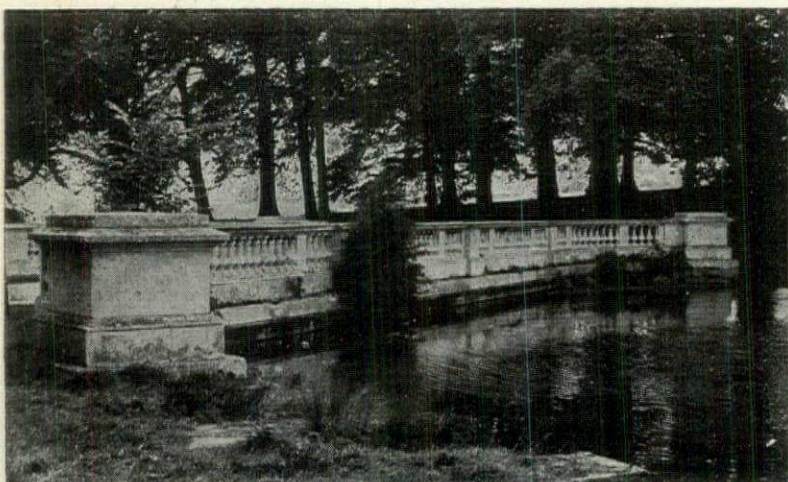
BEDFORD: John Russell, 6th Duke of Bedford, 1766-1839

(DETAILS) NATIONAL PORTRAIT GALLERY

of the greenhouse a piazza of nearly a quarter of a mile leads along the margin of a flower garden to a dairy, a handsome Chinese building, ornamented in stained glass. The park is very extensive, varied in surface, and abundantly clothed with trees, but it wants one feature of essential importance, water. This might be given, but it would be at considerable expense. At present there are several small pieces or lakes; but they have no effect in a general point of view,

though some of them are pleasantly picturesque as recluse scenes. One of them, contrived to fall in the way of the approach, is crossed by a viaduct designed by Repton. There are many fine old cedars, silver firs, and pines in one part of the park, which were planted under the direction of Miller. The gardens are extensive, and abundant in everything.'

Loudon, a pioneering sociologist, also paid tribute to Duke Francis's



BEDFORD: Two views of the bridge in the Park at Woburn Abbey, designed by Sir William Chambers (1770-71)



BENNETT-POË: *The pale-primrose-flowered daffodil named in his honour*

great work in improving agriculture, adding that 'the present duke (John) has not the same taste as his late brother,' an opinion that he was later to revise.

JOHN RUSSELL, 6th Duke (1766-1839). He was presumably little known to Loudon at that time, but was, in fact, greatly interested in botany and botanical exploration, becoming a Fellow of the Linnean Society in 1816. But his great contribution to Woburn was, in conjunction with his remarkable gardener, James Forbes (1773-1861), adding to the already considerable collections of willows and conifers, which resulted in the volumes *Salicetum Woburnense* (1829) and *Pinetum Woburnense* (1839). They were never published for sale but privately printed with hand-coloured illustrations by an accomplished but little-known artist named Weddell. By now, Loudon had so altered his opinion of the duke that his review of the book on conifers in his *Gardener's Magazine* occupied many eulogistic pages, while in his own *Arboretum and Fruticetum Britannicum* of 1838 there are no less than 107 references to specimens at Woburn. This 6th Duke also played an important part in the future of Kew Gardens when that was in dispute. In the reign of William IV, it was proposed to abandon the use of what was still royal property as a botanic garden and, giving the plants to learned societies, turn the place into a private royal demesne particularly to grow choice fruit in the glass houses. John used his immense influence behind the scenes against this proposal, urging that it should become a national garden. This he did not live to see as it came about in the year following his death.

HERBRAND, 11th Duke from 1893 (1858-1940). He was an outstanding forester and Woburn owes the planting of many of the new ornamental trees that arrived in Britain in the opening decades of the present century to him.

The interest of the family in horticulture and botany is also displayed in the remarkable collection of outstanding books on these subjects, collected over a long period as they were published.

Bennett-Poë, Rev John Thomas (1846-1926). Horticulturist. Bennett-Poë was one of the outstanding hor-

tical parsons of the second half of the last century. He was born in County Tipperary and privately educated, graduating MA at Trinity College, Dublin. He was somewhat frail and devoted much of his time to out-of-door gardening in pursuit of good health. In the process he was said to have gained a knowledge of plants and their ways and treatment surpassed by few. In 1889 he moved to London and became an extremely active member of the Royal Horticultural Society. His very decided views caused him to resign from Council in 1902, at the time of a proposal to acquire a site for a hall, on the grounds that a site for a new garden was more important than a new building. Appropriately, when Wisley gardens passed into the management of the Society in 1903 Bennett-Poë was appointed one of the three trustees.

He took a very active part on several committees of the Royal Horticultural and the Royal Botanic Societies, travelling to judge at Dublin, Cork and Scarborough.

The extent of his enthusiasms as a practical gardener are suggested in the citation of the award to him of the Horticultural Society's Victoria Medal of Honour in 1902 as 'a fine cultivator of uncommon plants, an enthusiast for daffodils, florists auriculas and Old English tulips'. He also had a remarkable collection of forms of the Christmas rose (*Helleborus niger*).

He is remembered today by those few people who still grow the small pale-primrose-flowered daffodil named in his honour, 'J T Bennett-Poë'.

Bidder, Rev Henry Jardine (1847-1923), alpine gardener. Bidder was a Fellow of St John's College, Oxford, and persuaded his colleagues to



BIDDER, Rev Henry Jardine

appoint him *custos sylvarum*. He was an exceptionally clever and knowledgeable gardener but, it seems, of a particularly forthright personality likely to daunt those without comparable knowledge. In 1893 he began, with his own hands, to design and build on the grounds of the college a rock garden whose purpose was the growing of true alpine plants, distinct from the still-fashionable Victorian rockery. It was not, apparently, a natural alpine garden in the present manner, but was of considerable interest and inspiration to Bidder's friends, such as Reginald Farrer, Miss Ellen Willmott, and no doubt to others who were pioneering the spirit of rock gardening now enshrined in the Alpine Garden Society's activities.



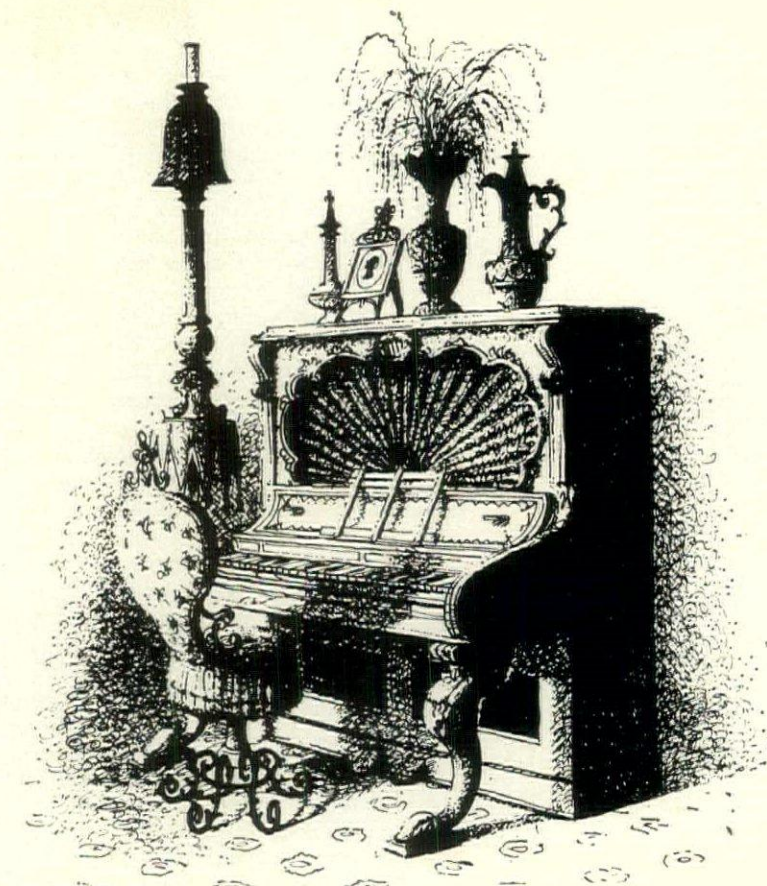
BIDDER: *Corner of the rock garden, using alpine plants, at St. John's College, Oxford*

BOOKS Treasure-troves

As soon as the English began to get above themselves and to make real money, they began one of the most acquisitive drives ever conducted by one race against the rest of the world. Other collectors of other nations simply faded away.

There were the occasional mishaps and disasters, of course. All those magnificent paintings from Houghton in Norfolk going off to Russia, and various shiploads of antique marble heads and columns going down with all hands, but, generally speaking, the collectors won, with the result that English museums and country houses have far more than their fair share of treasures on a *per capita* basis of Britons versus the rest of the world.

Frank Herrmann, who dedicates his book **The English as Collectors** (Chatto & Windus, £10.00) to the Amateurs of England, has assembled a splendidly entertaining group of writers, some dead, some happily still alive, who explore his theme with enthusiasm and expertise. The range is wide, from John Steegman on Prince Albert as a collector, to James Lees-Milne on a spectacular Grand Tour, from Bernard Berenson on The Use of Photography in the Study of Painting to the ubiquitous and indefatigable Dr Gustav Waagen author of the three-volume work on the *Works of Art and Artists in England*, first published in England in 1838, and something of a spur to Mr Herrmann's own work. There are some real plums in Mr Herr-



mann's great mix. The account by that racy mountaineer Martin Conway (1856-1937) on the Sport of Collecting; a long account of the founding of the National Gallery and the editor's own *tour d'horizon*: Collecting in the Twentieth Century.

The book has been copiously researched, is enormously readable, suitable for sustained and serious study or spasmodic self-indulgent dips. The illustrations are little-known and a real complement to the text.

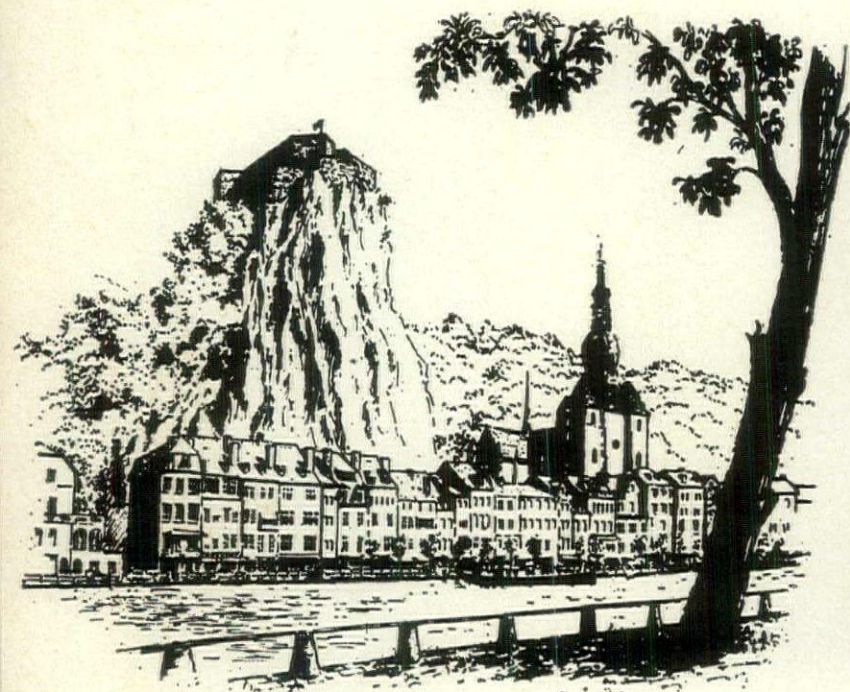
One of the drawings by Felix Kelly which add information and decoration to **The Early Victorians at Home** by Elizabeth Burton (Longman, £3.00), the fourth and latest in her gradual examination of the everyday lives of our forebears. A valuable reference book, but, above all, a most readable contrast to all the dry-as-dust monographs on the subject. Miss Burton has the rarest of narrative gifts: she can instruct whilst she entertains. Happily, she is working on a companion study on later Victorians

Victorian master

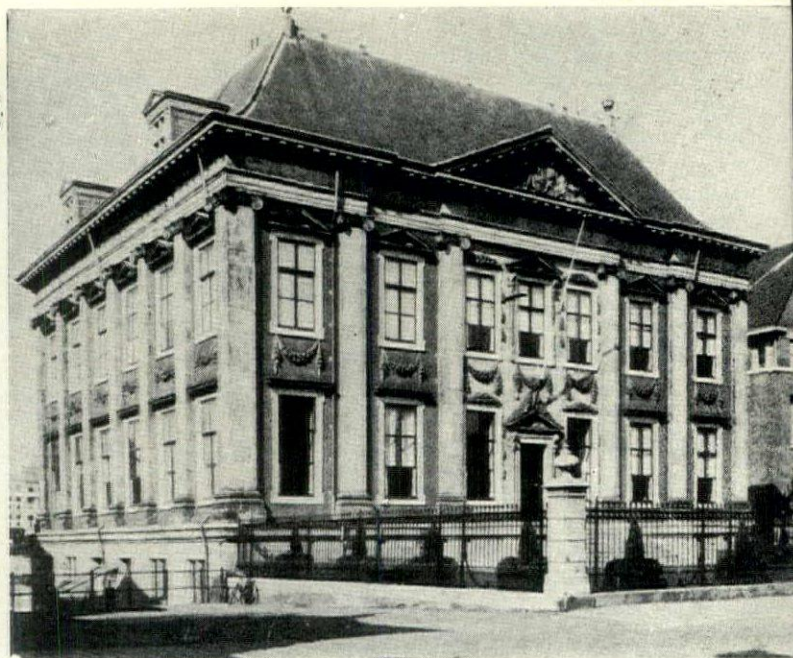
The continuing drive to reinstate the Victorian architects in the esteem of their twentieth-century countrymen is something of a post-war phenomenon. It was bound to happen of course. Swing of the pendulum.

Now comes a study of an altogether different kind of Victorian architect, whose buildings were once characterized by Sir John Sumner as amongst the ugliest of his time, if not all time, although he is now inclined to think otherwise prompted by the researches of Paul Thompson. In his book **William Butterfield** (Routledge & Kegan Paul, £10.00) Mr Thompson traces the life and achievements of the architect from his somewhat shadowy beginnings to his later controversial eminence, leading the High Victorian phase of the Gothic Revival. Butterfield's practice was mainly with churches, chapels, town halls and collegiate buildings (notably Keble College, Oxford), but his uncompromising passion for asymmetry and colour patterns, established by brickwork alone, had a far-reaching influence on secular architecture, especially his diaper patterning now to be seen on thousands of large and smaller houses of the time.

Mr Thompson's research has been prodigious, and his assembly of some 400 illustrations of the greatest value to the growing number of people who are beginning to realize what a remarkable group the Victorian architects were.



A drawing of Dinant by Gerard Morgan-Greville, who, after being tempted to buy and restore one of those beguiling barns in the Dordogne, decided that he hadn't yet seen enough of Europe and put temptation aside. Instead he bought a barge in Holland and set out to traverse the canals of Europe. **Barging into France** (David & Charles, £2.75) is the lively and entertaining account of the sometimes hazardous, sometimes languorous cruise. Needless to say, the author ably illustrates his own book

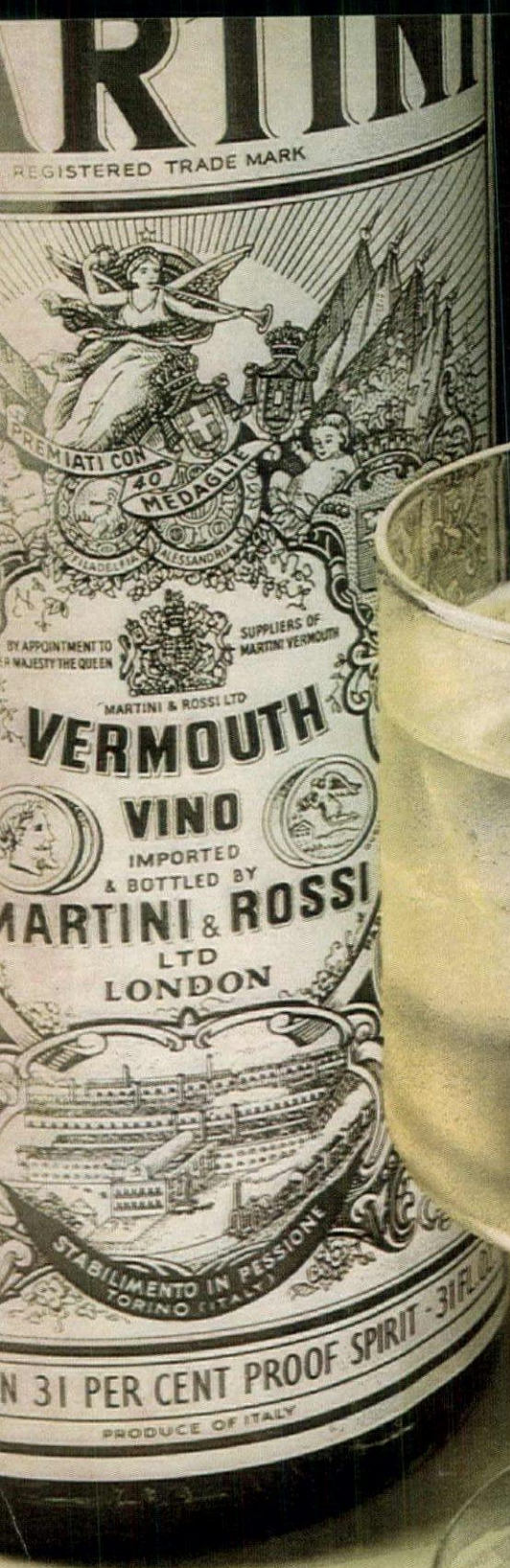


The Mauritshuis, Amsterdam, which 'marked a new emphasis on classicism in Dutch architectural style', is one of the 158 illustrations in K H D Haley's book **The Dutch in the Seventeenth Century** (Thames & Hudson, £2.25), remarkable value in these days of high-priced art books. The influence of Dutch architectural innovations upon British building is too little known. The book is a notable addition to the publisher's Library of European Civilization which deserves the widest possible readership—by Europeans

WINE & FOOD

SUPPLEMENT TO HOUSE & GARDEN





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to Her Majesty The Queen
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By Appointment
to Her Majesty Queen Elizabeth
The Queen Mother
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WINE & FOOD

JUNE 19

Cover China, glass and cutlery for Rosenthal's 'Programme Plus' range designed by Wolf Karnagel, available from Rosenthal Studio House, 102 Brompton Road, London SW19 5PL. Rosenthal Studio Department, Wilson & Gill, 137 Regent Street, London W1. Photographed by Maria Vittoria Corrao

Articles and contributors to issue are:

A TOUCH OF SUN IN THE AIR—AND THE DRINK
Peter Jeeves writes on summer drinks, with notes on mixing Bubbly Fizz, Cuba Libre and others.

CHINA AND GLASS ROUND-UP 124-130
Juliana Rusakow, House & Garden Merchandise Editor, shows some of the newest designs in tableware.

STRAWBERRIES: A TASTE OF SUMMER
Cookery writer Winifred Graham gives some unusual recipes for using delicious summer fruit.

TABLE JOTTINGS
Wine and food notes, book reviews etc.

EATING AND DRINKING IN RHINELAND: PART II 130-135
Elizabeth Craig continues her article on Rheinische Speise mit Rheinischer Wein in last month's Wine & Food Supplement.

THE UNIQUE PLEASURES OF 'THE SUBALTERN'S SOOTHING SYRUP' 135-140
R A Lewis writes on the wines of Madeira.

OUT AND ABOUT
Restaurant reviews by Penelope Maxwell.

Right.

The right company is important
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PETER JEEVES ON

A touch of sun in the air—and the drink



little butter and then salted, are delicious, or big black and green olives available by the pound from most delicatessens.

Rex North once related in the *Daily Mirror* the story of how an American visitor to Booths distillery in London stood silently before the vast copper stills containing tens of thousands of gallons of gin. After pausing for a few moments, he turned to his guide, asking 'Got an olive?' The dry martini is not necessarily a summer drink, but sitting on a terrace before dinner, on a warm summer evening, and drinking a well-made dry martini, takes some beating. The ingredients and preparation of the dry martini should never vary, but the quantities are a matter of personal taste. I believe that the recipe—1 part dry martini to 7 parts of dry gin—in John Doxat's excellent *Handbook of Cocktails and Mixed Drinks* probably produces the best results. The drink should be mixed in a large jug with plenty of clean ice in big lumps. Add ingredients, stir quickly and strain into a decent-sized glass, squeeze a small sliver of lemon over it so that a few drops of the oil fall into the gin.

There are one or two classic drinks which are as traditional as the roast beef of old England. One of these is Pimm's. I profess to having drunk my first Pimm's at the age of fourteen in the garden of my home in Sussex, and I still enjoy it as much now as I did then. It is a drink which is frequently abused by people who serve it like a watery fruit-salad. There is only one way to make the drink, and that is by following the instructions on the bottle—3 to 4 parts lemonade (Schweppes or C & C are drier than most other makes and

produce a better Pimm's) to 1 part Pimm's. The only fruit necessary is a slice of lemon and a sliver of cucumber rind. To make it look pretty, a piece of orange and a couple of cherries on a stick can be laid across the top of the glass, but not in the drink itself. If the lemonade is well chilled, it is unnecessary to add ice-cubes. Some people prefer to put an extra shot of a good dry gin in the No 1, but the drink is quite strong enough to stand on its own two feet. There are now Pimm's bars at both Ascot and Henley. In the former bar it is a pleasure to drink, regardless of how well or badly the horses are performing, while the latter offers a delightful place to sit in between races or, for that matter, during and in between races, since there is a loudspeaker system. Pimm's is at its best served in pint or half-pint silver tankards or glass mugs.

There are only a handful of people in the country who know the formula for Pimm's, which is a closely guarded secret. No 1, the original gin sling, is basically a blend of high-quality dry gin, herbs and liqueurs. The firm started in London over one hundred years ago, by providing city men with oysters and lobsters through restaurants in Poultry, Bishopsgate, Threadneedle Street, Gresham Street and the Old Bailey. James Pimm invented the recipe for his cup in 1841. It proved so popular that he decided to sell it to other bars and restaurants, and today Pimm's is available virtually in every country in the world.

The Bull Shot is becoming increasingly popular. Once considered a pick-me-up, most good hotel bars now serve this, with varying degrees of excellence. To my mind, The

Carlton Tower do the best one in London, using their own consommé. It is a drink which can be enjoyed at any time of the day, and has the built in advantage of being both food and drink. You need: a can of condensed beef consommé (Campbells' is very good for this); 2 oz of vodka; teaspoonful of Worcester sauce; juice of $\frac{1}{2}$ lemon; dash of red pepper. Shake vigorously with ice and serve in large glasses.

Bucks Fizz is a great party drink. It is economical, subtle (bachelors swear by it), and easy to mix. It is best made with a good quality non-vintage champagne and fresh orange juice (Indian River from Coopers is excellent but expensive, or Marks & Spencer's own brand which is cheaper, but very good). Mix together 1 part well chilled champagne, 1 part well chilled fresh orange juice, and $\frac{1}{2}$ oz Cointreau.

The Cuba Libra is, to my mind, the only way to drink Coca-Cola, and is a drink with a quite unique flavour. It does tend to be rather sweet, hence fresh lime should be used if possible, and it must be served really cold. It seems to go down very well with sophisticated teenagers. Pour over ice, in tall glasses, 2 oz light rum and a tablespoonful unsweetened lime juice. Top with Coca-Cola and add a twist of lime or lemon rind.

Like vodka-drinking in the United States, the Moscow Mule originated in California. It is a fun summer drink, but depends for its 'style' on using a good-quality ginger-beer. Place ice cubes in a tall glass, add a good measure of vodka, top up with ginger-beer and a dash of Roses lime juice.

There are a number of drinks which seem to be more in evidence when the sun shines. Punt-e-Mes made by Carpano, for instance, is the original Italian vermouth and has a particular, pleasing, bitter-sweet tang, derived from the infusion of alcohol with herbs, roots and spices. It has become very popular with the advertising fraternity, supposedly because they spend so much time in trendy Italian trattorias. Like Cinzano, it is best drunk on the rocks, though it makes a good long drink with soda or bitter lemon. Campari-and-soda is a wonderful drink, especially before lunch. It is light, won't send you off to sleep in the afternoon, and goes well with most foods. It is surprising that the manufacturers don't sell it ready-made in small bottles, as they do in Italy.

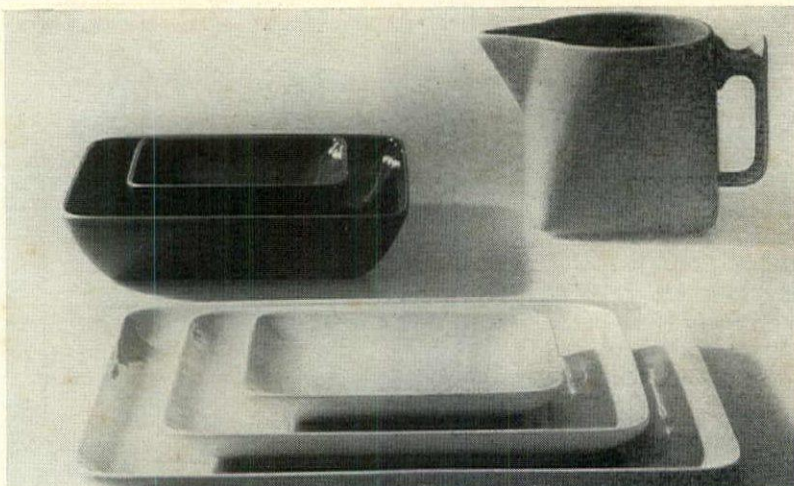
Sangria, or Sangaree, is an excellent summer punch, but can be served equally well hot, in winter, with the addition of nutmeg. It is an 'anything goes' drink but the basic formula is as follows: dissolve 2 tablespoons of powdered sugar in a tall jug with a little chilled red or white wine. Add ice, top up with balance of red or white wine, add finely-diced orange and lemon, and a wine glass of brandy or Cointreau. Serve in tall glasses ●

CHINA AND GLASS FROM HOME AND ALL OVER

BRITAIN has always been a great clearing-house for the decorative products of the world, whether porcelain from China or glassware from Venice. The tradition continues.

But as commerce—like charity—begins at home, first at china from the great English house, Wedgwood and Spode, with Ridgway and Royal Albert, still retaining their identities although now part of the Allied English Potteries group. Then, too, there's a delightful innovation from Arklow Pottery in Co Wicklow, Eire; a Tree of Life pattern based on a motif taken from the great Book of Kells in the library of Trinity College, Dublin, now allied with simple well-designed modern shapes.

Native glassware is seen at its very best in the products from Dartington, which seems to maintain a consistently high standard linked with an increasing creativity, resulting in new shapes and notions which surprise only by the realisation that nobody thought of such



'Square Circle' tableware designed by Nanna Ditzel, in dark brown, orange and off-white. Inquiries to Interspace, 22 Rosemont Road, London NW3



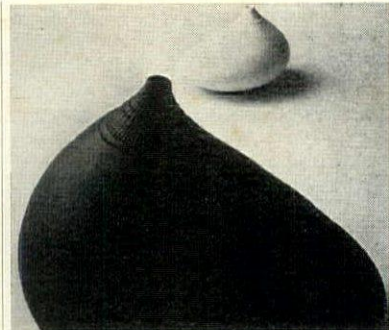
'Tree of Life' earthenware, by Arklow Pottery, made in Ireland. In 2 colours, coffee-set, £7.95; 25-piece dinner-service, £18.50. From Lawley's, Regent Street, London W1



'Caribbean' design from Spode's 'Perfect Marriage Collection', in bright orange and red. 25-piece dinner-service, £50.18. To order from Bouskell Spode Specialists, 23 Beauchamp Place, London SW3



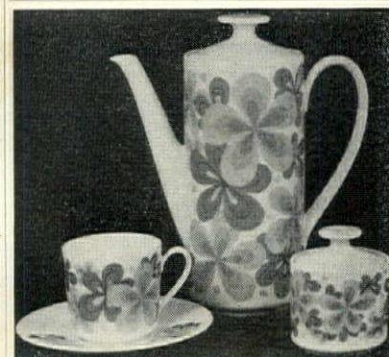
'Saara' dinnerware in ovenproof stoneware, from Arabia, with cobalt-blue and brown decoration. To order from Group Interiors, 19 High Street, London W5



'Pollo' vases designed by Tapio Wirkkala for Rosenthal, white, £3.85; black, £7.50. From Rosenthal Studio House, 109 Brompton Road, SW1 and 137 Regent Street, London W1



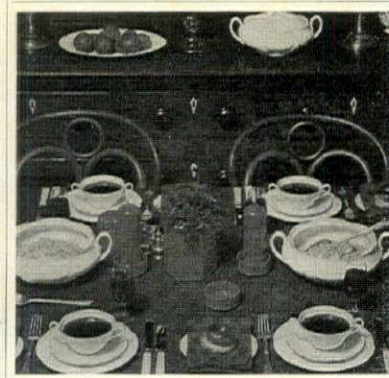
Boldly-patterned stacking cups and saucers from Portugal, 3 patterns, about £3.70 for box of 4 cups and saucers. Stockists from J Wuidart, 15 Rathbone Place, London W1



'Sigrid' shape in orange and yellow on white by Seltmann. 25-piece service from about £28.00. Inquiries to Holborn Tableware, 36 Hatton Garden, London EC1



'Jade Lotus', strongly patterned oriental design in purples and greens from Ridgway. 25-piece dinner set, £30.30. To order from Lawley's



'Claire de Lune' service in white by Royal Albert. 25-piece set, £34.68. From Lawley's



Poppy, designed by Eve Midwinter for J & G Meakin (Wedgwood group). 25-piece dinner-service, about £16.35. From John Lewis, Oxford Street London W1

logical ideas previously.

Now for glass and china from broad. We show no signs of opting out as a host nation, for here are bang-up-to-the-minute designs: stacking cups and saucers from Portugal; oven-to-tableware from the great Finnish house of Arabia; a dinner service from Nanna Ditzel of Denmark, and, of course, superb examples from Rosenthal. (See also the cover of the Wine & Food supplement in this issue.)

All this plus two items of particular overseas interest: (a) the 'Mdina' range of glass from Malta, and (b) a supremely sophisticated glass sculpture by Sam Hermann, an American now practising and teaching in England (he is director of the Glass House in Soho and a tutor in glass at the Royal College of Art) ●



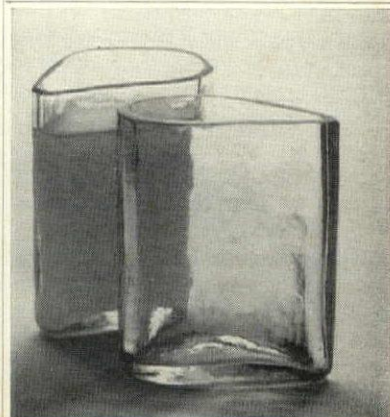
Group of vases, bowls and plates in white or black filigree, designed by Tapio Wirkkala for Venini of Italy. From the 533 series. Stockists, from Venini (UK) Limited, 5 Sedley Place, Woodstock Street, London W1



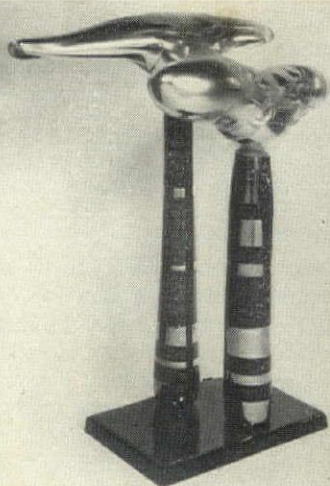
'Flower globes' designed by Michael Bang for Holmegaard. From £1.78 for smallest size, to £4.00 for largest. From General Trading, 144 Sloane Street, London SW1



'Party' dishes by Kosta, in boxes of 2 small bowls, from £3.10, small plates £2.85. From Heal's, 196 Tottenham Court Road, London W1



Dressing servers to go with the avocado dish designed by Dartington, 80p pair, from most large stores



Sculpture in glass by Sam Herman. One of a number of pieces by him, exhibited earlier this year at The Fine Art Society, 148 New Bond Street, London W1



'Inn' glasses designed by Per Lutken for Holmegaard, are hand-blown and handmade. In boxes of 6, £11.40 per box. From Harrods, Knightsbridge, London SW1



Sugar and cream set by Dartington, boxed, £1.55 pair. From main stores



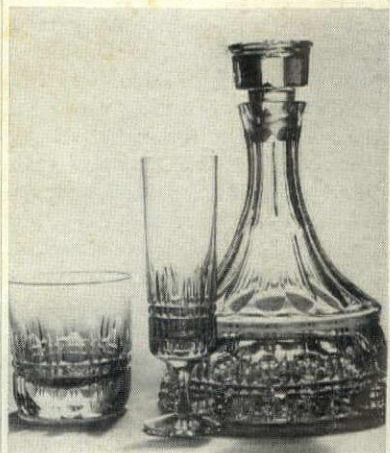
'Kekkerit' glasses by Timo Sarpaneva for Iittala. In 5 sizes, gift boxed in 6, from 88p each. From The Continental Glass Shop, 317 Euston Road, London NW1



'Picnic' range by Boda, from 80p to £1.20 each. From Heal's, 196 Tottenham Court Road, London W1



'Mdina' range of glassware from Malta, comprises 16 items. Prices range from about £6.46 for the vase shown on the extreme left. Selected items available from most large stores



'Blakeney' full lead crystal by Wedgwood Glass. Tumbler, from £1.90, tall champagne, £2.60, decanter £17.65. From Gered, Piccadilly Arcade, Regent Street, London W1

THE LEAST appetizing aspect of strawberries is surely their name. To have called this queen of all berries a 'strawberry' seems as much a crime as to have to wash these delicious jewels before eating them, since water spoils them as sun enhanced them.

There can be no doubt that the right way to get the full aroma and flavour of this delicious fruit is to eat it straight from the plant, but, as few hostesses would care to invite her guests to crawl under the strawberry netting, a more dignified way of serving them has to be found. In the meantime, if it is really essential, rinse the fruit quickly in a little wine in preference to water.

Speaking of sun enhancing the flavour of strawberries, in a heat wave at strawberry time, try letting the sun make them into jam. You need fresh, fully ripe strawberries which should be put into bowls with an equal quantity of sugar. Use several bowls so that the depth of berries is not too deep. Leave to soak overnight. Pour off the pink syrup in the morning, put it in a saucepan and bring to the boil. Arrange the berries in a single layer on trays or dishes, pour the syrup over them and place a piece of glass over each tray or dish, then put them in the full sun and leave them all day. Turn the berries now and then. If the day has been a perfect June day, the weather hot yet not humid, the mixture should be ready by sunset. Pour into sterilized jam jars and seal with paraffin wax or Porosan, in the same way as any other jam, except this is ambrosia not ordinary jam. If the sun is erratic, bring the dishes into the house, keep them in a cool place and pray for full sunshine tomorrow.

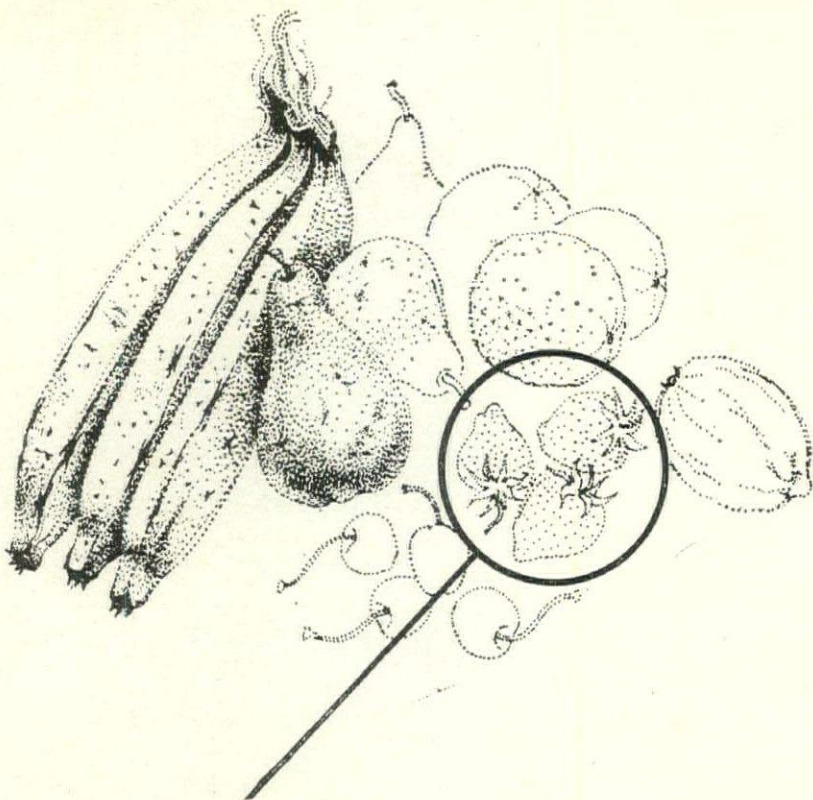
It was not until medieval days that strawberries were taken from the woods and fields to a place in the kitchen garden in England. In the fourteenth century, Charles V of France had twelve hundred plants in the Royal gardens at the Louvre, but they were not as we know them, but transplanted from the woods. Anyone who has done this will know the amazing fragrance of these strawberry beds in the evening of a hot day. They must be watched or they will wander all over the garden. Perhaps that is what gave them their name? Strawberry? Who knows.

Strawberries served with fine sugar and thick cream is probably the very best way to enjoy them (after the strawberry bed) but one can do all manner of things with them. Unless they are badly treated, their charming colour remains intact.

A tart from strawberries should always be an open one, a flan or a more elaborate one made this way:

Strawberry Float

Ingredients: ½ lb puff pastry; 4 fluid oz whipped cream; 1 dessertspoon kirsch; 1 lb strawberries; ½ lb redcurrant jelly; 1 egg; 1 teaspoon hot water; icing sugar.



Emphasis on the queen of berries

with a particular emphasis on the mouth-watering qualities of the strawberry in dessert

WINIFRED GRAHAM

Method: Roll out the pastry ¼-½ inch thick to a piece about 10 by 8 inches. Then cut the piece in half lengthwise. Dust one piece with flour and fold in half lengthwise. Then cut a strip from the middle of the folded side, 8 inches long and one inch wide, leaving a frame of one inch all round. You do not need the rest of this folded piece, only the frame, but it may be used for other trifles. Roll out the first uncut piece of pastry to a little longer than the frame and about 5 inches wide. (If you are a dedicated cook, these exactitudes will not worry you.) Put this large piece on a baking-tin which has been brushed with cold water. Brush the edges of the pastry with beaten egg, lay the folded frame on one side of it, unfold carefully over the base and then trim the edges level. Mark the rim all round in a zigzag with the back of a knife. Prick the centre all over and brush the frame with beaten egg. Chill for half an hour, then line the base with wax paper and fill it with beans, rice or crusts. Bake at gas Reg 4-5 (375°F) for 35-40 minutes; remove the paper and beans and leave to get cool. When cold, spread the base with a layer of cream whipped and mixed with

sugar and the kirsch. Then arrange on it rows of perfectly matched strawberries, tips in the air. Melt the redcurrant jelly with the water and glaze the berries with it. Dust the pastry rim with icing sugar and serve at once.

A wonderful omelette can be made with a strawberry filling. It is a good way of using the odd-size berries, because some of them have to be chopped.

Strawberry Omelette

Ingredients: 6 oz strawberries, chopped and 2 oz whole ones for decoration; 2 eggs, separated; 1 teaspoon cold water; ¼ teaspoon salt; 2 tablespoons caster sugar; ¼ lb butter; icing sugar; a little redcurrant jelly. *Method:* Beat the egg-yolks and sugar until pale and thick. Whisk the egg whites, salt and cold water until stiff. Fold the whites into the yolks. Melt the butter in an omelette pan and pour in the egg mixture. Cook the omelette over lowish heat until it begins to look slightly glazed on top, but not dry. Spread the chopped strawberries on one side and fold the other half over, slide the omelette on to a hot dish. Sprinkle with icing sugar and sear under the grill.

Decorate with the whole berries dipped in the melted jelly. This for two people, or for one who likes omelettes . . . and strawberries.

There is another recipe for strawberry tart or flan with custardy, crusty filling.

Strawberry Flan

Ingredients: 1 9-inch flan ring lined with flaky pastry; 1½ lb strawberries; 3 eggs; 3 oz caster sugar; 2 oz flour; whipped cream.

Method: Line the flan ring with pastry and fill it with hulled strawberries. Beat the egg yolks until light and gradually add the sugar and beat until light and thick. Add the flour slowly and go on beating until all is smooth. Beat the egg whites until stiff and fold them into the mixture, then pour over the strawberries. Bake at gas Reg 4-5 (375°F) for 8 minutes, then lower the heat to Reg 2-3 (325°F) and bake until the crust is golden brown.

A soufflé made from strawberries has great charm.

Strawberry Soufflé

Ingredients: 3 tablespoons butter; 3 tablespoons flour; 6½ fluid oz milk; 2 oz caster sugar; 4 egg yolks; 4 oz strawberries, mashed; 4 oz shredded, blanched almonds; 5 egg whites; pinch salt; 1 tablespoon granulated sugar; icing sugar.

Method: Make a roux from the butter and flour and stir in the milk, add the 2 oz caster sugar and cook, stirring or whisking until thick and smooth. Remove from the heat, beat in the egg yolks and leave to cool. When cool, add the mashed strawberries and chopped almonds and stir to blend. Beat the egg whites until they form soft peaks, add the salt, sprinkle in the granulated sugar and beat until stiff, fold into the strawberry mixture. Take a quarter soufflé dish, butter it and dust with sugar and turn the soufflé mixture into it. Put into the centre of the oven preheated to gas Reg 4-5 (375°F) and bake for 25 minutes. Dust the top with icing sugar and cook for further 10-15 minutes or longer. (Do not remove from the oven for the sugaring or disaster will follow.) Serve at once.

One last recipe for a strawberry mousse of delectable flavour and the lightness of a summer breeze.

Strawberry Mousse

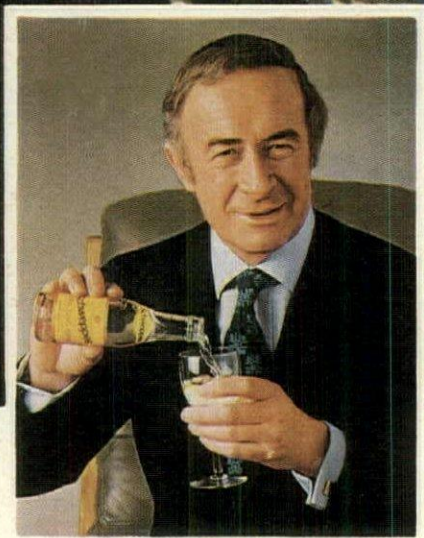
Ingredients: 4 oz chopped strawberries; 2 oz sugar; 2 tablespoons orange liqueur; 2 tablespoons orange juice; 4 fluid oz thick cream; whipped; 1 large block vanilla ice-cream.

Method: Mix the berries with the orange juice, liqueur and sugar, then fold in the cream. Line a 1½ pint bombe mould with the ice-cream, then fill as full as possible with the strawberry cream and cover with waxed paper or cooking foil. Freeze for about 3 hours. Dip the mould in very hot water before turning it out on to a chilled dish. Decorate with whole strawberries and vine leaves.



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Table jottings

Calorific count

Of the making of diet-sheets there is no end. And no end to the entertainment to be derived from comparing one guide with another. The BBC's recent calorie guide is fascinating, especially to those with no personal avoirdupois problems to haunt them. Onions were our favourite curiosity. One raw onion rates 25 calories, but when boiled merely 10, yet when fried a majestic 400, or almost one-third of the day's allotted calories. Potatoes, the perennial and horrific lure to the would-be slimmer, also have their oddities: a hardy all-season four-ounce potato baked in its jacket rates 100 calories, when mashed 120, whereas a new potato rates only 80. The most frightening of all indulgences in the BBC's cyclopaedic list were plain to see: half-a-pound of short pastry rates 1,250 calories and the same, flaky, 1,320. After which, with half-a-pint of milk (185) or a cup of cocoa (130), you've had your lot for the day.

Hard liquor came out a lot better than we'd expected: a nip of whisky (55), is for example, well below a glass of graves or beaujolais (75 each). Skilful publicists, these Scots.

Some delicatessens in London

JUSTIN DE BLANK: 42 Elizabeth Street, SW1 (01-730 0605)

This shop opened in January 1969, but, proving how popular the whole fine food market has become, they have since doubled in size, bought a bakery, and have now been asked to set up the same sort of operation at the recently moved Searcy's, 136 Brompton Road. Following the additional increase in shoppers buying wine they have since obtained a licence at Elizabeth Street. There will initially be a small range at around 75p of good standard *vin ordinaire*, plus one or two more unusual spirits, such as Marcs, Calvados, etc. On the food side, the range is enormous, and includes unusual French cheeses such as Fourme d'Ambert, Royal Pyrenees and St Nectaire. Canned food includes the exclusive range from Bougault, who supply Fauchon in Paris, and their own label produce ranges from a green olive oil from Tuscany, to truffles and chutneys. Most of the food is cooked daily by Justin de Blank's cooks in the kitchens above the shop, or prepared to his own recipes by expert cooks in their own homes. Almost anything can be specially prepared to take away.

Justin de Blank has worked through Van den Berghs, Unilever, J Walter Thompson and Conrans, but seems to have finally found his metier with his own successful business.

LE COCHON ROSE: 83 Lower Sloane Street, SW1 (01-730 2898)

Run by the owners of Le Gavroche, with the same high standards.

TRUFFES: 60 Beauchamp Place, SW3 (01-584 9222/3)

Run by Didier Milinaire, specializing in excellent charcuterie.

Rhone wines

There is a small, highly successful shipper dealing solely in wines from the Rhone and Loire, who have an outstanding list that is both informative to read and would be delightful to drink through. They also deal in mixed cases. The company was started almost as a hobby by Robin and Michael Yapp, who are a dentist and doctor. They search out most unusual wines, and their enthusiasm has been rewarded by ever increasing sales. Write direct for a list: Yapp Brothers, Mere, Wiltshire.

Wine prices in the Common Market

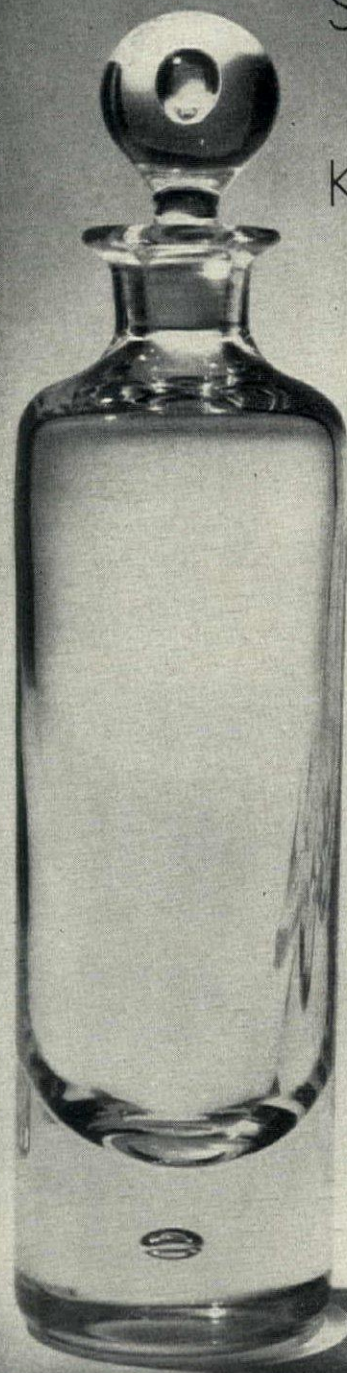
Most people want to know what will happen to wine prices when we join the Common Market. The following comments are from Sir Guy Fison, Chairman of the Trades' International Relations Subcommittee, and Buying Director for Charles Kinloch and Saccone & Speed. 'We have to accept the fact that the Common Market's basic principle, whether we are talking about wine or butter or industrial products, is to look after the interests of its members . . . Almost half the world's wine is produced in the Common Market by France, Germany and Italy and we are very large consumers of it . . . Hence they are putting a protective ring round the Market in the form of various reference prices and a thing called a Common External Tariff. This is a form of taxation, you might say, which helps all wines within the Market and makes sure that all wines outside do not compete unfairly . . . In very broad terms, if you are today getting your bottle of Spanish wine at 60p and the cheapest bottle of French costs 65p or 70p, you must expect they will cost about the same when we go into the Market. There is no longer going to be that shilling or two edge . . . Those of us who have moved on to decent claret are going to find it relatively more expensive, whereas the plonk will stay the same . . . We will be paying more for our non-Market wines, more for our finer wines. It's only Common Market plonk that will stay at a relatively low price.'

Cooking ahead

Cooking Today Eating Tomorrow by Jan Hopcraft (Methuen, £1.95) is a useful book for anyone who enjoys entertaining but dreads the last-minute flap in the kitchen. The author provides a variety of well-planned menus to avoid just that. There are menus for dinner-parties, lunch, supper and drinks parties, plus a chapter for the 'unexpected guest'.

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Eating in the Rhineland

ELIZABETH CRAIG

WHEREVER YOU venture in the Rhineland you find perfectly-cooked vegetables and ways of preparing cabbage few of us have ever dreamed of, as well as *Sauerkraut* or *Weinkraut*, which is served, not only with roast pork, but with beef. You can buy it at delicatessen shops by the pound. Here is one way of preparing it.

Sauerkraut (Sour Cabbage)

Ingredients: 2 tablespoons bacon dripping; 1 onion, diced; 1 quart sauerkraut; 1 raw potato, grated; 1 teaspoon caraway seeds; boiling stock or water.

Method: Heat bacon dripping in a shallow saucepan. Add onion. Fry slowly, stirring occasionally, till onion looks glassy. Add sauerkraut. Fry for 5 minutes, then stir in potato and caraway seeds. Cover with boiling stock or water. Cook slowly for 30 minutes, stirring occasionally. Cover and cook for 30 minutes longer. Some of the Rhinelanders add a tablespoon of brown sugar and a grated raw apple before covering and cooking for the last half hour. Serve with a boiled pork ring or with frankfurters, simmered for 10 minutes in water just off the boil, then drained, with *Knackwurst*, simmered in water just off the boil for 15 minutes, or with *Eisbein*, beloved of all Rhinelanders.

Eisbein mit Sauerkraut (Knuckles of pork with sauerkraut)

Ingredients: 2 lb knuckles of pork; cold water as required; 2 medium-sized carrots; 1 leek; 1 celery stick; 1 small parsnip; salt and pepper; 2 lb sauerkraut.

Method: Place knuckles in a large saucepan. Cover with cold water. Bring quickly to boil. Drain off water. Cover knuckles with boiling water. Slice in carrots, leek, celery stick and parsnip. Season with salt and pepper. Bring to boil. Cover and simmer gently for 3 hours. Pass stock and vegetables through a sieve. Bring purée to a boil, stirring frequently. Dish up knuckles on a heated platter. Spoon the sauerkraut round. Serve vegetable purée in a heated vegetable dish, and arrange potatoes, baked in their skins, in another heated dish. Makes 6 helpings.

It was at Bingen-am-Rhein that I learnt to cook *Rheinisches Kraut* when I stayed there. Here is the recipe:

Rheinisches Kraut (Stewed White Cabbage)

Ingredients: 1 large white cabbage; 1 oz dripping; 1 heaped tablespoon chopped onion; 1 teaspoon brown sugar; ½ pint white wine.

Method: Remove outer leaves of cabbage. Quarter cabbage. Remove and discard the thick ribs. Rinse thoroughly. Shred finely. Melt fat in a shallow saucepan. Add onion. Fry till clear, stirring occasionally, then stir in sugar, wine, slightly warmed and the cabbage. Stir well. Simmer until tender, stirring occasionally. Serve with any fat roast meat especially pork.

Now let me give you a menu for the first luncheon I enjoyed on the banks of the Rhine, when I had found my way to Königswinter, to get a close view of the Drachenfels.

Erbensuppe mit saurer Sahne Masthuhn nach Bauernart

Käsekuchen
oder
Apfelmuss
Kaffee

Erbensuppe mit saurer Sahne

(Cream of Green Pea)

Ingredients: 1 pint shelled green peas; 1 quart white stock; 1 egg yolk; 1 oz butter; 1 oz plain flour; ¼ pint soured cream; 1 tablespoon minced parsley; salt and white pepper to taste; pinch of sugar.

Method: Place peas in a saucepan. Add stock, first brought to the boil. Boil steadily, uncovered, until tender. Cool slightly. Beat the egg yolk with the butter and flour till blended. Stir into the soup, then rub through a sieve. Reheat nearly to boiling point, stirring constantly. Beat cream, then stir in parsley. Add to soup, stirring constantly. Season with salt and pepper. Add sugar. Stir till almost boiling. Serve with fried croûtons of bread or garnished with 'matches' of smoked tongue. Makes 6 helpings.

Masthuhn nach Bauernart (Pullets, farmhouse style)

Ingredients: 2 jointed pullets; beaten egg yolk; stale breadcrumbs and Parmesan cheese; 1 lb butter; 6 oz sliced mushrooms; ½ pint Béchame sauce; half a lemon; salt and white pepper to taste; ½ gill dry white wine; *Kartoffelsalat*.

Method: Dip each joint in beaten egg yolk, diluted with water, allowing 1 tablespoon to 1 yolk. Now dip in equal quantity of sieved stale breadcrumbs and grated Parmesan cheese, thoroughly blended. Melt butter in a large shallow saucepan. When hot, lay the quartered chicken joints side by side in pan. Fry over moderate heat, turning frequently, till lightly browned, then cover. Lower temperature slightly. Continue frying until tender in a few minutes, then remove lid and continue frying for a minute or two.

Continued on page 132



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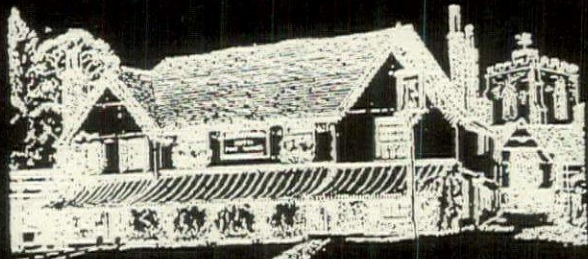
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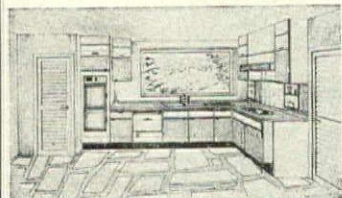
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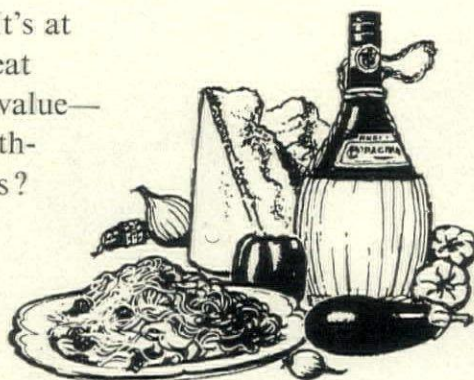
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William & Humbert's Walnut Brown	1.10p
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Varela Amontillado (bottled in Spain)	80p
Varela Fino (bottled in Spain)	80p
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	Per Bottle
Montilla Fino... Asher & Asher	59p

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	Per Bottle
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Cockburns Special Reserve	1.40p
Master & Cochrane Old Imperial Tawny	95p
Elvira Garcia Forty Year Old Rare Tawny	1.65p
Quarles Harris Grand Reserve 1940 Tawny	2.15p
Quinta do Noval 1961 Crusted	1.45p
Quinta do Noval Vintage 1963	1.70p
Quinta do Noval Vintage 1966	1.50p
Taylors Vintage 1961	2.25p
MacKenzie Vintage 1960	1.80p
MacKenzie Vintage 1963	1.55p
Fonseca Vintage 1963	1.85p
Fonseca Vintage 1960	2.10p

Bordeaux Bottled Claret

	Per Bottle
Bordeaux Superieur 1966, Lestapis at Cie	75p
Margaux 1966, Lestapis at Cie	99p
Chateau Respide 1967, Schroder & Schyler	90p
Chateau Kirwan 1967, Schroder & Schyler	1.60p
Leoburg-Barton 1966, Barton & Guestier	89p
Cru de la Chapelle 1961, Barton & Guestier	1.12p
Clos du Moulin 1961, Barton & Guestier	1.29p

Claret bottled in Bordeaux by Calvet

	Per Bottle
Chateau Sauman 1964	99p
Chateau Du Grand Puch 1964	99p
Chateau Guerin 1961	99p
Chateau Chante-Alochette 1966	99p
Chateau Groleau	99p
Chateau La Fleur 1964	1.10p
Chateau Bealieu 1966	1.10p
Chateau Vieux Moulin 1967	1.10p
Chateau La Tour Puyblanquet 1962	1.20p
Chateau Terre Daugay 1959	1.25p
Chateau Beausite Haut Vignoble 1967	1.25p
Chateau Cormey Figeac 1962	1.25p
Clos Rene 1960	1.40p

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	Per Bottle
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Gaston la Rue, Grand Vin Rouge	45p
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Vino Tinto di Tarragona	45p

CHAMPAGNE

	Per Bottle
Jeanmaire Brut (half bottles 80p)	1.40p
Mumm Cordon Rouge Brut (Magnums 3.40p)	1.65p
Charles Heidsieck Brut (Half bots 84p Magnums 3.20)	1.55p
Heidsieck Dry Monopole (Magnums 3.12p)	1.46p
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Bollinger Special Cuvee	2.25p
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Arrasburger Schlossberg Spatlese 1970	1.40p
Frauenberger Spatlese 1970	1.55p
Frauenberger Beerenauslese 1969—Estate Bottled	3.85p
Frauenberger Elstein Fein Auslese 1969	5.90p
Rheinhessen/Rheinfalz Liebfrumlich 1970, Madonna	59p
Liebfrumlich 1970, Drathen	67p
Niersteiner Domthal 1970	67p
Oppenheimer Krottenbrunnen 1970	67p
Johannisberger Riesling Natur 1966	75p
St. Johanner Klostergarten Auslese 1970	1.45p

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until crisp. Dish up. Cover and keep warm. Fry the mushrooms in the butter, turning frequently, then stir in the sauce and squeeze in the juice from half lemon. Season to taste with salt, pepper and paprika, then add the wine. Stir till thoroughly blended. Thicken with beaten egg yolk, then stir till just below boiling point. If you allow the sauce to boil it will curdle. Spoon over the joints. Scatter a tablespoon of minced chives or parsley on top. Serve with *Kartoffelsalat*, garnished with lettuce leaves.

Kartoffelsalat

(Potato salad)

Peel 2 lb potatoes, boiled in their skins, while still warm. Slice into a large basin. Cover at once with onion dressing, made by mixing 1½ tablespoons salad oil with 5-6 tablespoons vinegar, 2 tablespoons minced onion, 2 tablespoons diced crisply fried bacon, and salt and pepper to taste. Sometimes it is necessary to add more oil as all the potato must be coated. Turn into a small saucepan. Stir till boiling. Cool and garnish salad with chopped parsley.

Käsekuchen

(Cheesecake)

Ingredients: 1 flan case, 9 inches across; 1 egg yolks; 5 oz castor sugar; 1 lb curd; 1 level tablespoon cornflour; 5 egg whites; 1 oz currants; grated rind of 1 lemon; ½ teaspoon vanilla essence.

Method: Line a flan ring placed on a baking-sheet with German short-crust, called *Mürbteig* (see below). Ornament the edges and prick the base well with a fork. Beat the egg yolks with the sugar for 5 minutes, then beat in the curd and cornflour. When thoroughly blended, whisk egg whites till stiff. Stir the currants, grated lemon rind and vanilla essence into the curd mixture, then fold in the egg whites. Pile into pastry case, drawing filling up to the edge. Bake on middle shelf of a moderate oven, preheated to 350°F (gas mark 4) for about 45 minutes. Serve, cut in wedges, when cold.

Mürbteig

Stir 2 tablespoons castor sugar into 8 oz plain flour. Rub in 4 oz butter. Make a hollow in centre. Drop in a medium-sized egg and a tablespoon of rum. Add a tiny pinch of salt. Mix gradually to a dough. Knead until quite smooth. Cover with a bowl. Stand in a cool place for 2 hours before making case.

Apfelmuss

(Apple purée)

Ingredients: 1 lb cooking apples; water as required; a walnut of butter; 4 oz castor sugar; ½ gill white Rhine wine.

Method: Peel, core and cut apples into small slices. Place in a shallow saucepan with just enough cold water to cover the base. Add butter. Cover and simmer gently till apples are very soft, stirring occasionally.



Rub through sieve into a clean saucepan. Add sugar and wine. Stir till sugar has dissolved, then chill. Serve in fruit glasses, topped with whipped cream.

NOTE: *Apfelmuss*, though popular in Rhineland, is really a national dish. It is nearly always included in children's breakfasts and given to patients when convalescent as a sweet.

As this was a gala occasion, my husband and I at first could not decide whether to mate the chicken with chilled Hallgartener Mehrholtschen Riesling, 1969, or another wine from the Rheingau, Rauenthaler Steinmacher Riesling Spatlese, 1964-65, or Niersteiner Oelberg Riesling from Rheinhessen, but we finally celebrated on the first. A happy marriage! With the coffee we sipped a glass of Danziger Goldwasser.

The Rhinelanders are adept at cooking fish. When the hostess requires small fresh-water fish, such as trout or tench, she brings it home alive and keeps it in a small tank of cold water and kills it, or has it killed, shortly before it has to be cooked to ensure it being perfectly fresh. This is common practice all over the country. Sometimes she cooks eels, herring, mackerel, salmon and trout in the following way which gives them a blue shimmer. If you have not tasted *Blauer Lachs aus Rheinische Art*, you have a treat in store for you. Do not scale the fish, nor rub the outside with salt before cooking in this way.

Blauer Lachs aus Rheinische Art

(Blue salmon)

Ingredients: 2 lb middle cut of salmon; boiling tarragon vinegar as required; ½ bottle dry white Rhine wine; 6 black peppercorns; 3 bay leaves; salt as required; 1 sprig chervil; 1 sprig parsley; 1 sprig thyme; 4 oz butter.

Method: Wipe fish with a damp cloth. Place on a rack in a shallow saucepan or fish kettle. Cover with vinegar. Remove pan to a table in a draught. Stand for 10 minutes. Add wine, peppercorns, bay leaves, salt as required, herbs and butter. Bring quickly to boil. Lower temperature to simmering point. Simmer very gently until flesh shows signs of coming away from the bone. Lift out rack with fish from pan, letting any liquid run back into pan. Slide fish on to a heated platter. Garnish with wedges of lemon and sprigs of parsley. Serve with shrimp sauce. Makes 4 or 5 helpings. ●



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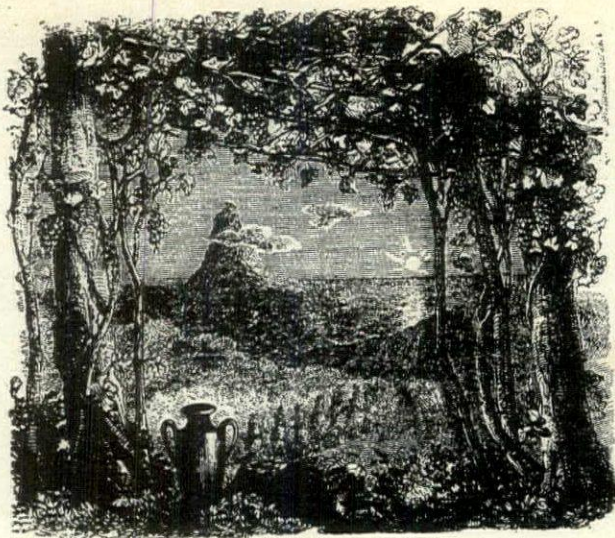
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Wedgwood

The unique pleasures of 'the subaltern's soothing syrup'

BY R. A. LEWIS



IT SEEMS natural to apply different terms of reference to the wines of Madeira than to others. For instance, one thinks in centuries with Madeira, rather than decades, as with nearly all others. During the year 1971 the good fortune fell to me to taste two wines, nearly two hundred years old. They were both of the year 1795. One was a Terrantez and the other a Malmsey. Both were superb and neither showed the slightest symptom of decline.

These two wines were made at about the time the vinicultores of Madeira were experiencing a major revolution. It came about in two parts, both roughly coinciding in time. The first was the introduction to the island of two or three English

families to settle and give a new dynamic to the wine industry. The second was the adoption of the Iberian mainland practice of fortifying the wine with spirit, to retard the fermentation (or to halt it altogether) and to give the wine its longevity.

There followed a period of great prosperity for the wine industry of the mountainous little island. From the end of the eighteenth century, Madeira rapidly became the Englishman's wine, and it remained so for two or three generations or more. No other wine could compete with its popularity in England, especially among those middle-classes emerging from the industrial revolution more numerous and more prosperous

than before. And of all the wines that came to Britain from Madeira, the most popular then, as now, was Malmsey.

At that time, and indeed for the whole of the nineteenth century, it was customary to take more wine after the meal than before it. So sweet wines were in special demand. Sercial was little seen, but Malmsey was everywhere. Its history could be traced back to the Middle Ages. Albeit, in its early days, it did not come from Madeira, but from another little island then known as Candia, or Crete as we now have it.

However, the wine in the butt in which the Duke of Clarence was dubiously drowned was very different from the Malmsey we know

today. It would have come from the Mediterranean and not from the Atlantic, although by the end of the fifteenth century Madeira had already been securely settled by the Portuguese and the Malvasia vine had been transplanted from its original Middle Eastern home (via Iberia) and wine was already being shipped from Funchal to northern Europe. But it was going to Holland at that time. England had not yet become a major customer. In any case, the Clarence wine was very different from that of the present day since it is most unlikely that it had been fortified like it is now. However, one historical fact from that distant day cannot be denied by anyone. The Duke of Clarence was very familiar with Malmsey, whether or not he ultimately drowned in it.

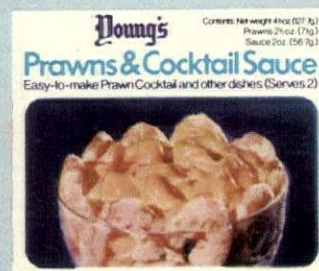
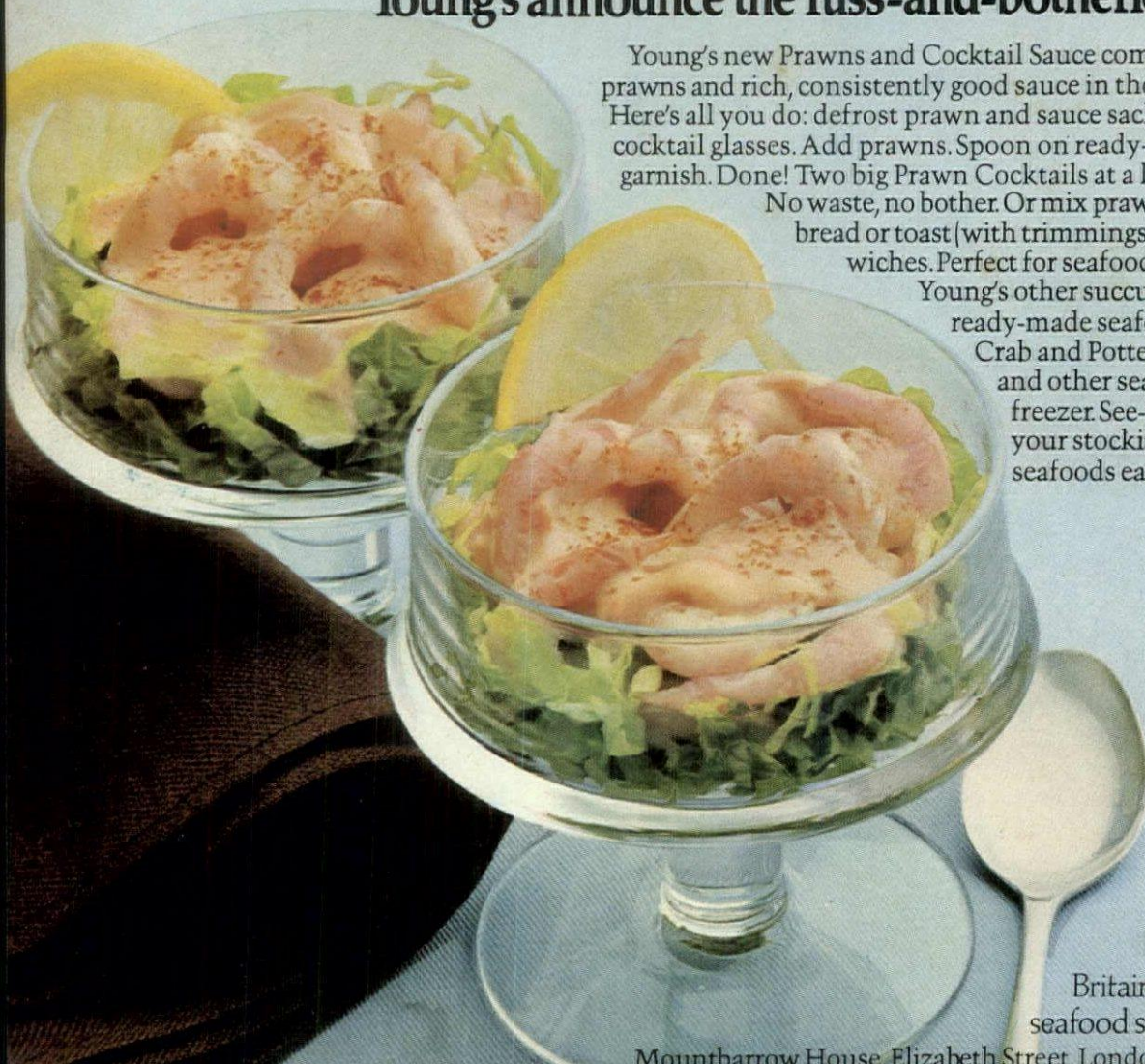
It was also around the beginning of the nineteenth century, when Madeira was being shipped under sail across the Western Ocean, as well as round the Cape to the Indies, that a very interesting discovery was made. It was found that wine that had been rocked and stewed in the ship's hold in a slow voyage through the Tropics was much improved by that seeming ill-treatment. It matured much more quickly and developed a most pleasant character. So it came about that the wine-makers of Madeira decided to apply a similar heat treatment artificially. Some say it originated with a group of Jesuit priests

Continued on page 13

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Wines of Madeira

Continued from page 134

but be that as it may. To begin with they put the full butts out-of-doors into the heat of the sun. But this didn't work out. The sun went in sometimes and it was cold at night. It took some time to learn that the heat had to be carefully controlled and applied and released very gradually. So instead of trying to heat the wine out-of-doors, where the temperature changed, the wine was put into warmed rooms. They had found the right answer. The *estufa* was born. Thereafter, all Madeira wines have been submitted to the same careful, slow heating treatment. Nowadays it is warmed in its own oak cask in the heated chamber, in the case of the fine wines. But otherwise the *estufa* takes the form of a large tank into which the wine is poured and the application of the heat minutely controlled.

In both cases, cask or tank, the temperature is gradually raised over a period of many weeks to 114 degrees Fahrenheit, or 45 degrees centigrade, and held at that for as many weeks again. Then it is allowed to cool down, but just as slowly. When this process has been completed, and the Malmsey is said to be *estufado*, the wine is put to rest in the cool lodges for many months. Often for many years. In any case, no wine may by law be shipped from Funchal until thirteen months have

passed after the harvest.

Of course, the heating of wine to speed its maturation was not new when it was adopted in Madeira. It had been known along the Mediterranean for centuries, though not on a large scale, albeit the Romans made fairly extensive use of the device. Indeed they often had a shelf built behind the fire, on which stood the large amphorae containing the new wine, which was heated in the smoke. History refers to the 'smokey' wine of Rome, not because it tasted that way, but because it had matured in the hot smoke from the fire. Doubtless it was kept securely sealed in its amphora, as it is today kept carefully sealed in the *estufa*. Wine begins to oxidize at a comparatively modest heat if exposed to the air at the time it is applied.

It seems odd that this heat treatment should be unique to Madeira today, because the wine derives such an interesting character from it and benefits so greatly. It confers on it that remarkable vigour which makes it almost impervious to old age and ill-treatment. Madeira retains its original condition in the most extreme conditions of heat and cold.

Malmsey was a great favourite in the British army messes in India in days gone by for that very reason. The heat simply didn't effect it, not even if the cases were perforce left lying in the great heat of the sun. In the same circumstances the port would break down and become

spiritous and for that reason it was sometimes denied to the young subalterns, because it was thought to have a higher alcoholic content as a result. Hence the legend that in some messes, subalterns were required to drink the Malmsey instead of the port and Malmsey came to be disrespectfully known as 'the subaltern's soothing syrup'. Soothing it may have been, but syrup it certainly was not.

Nowadays the shippers buy the actual grapes from the vineyards and not the *mosto*, or grape juice, as formerly. This means they can now make quite sure of getting unmixed Malvasia grapes for their Malmsey. The pressed juice is then allowed to ferment for a short time, when the spirit is added that brings it to a halt. As a rule the spirit content amounts to about 10 per cent in all. It is at this stage that the wine is moved into the *estufa*.

There are no vintage years with Malmsey. As with all Madeiras, it is made from a blend of several wines of different years. It is in this way that its quality is maintained and the wine unaffected by bad harvest years. On the other hand a little wine is sometimes put down privately, made from the harvest *mosto* of one given year. But these vintage wines are very rare.

However, if you should come upon a Malmsey of 1890, seize upon it. More than that, if you should ever come upon a Malmsey of 1808 (which is not likely) under no cir-

cumstances let it escape you. But for commercial purposes there are real no vintage Madeiras.

Soleras are another matter. The solera system from Jerez has long been adopted in Madeira. This is the system by which new wine replaces the casks as the old wine is drawn off. The casks are arranged in tiers, with the new wine at the top and the old wine at the bottom. As the wine is drawn from the bottom tier it is refilled from the cask above and that in turn is topped up from the cask above that and so on. The solera is given a year, like Simoes The Cellarer's Solera Malmsey 185 or John Harvey's 1871. But this does not of course mean that the wine of that date. It is merely the year in which that solera was laid down and for all intents and purposes, the particular blend established.

'A rich luscious wine,' says Lichine of Malmsey, 'with a considerable body and balance and bouquet.' In addition being a noble dessert wine, comparable with the best in the world, it may be that Malmsey has other virtues little suspected by the uninitiated.

Consider for instance, Thomas Love Peacock's priest in the novel who set himself to exorcise a ghost from the haunted wing of the castle. His requirements were that he be left alone there all night with his little prayer book, a large venison pasty and three bottles of Malmsey.

We are not told, if I remember rightly, what share of the wine was allocated to the ghost ●

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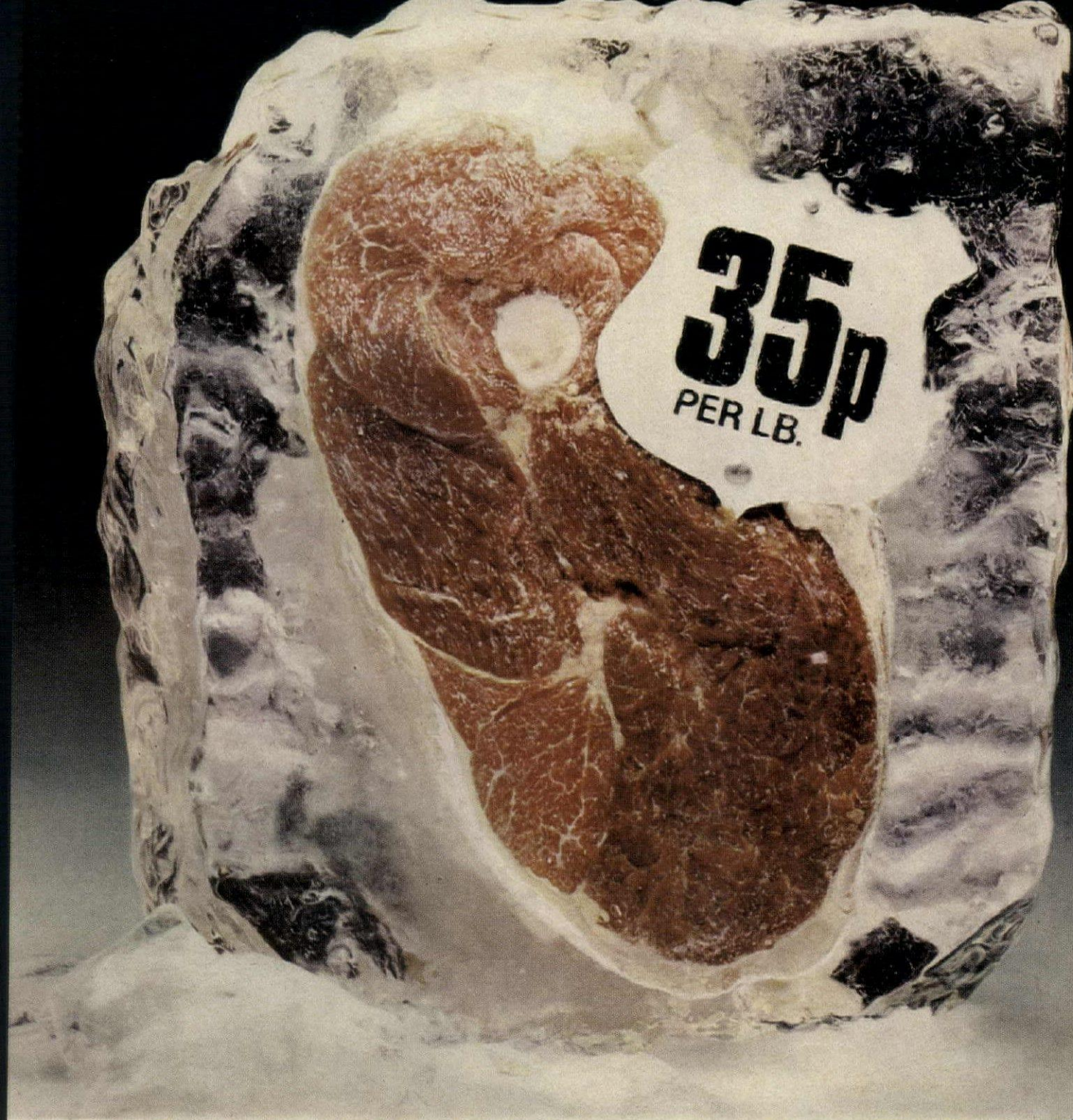
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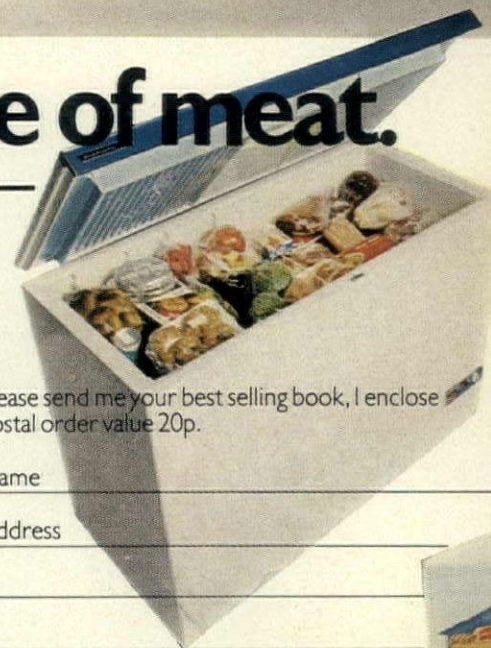
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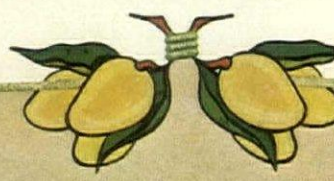
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EATING OUTSIDE

SAN MARTINO: 103 Walton Street, London SW3 (01 589 1356)

With summer coming up again, one regrets how few restaurants have facilities for eating outside. *San Martino*, which has been popular for some time now, has decided to extend the restaurant by moving the bar upstairs and creating a new, open-air restaurant on the roof. It should be finished by the time this issue appears on the bookstalls, but it would be as well to check when looking. The food here has always been more imaginative than many of the other trendy Italian establishments. In particular, they do a spectacular Spaghetti San Martino, which arrives in a great white blown-up paper case, which keeps the spaghetti very tender. The sauce is full of seafood and is quite delicious. As a starter, it is a modest 45p but you must expect to pay more if you have it for the main dish. In general, prices here are very reasonable. Parma Ham and Melon, which seems to have reached astronomical prices as a penalty for being so popular, is only 55p. All the vegetables are fresh and Martino does a lot of the buying himself. It is one of the most pleasant small restaurants around this area, but you must now book well in advance. The wine-list is adequate and they also have the most magnificent silver wine-coolers—not for sale, alas. A very friendly place for lunch or dinner.

About £6-00 for two.

GASTRONOMIC

ROYAL LANCASTER HOTEL: Lancaster Terrace, London W2 (01 262 6737)

Gastronomic festivals seem to be all the rage at the moment, and continuing this trend, the Gas Council ran a major one as a competition between twelve London hotels. Cuisines included Greek, Russian, Scottish, Norwegian, Polish, Italian, French, French Haute Cuisine (in a bracket by itself) and Italian Piedmontaise. But the winner? Guess. Yes, it was British, as presented by the *Royal Lancaster Hotel*. Which, presumably, must go to show that our standards are improving quite amazingly. All the hotels imported special chefs for two weeks, and ran special menus instead of their normal dishes. Now the proud *Royal Lancaster* is re-running the British menu for a time, and retaining the pretty Victorian decoration of trellis-work and flowers. This hotel is rather off the beaten track for some people, but for a change it is well worth trying. The interior has been much improved in both the main rooms and the restaurant, and the view by day, across the water gardens of Hyde

Park, is one of the best in London, although unfortunately the roof restaurant has now been turned into suites. The usual menu is very comprehensive, as is the wine-list.

£8-00 for two.

HOTEL FARE

THE CHELSEA ROOM AT THE CARLTON TOWER: Sloane Street, Knightsbridge, London SW1 (01 235 5411)

Many people already know the perfectly delicious beef which is served in The Rib Room at the Carlton Tower, but fewer people have been to their excellent restaurant off the main shopping street, on the first floor. It has quite a different atmosphere and menu, and when the sun is shining, one almost has the feeling of being in Paris. *The Chelsea Room* is in traditional French gourmet style, but there is also an extremely good 'Shopper's' menu of three courses, with coffee included. Watch out for the cover charge (25p) and the service charge (10 per cent) however, as although these menus simplify the choosing of the meal, they don't always make it that much cheaper. This restaurant has superbly comfortable chairs, particularly after a morning's shopping, and a very easy atmosphere. Service was perhaps not as efficient as it could be, but then this seems to vary from waiter to waiter. It's a good place to go for a long relaxed lunch, or a comfortable dinner. The wine-list is excellent though, not surprisingly, fairly expensive. Carafe wine is very good.

About £10-00 for two.

GARDEN RESTAURANT

FREDERICK'S: Camden Passage, London N1 (01 359 2888)

This restaurant probably has the prettiest garden in London, and is well worth visiting, particularly for lunch in the summer. The decoration is in two sections: smart dark browns and banquette seats as you go in to the main part, and then through to the garden room, with giant plants around you, as well as outside. Choose whichever suits your mood. Food is unusual and well presented. With Carrier's further along, Camden Passage now boasts two of the most original restaurants to be found in London, both making the best use of natural English produce. *Frederick's* are also running special fortnightly 'Food and Wine Fairs'. The last two are a Swiss fortnight (from 10th-23rd May) and a British fortnight (24th May-6th June), when they will, of course, be serving British wines. If you haven't tried one yet, you'll be very surprised by what this island produces.

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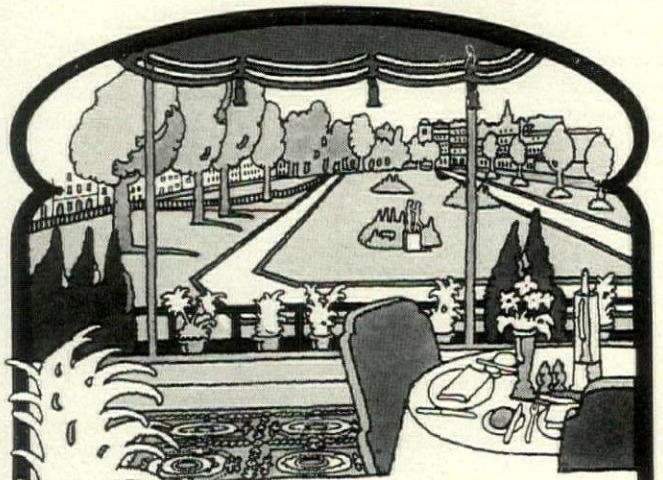
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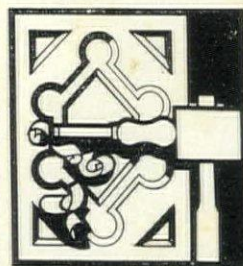
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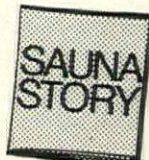
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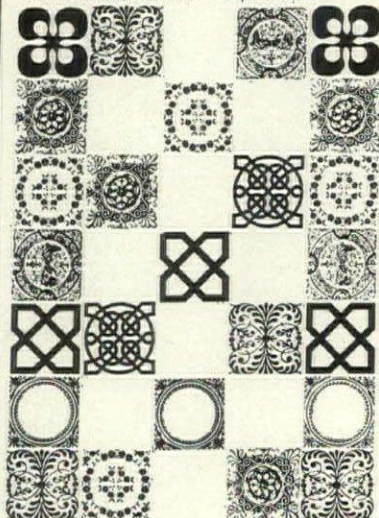


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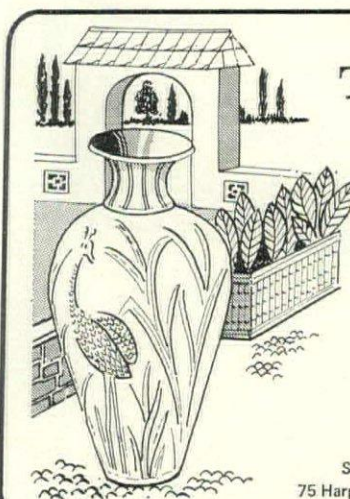
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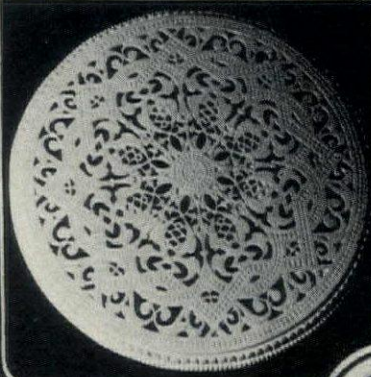
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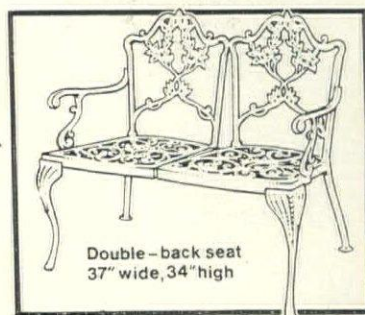
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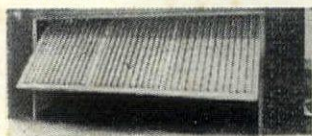
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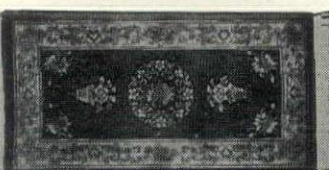
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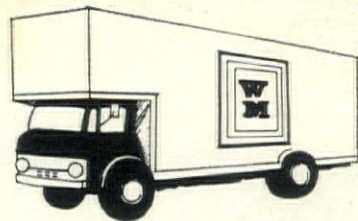
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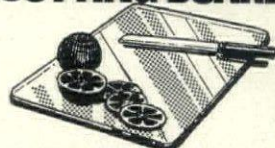
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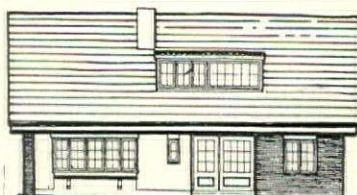
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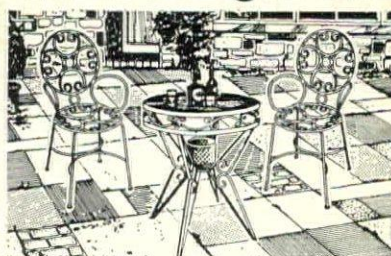
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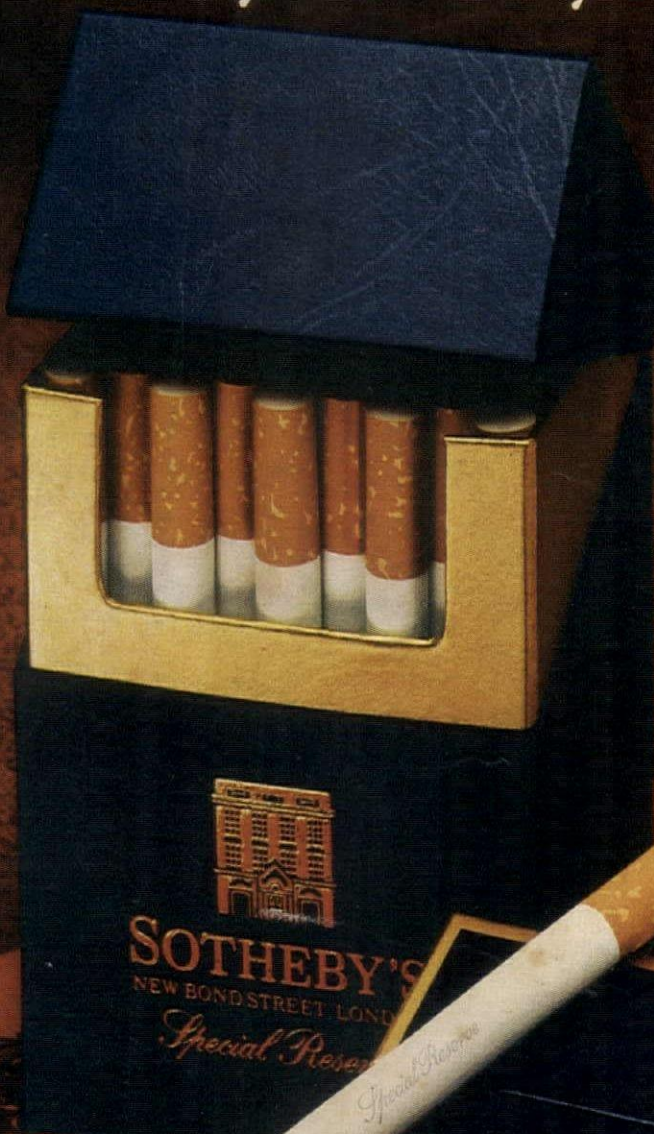
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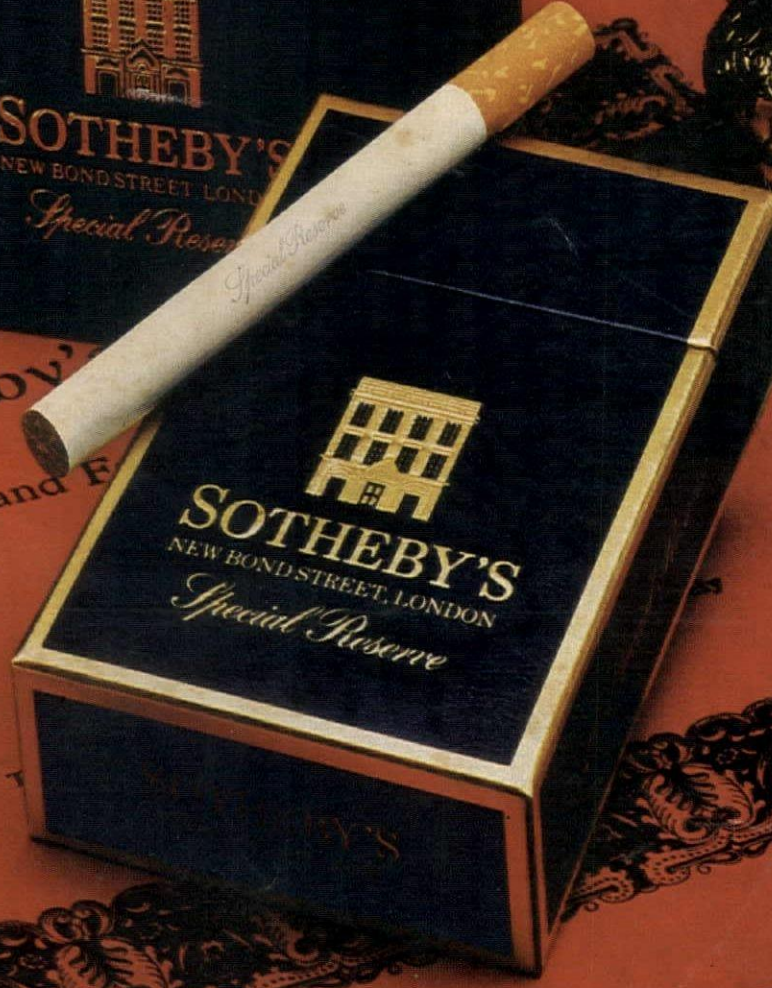
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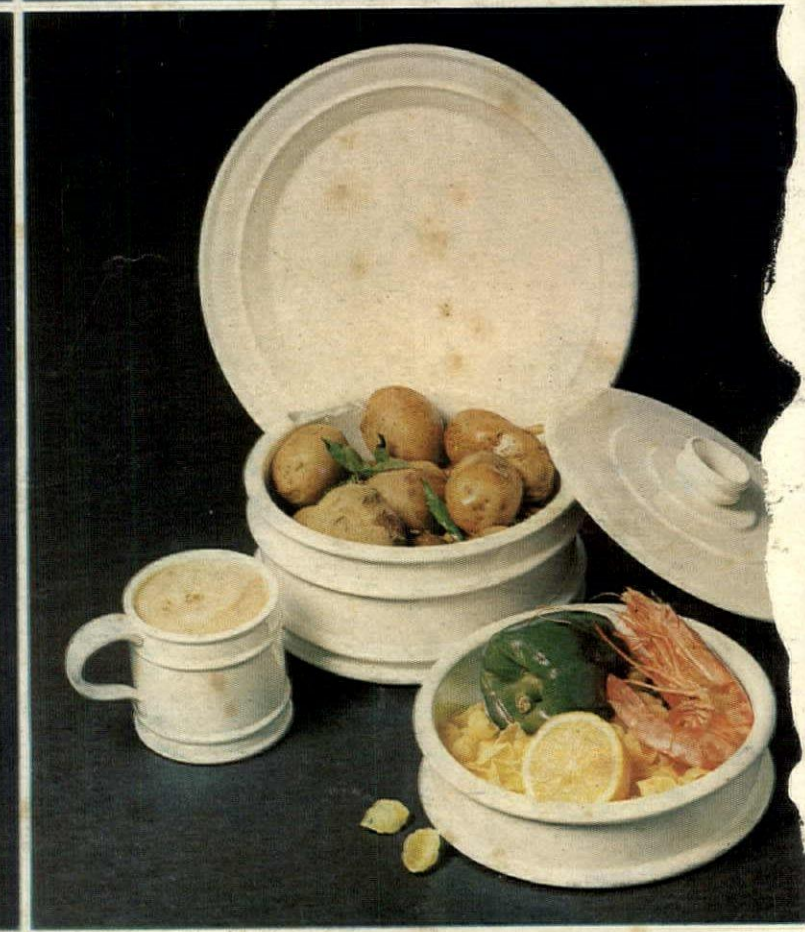
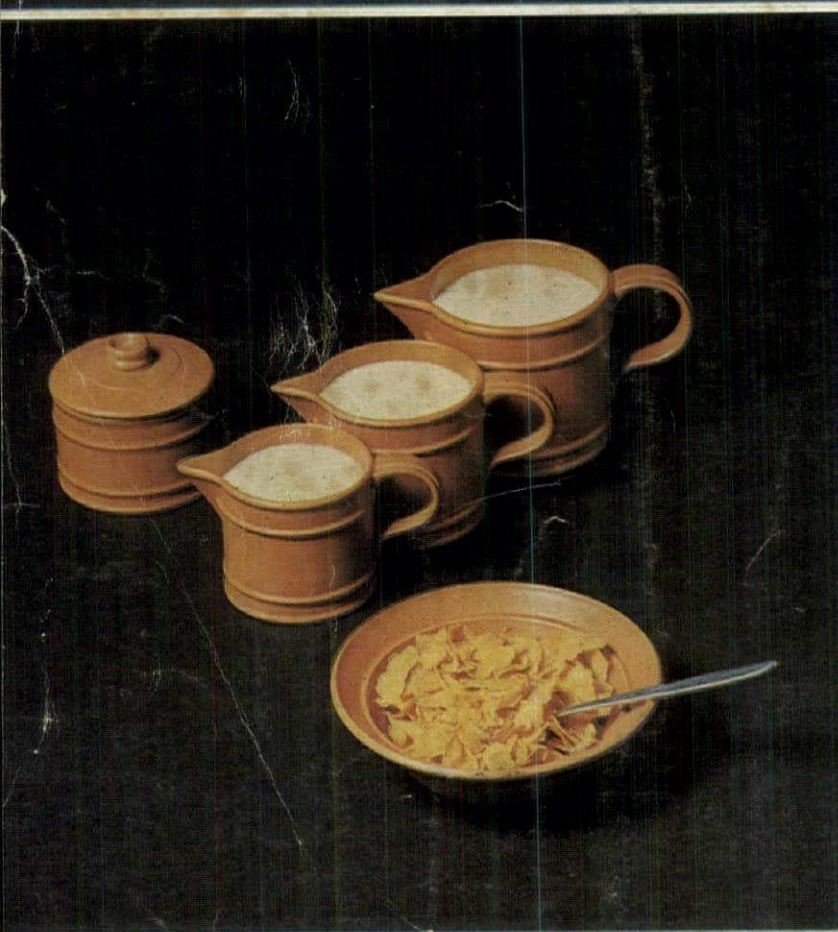
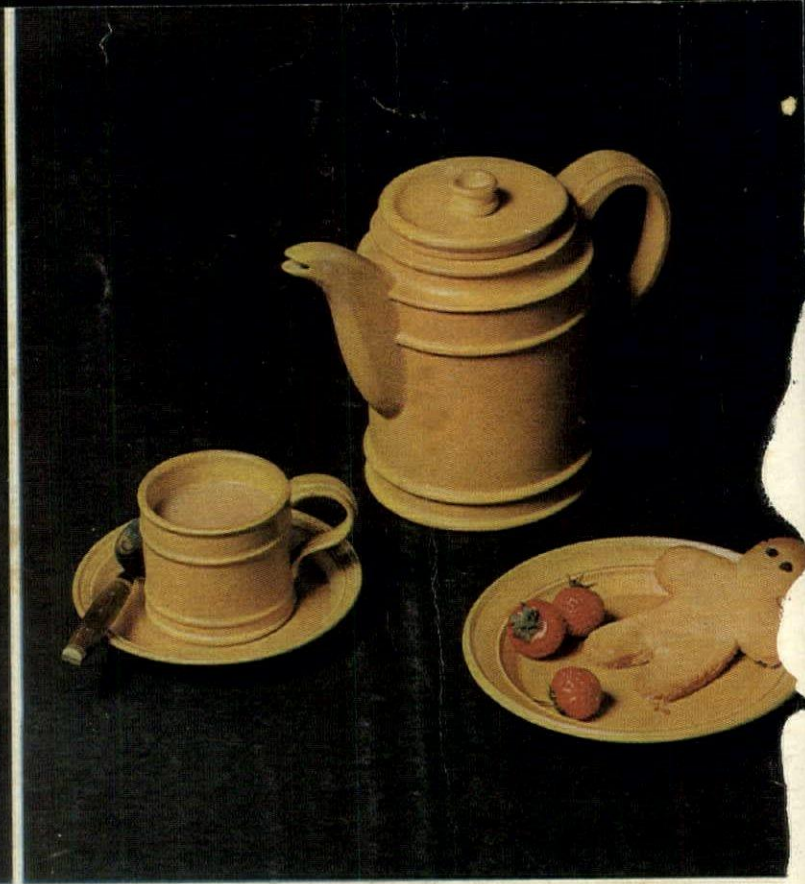


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