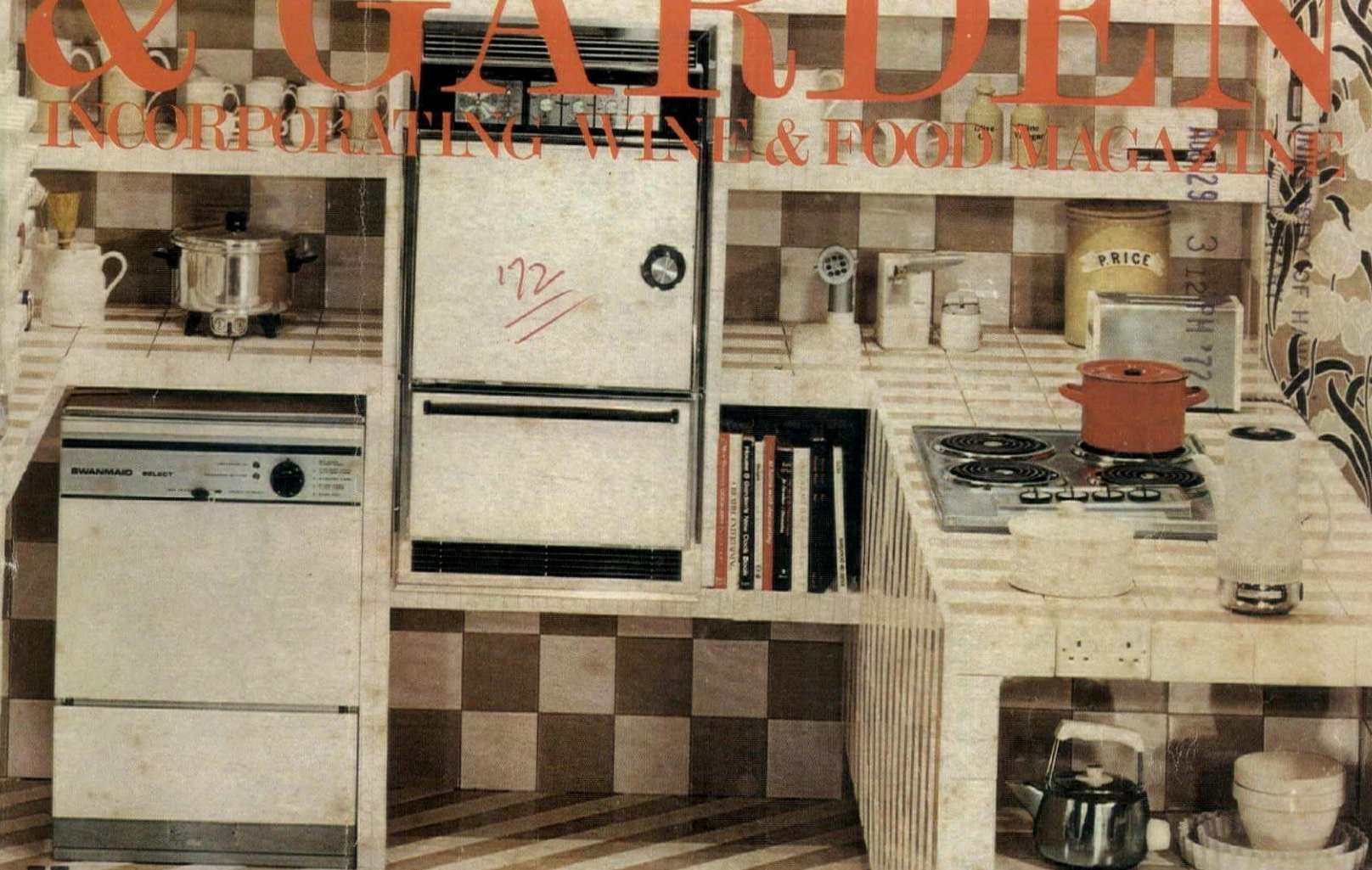


JULY
AUGUST
1972
30p



HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE



How to live in the kitchen
and like it — from new
gadgets to new recipes

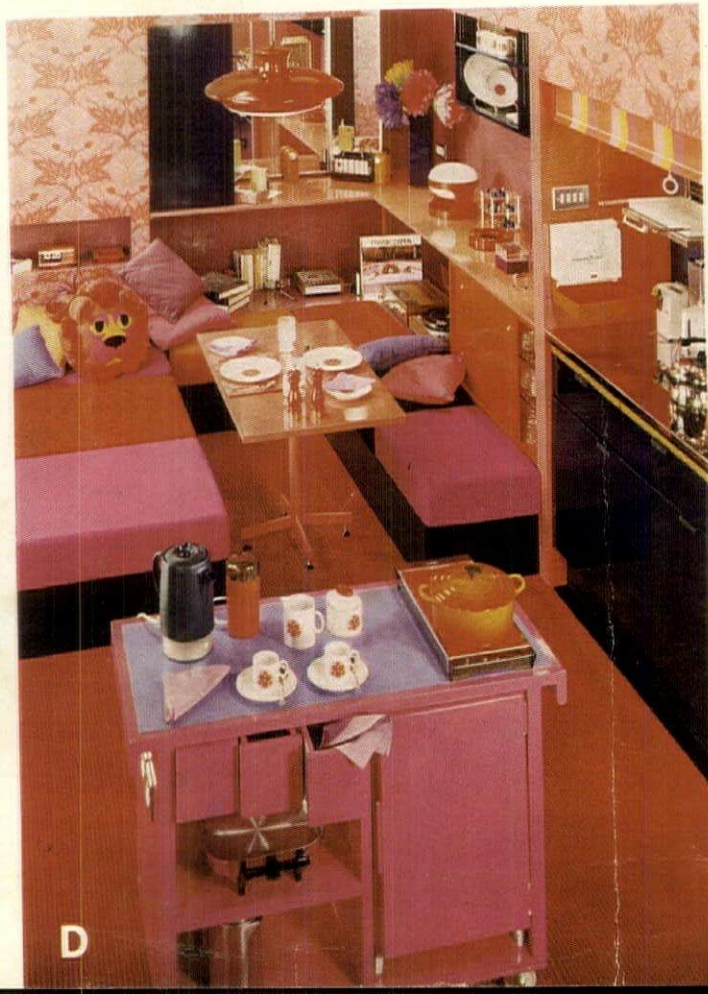
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NEW LIVING

Studio Living. Designed by Anne & Christopher Moorey.





What will tomorrow look like?

In the home there's almost bound to be a transformation in the way we live because pressures on space are likely to increase.

On the other hand, advances in building technology and electrical equipment should compensate more than adequately.

For example, the kitchen as such may disappear for ever. In its place could come the multi-purpose room—where activities such as cooking, eating, and living can take place harmoniously.

Here are six designs which London Electricity think may be the blueprints for new living.

You can see how these might be adapted to your own home by visiting the six LEB showrooms where the rooms will be exhibited over the next six months.

The showrooms are listed on the far right hand page.

Open Plan Living. Designed by Thomas Law Associates.



A

The Cooking Post. Designed by John Prizer



B



ALBERTINA

GUSTAV KLIMT

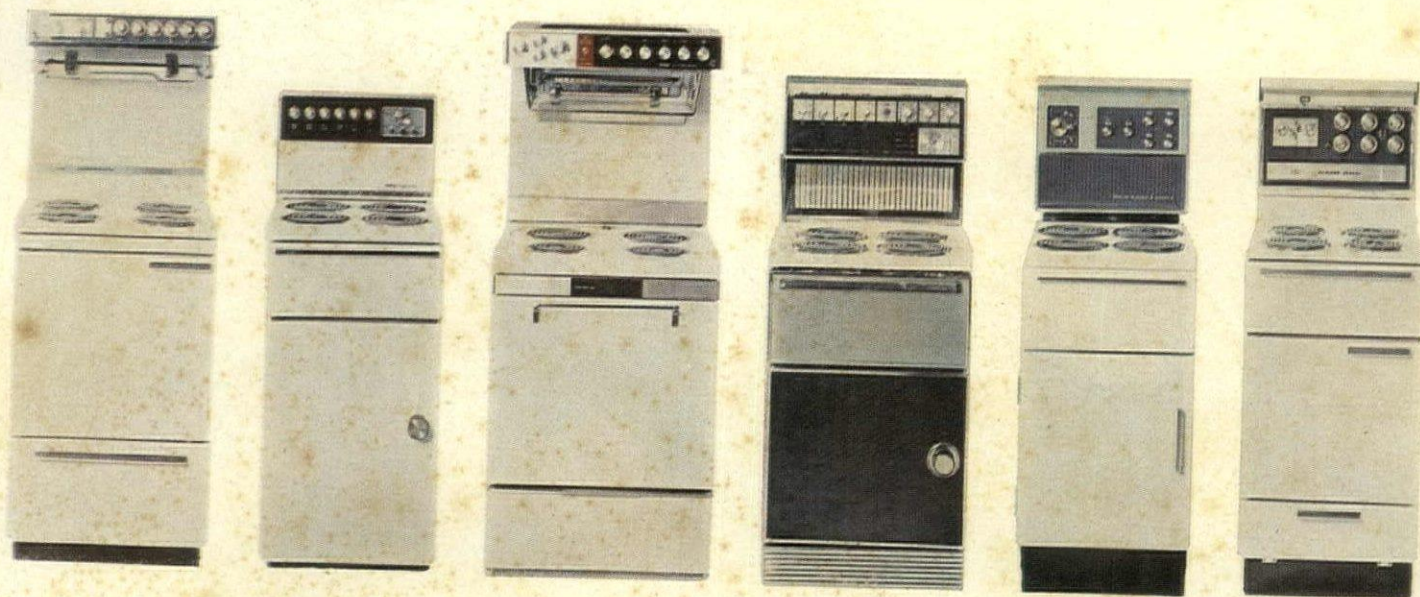
A GUSTAV KLIMT'S PORTRAITS AND OTHER ETCHINGS
BY DAVID HUGHES

Sherry
JULIAN JEFFES

NEW LIVING BY

LES

Designed by Olive Sullivan
Decoration Editor
HOUSE & GARDEN



Have you changed cookers in the last ten years? Electricity certainly has!

A lot of things have happened since you bought your last electric cooker. They're even cleaner.

Even simpler! And faster, too! Just look at all the features you could be enjoying with a new electric cooker—
Do things by halves.

You only need half the grill? Now you can use just half, thanks to this new dual-circuit grill. And there are new dual-circuit rings too, so you don't waste any heat with small saucepans.

Double the capacity.

One cooker, two ovens! A giant one for weekend cooking, an economy one for weekdays. Means you can roast and bake at the same time, too.

Simplicity itself.

Everything's designed for the simple life. Controls that show you the exact heat... automatic timers... hob lights... warming drawers... there's no end to the marvellous features you get when you go electric!

Quickly does it.

Touch a switch and start cooking. Don't take

our word for it; ask your friends. You will be amazed how quick and controllable electric cooking can be.

Take it clean apart.

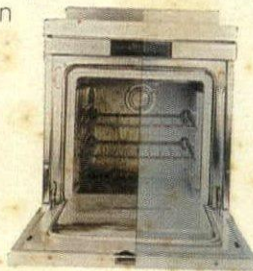
There's no problem keeping an *electric* cooker clean. Lots have lift-up hobs, lift-out spill trays. And stayclean oven-linings. Several have oven linings that take out to be washed at the sink.

An oven that actually cleans itself.

Close the oven door, turn a couple of knobs and leave it. Off goes grease. Off goes grime. From literally every part of the oven. Even if it's been there for weeks.

And remember...

1. Your Electricity Board offers you a 12-month double guarantee with all new cookers—and free delivery.
2. You can buy your new electric cooker with either cash or easy terms—whichever suits you best!



YOUR ELECTRICITY BOARD
The Electric Shop

G

Bachelor Living. Designed by John Byrne.



D. (Extreme left) Girl's Bedsit. Designed by Nadine Beddington & Dermot O'Brien.
E. (Left) Dining Kitchen. Designed by Holscher & Tye with John Dangerfield.

New Living by LEB From the 6th July 1972 until January 1973 you can see these examples of 'New Living' at the London Electricity showrooms listed below. The displays will visit each showroom in turn, changing at monthly intervals.

Title of Display	At this Showroom during July
A. 'Open Plan Living' . The cool look in tiles and the new 'Cooltop' hob which cooks without heat. Magnetic control knobs come off when not in use.	245/247 Finchley Road, Hampstead, N.W.3.
B. 'The Cooking Post' . A sculptural approach which can go anywhere, complete from dishwasher to electronic calculator.	102 Victoria Street, London, S.W.1.
C. 'Studio Living' . For working and living. Contains a mobile hotplate and micro-wave oven for instant cooking.	175 Edgware Road, London, W.2.
D. 'Girl's Bedsit' . The pink wagon on wheels brings the fridge and hotplate to the table—or the bedside.	169/171 Queensway, Bayswater, W.2.
E. 'Dining Kitchen' . Designed in natural wood for the practical approach to living.	147 Sloane Street, London, S.W.1.
F. 'Bachelor Living' . Stainless steel sets the scene for the bachelor about town.	91 Pelham Street, South Kensington, S.W.7.

The scheme was devised and co-ordinated by Inca Productions Ltd.

London Electricity



Top trim drawer



Dafen Shelf



Pull-out Vegetable Cabinets



Bulk storage rack.

No woman should be tied to the kitchen. But we know why some prefer it that way.

It's our fault.

When housewives started demanding top quality fitted units, a wider range of attractive colours, built-in labour saving accessories. Luxury kitchens in fact. We at Multyflex naturally enough obliged them. Unfortunately once you put a woman into one of our kitchens you just can't get her out again.

Mind you it's hardly surprising.

Our kitchens are designed by top professionals and produced by craftsmen. And our superbly finished units come in 21 fashionable colours (and two in solid, natural timbers) and are specially made to accommodate every known type of appliance - split-level cookers, double sink units and exclusive Multyflex features like Dafen shelves for bulk storage and handy drawer packs.

But that's only half the story.

There's also a FREE design service.

You outline your requirements to one of our highly skilled designers and he'll tailor those requirements into a perfectly planned kitchen layout. He'll give you full details of items and accessories he recommends. And a precise estimate.

And because you're dealing direct with Multyflex you also get a special direct sale

discount. Up to 25% on cabinets and accessories and up to 12½% on appliances.

If you'd like all this in writing fill in the coupon and send for our 48-page illustrated 'Guide to Good Kitchen Design'. It's quite a revelation.

There are Multyflex Kitchen Design and Display Centres at

London Elephant & Castle Shopping Centre, Southwark, SE1.

Wales Dafen, Llanelli, Carmarthenshire.

Midlands Engineering and Building Centre, Broad St., Birmingham 1 (Display only).



See Multyflex Kitchens at the Modern Woman show, Manchester, 5th July-15th July

multyflex kitchens

Multyflex Kitchens Ltd, Dafen, Llanelli, Carmarthenshire. Telephone Llanelli 2201-6.

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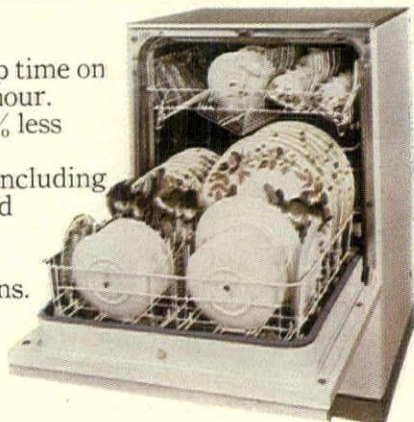
The new Swanmaid Select dishwasher is designed so you can do just that. Nothing could be easier to operate. You simply load it up and everything's washed, rinsed and dried to an absolute sparkle.

Fully automatically.

It boasts the fastest washing-up time on record, cleaning 27 place settings in an hour. Using less electricity, less water and 25% less detergent.

With 7 different programmes, including a biological wash to handle heavily soiled things like porridge pans.

And the elegant Select fits beautifully into the most modern kitchens.



Lovely to look at in gleaming white enamel with polished stainless steel interior.

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Be sure and see the maid for yourself, in action at your local Swanmaid dealer's.

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HG1

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AUTOMATIC DISHWASHER

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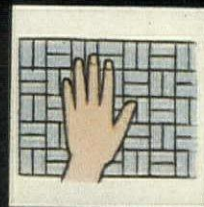
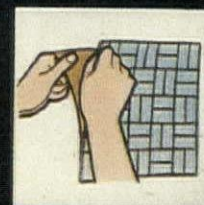
Poly+panel Self Adhesive Tiles
from Polycell

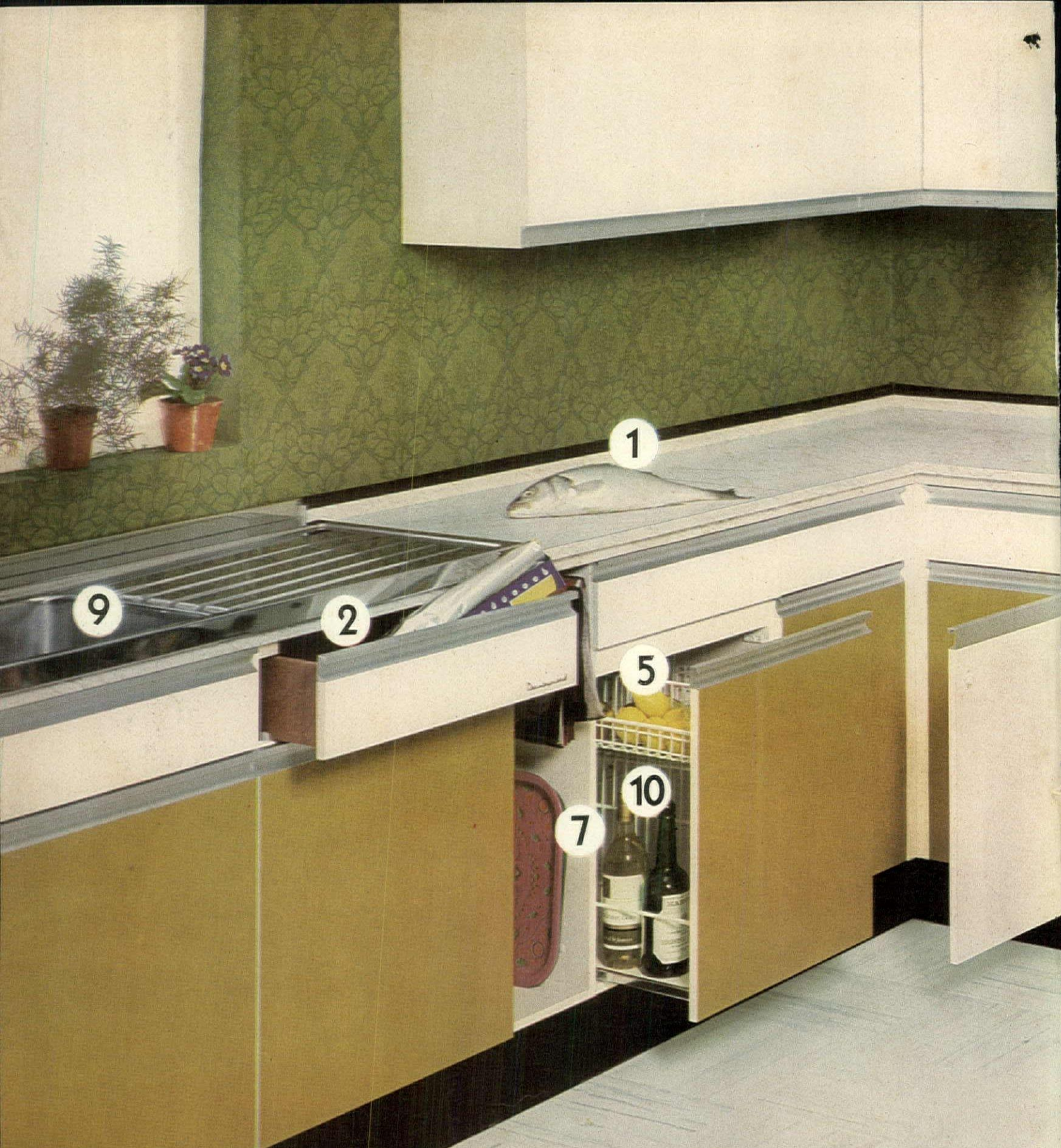
Tiling was never so easy or so quick. Just rip off the backing paper and you're away. All you do is press the tiles on the wall one after the other.

These Polycell Mosaic sheets measure $10\frac{5}{8}'' \times 10\frac{5}{8}''$. So you cover a lot of wall space in a short space of time. Then, to perfect the finish, you simply grout between the tiles with Polygrout.

The Instant Tile can make beautiful kitchens and bathrooms come to life before your very eyes. In 11 colours. All craze-proof. All frost-resistant. All designed to last a lifetime.

You'll be glad Polycell dreamed up the Instant Tile. It will make your dreams happen a lot faster.





Baked sea trout made easy

- 1 Take a very fresh sea trout of about 2 lbs, cleaned but not scaled. Place it on a work surface which will be easy to clean afterwards.
- 2 Cut a piece of aluminium foil about six inches longer than the fish.
- 3 Brush the foil and the fish liberally with good quality olive oil.
- 4 Season the fish with a little freshly ground black pepper.
- 5 Fold the ends of the foil tightly, then place a slice of lemon on the fish...
- 6 ...plus a sprig of parsley...
- 7 ...plus a tablespoon of dry white wine.
- 8 Fold the top of the foil very tightly to form an air-tight seal, place the fish on a baking tray and put it into a pre-heated oven (290°F or gas mark 1).
- 9 The fish will take an hour to cook – but resist any temptation to check on its progress – if you open the foil, the dish will be spoiled. Occupy yourself by washing up...
- 10 ...and pour yourself a well-earned glass of sherry.
- 11 When the fish is cooked, slide it out of the foil on to a warmed plate – pour the juices over it.
- 12 Serve with brown bread and butter and a modest smile.



Beautifully simple recipes, like this one, become even simpler (and possibly more beautiful too!) when they're prepared and cooked in a Grovewood Daintymaid kitchen.

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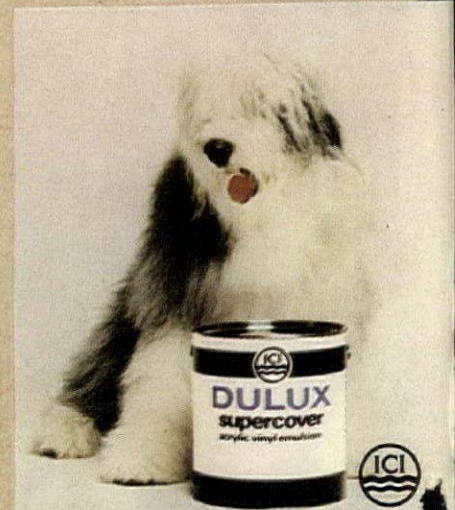
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Cover An all-electric open-plan kitchen, laundry, dining and sitting-area, all constructed within a space of five hundred square feet. General electric heating is underfloor, general lighting is through ceiling 'egg crates' with controlled dimmers for each area. The floor and working bench tiles are by Ceramic Consultants and the wall tiles are by Pilkington & Carter. Set designed by Olive Sullivan; built and photographed by John Wingrove. Merchandise details are on page 33

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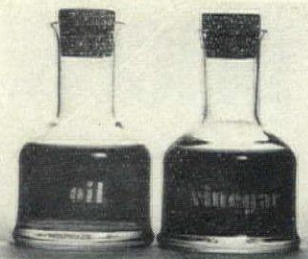
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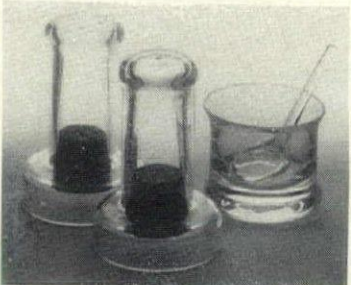
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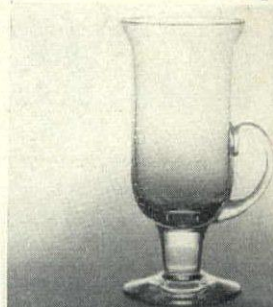


Accrue it. Salt, pepper, and mustard with its own tiny spoon.

Dartington

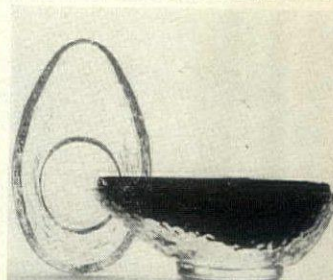
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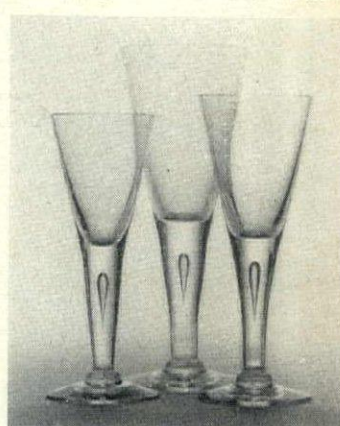
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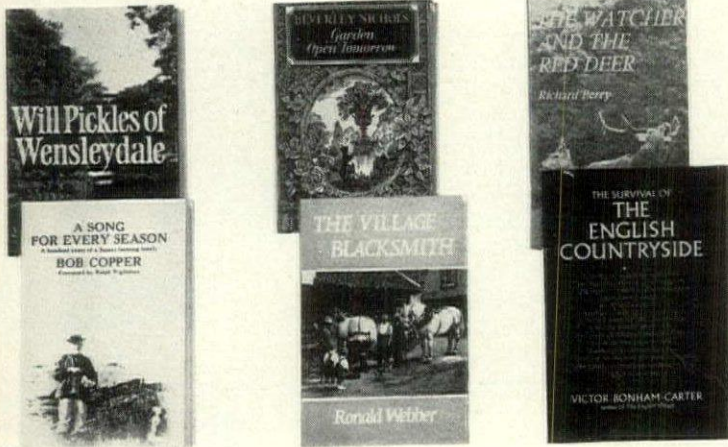
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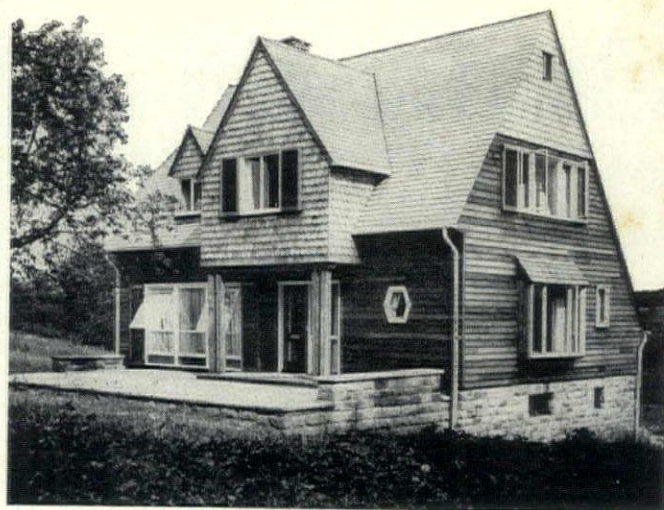
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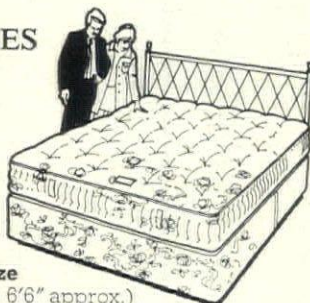
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He'll also quote you on running costs to compare with the alternatives and give you an idea of the sort of savings you can expect to make every year with Shell-Mex and B.P.

Post the coupon now. Or simply phone 01-836 1331. Even if you don't have central heating, it will cost you nothing to find out. And it could save you a pretty penny.

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01733

PART I OF AN OCCASIONAL SERIES HOME PICTURES BY KEN OBURG

OUR HOUSES are much like our children when it comes to photography: we see them every day, realize only occasionally that we are closely attached to them, and very seldom think about recording what they look like with a camera. And, like children, houses change. They grow up with us. Photography can provide a wonderful record of all this.

Unlike children, houses can be bought and sold, so we change them. Here is another reason for taking photographs to jog the memory and feed the sentiment. Remember the first floor maisonette, dear?

A more practical use for the record photograph is to provide a flattering portrait for the house agent. It's bound to be a dreary day when he sends a photographer. You can take a better picture yourself: choose a time when the weather is perfect and the house and garden are at their best.

Also practical is the keeping of up-to-date record photographs to help you document insurance claims; pictures provide a graphic record which is much better than any written description. Less practical, but more cheerful, are photographs of the house and garden in all seasons; the garden maturing over the years, and house renovation, alteration and redecoration.

Cameras

If you do not already own a camera, then one of the modern cartridge type is all you need. The Instamatic 255-X camera is a good choice for all picture-taking around the home, and that includes the children and pets. It has drop-in loading with the 126-size film cartridge, and it employs a mechanical flash system requiring no batteries. You can use this camera under a range of conditions: weather symbols simplify exposure setting.

Films

Film comes in different types for different kinds of pictures, and your finished pictures—colour slides, colour prints, or black-and-white prints—depend on the type of film you load in the camera.

Colour prints make the best record pictures. You can view prints anywhere, and send copies to friends and relatives with hints and explanations written on the back.

Kodachrome-X film produces colour prints; Verichrome Pan film produces black-and-white prints. Colour slide enthusiasts who prefer to use Ektachrome or Kodachrome film can also get colour prints, but these need to be ordered after the colour slides have been processed.

Taking pictures

Pictures of the house and garden should be a lot easier to take than those once-a-year holiday snaps. Your subject will be quite still; you

will not be keeping everyone else waiting, so you can take your time. If you are taking a 'portrait' of the house, then walk around your subject and examine it from all angles before you select your position.

Be critical of what you see through the camera viewfinder. Is this the best angle? Would it be better with more garden? Look at the lighting, too. If the sun is causing unpleasant, dark shadows, then select another angle or wait until the light is different. If this means a sunny morning rather than the afternoon you decide to take pictures, then be patient. The house will still be there next weekend. Look at the house pictures in this magazine for ideas on both angles and lighting. And, if both morning and afternoon sunlight cause shadows, then choose a day that is cloudy, when the even lighting will reveal all the detail.

If there are trees at front or back, then try to select an angle with a tree to one side so that it provides a 'frame' for the house without obscuring it. Be careful to include all the house in the viewfinder—don't chop off the roof—but beware of taking your picture from too far away. Keep your eye close to the viewfinder eyepiece of the camera so that you can see clearly the edges of the viewfinder frame. The house should fill it almost to the edges.

Another point about camera angles is that raising or lowering the camera can sometimes make quite dramatic changes to the picture. For a low angle you can crouch or even lie on the garden path; for a higher angle, a step ladder is a useful aid.

Higher angles are even more important when taking pictures of the garden. A garden that appears as a narrow band of colour through a viewfinder at eye level will look more impressive from a bedroom window.

When you have selected your viewpoint, remember to check the camera settings. If your camera has weather symbols, or a distance scale, make sure that these are set correctly. If your camera has no settings, then you should only take pictures when conditions are sunny or bright. And do stand still and press the shutter release without jerking. Modern cameras have faster shutter speeds than the box cameras of years ago, but you can still get a blurred picture if you move the camera.

Finally, when you have captured your house and garden for posterity, try some pictures with a bit of life in them. One of the family working in the garden; children romping with a pet on the lawn; dad up a ladder with a paint brush. These human models should be doing something rather than looking at the camera. Their presence will add interest and provide a personal touch ●



Tiles by Verity Tiles Ltd, 3 Ellis St, London SW1

Wrighton lead in kitchen design

The award-winning Wrighton International kitchen combines elegance and sound construction with fitness for purpose – it is specified wherever the best only is good enough.

Combinations of units fill any space beyond 800mm (32") to within 100mm (4") or less, and the extensive range includes a variety of housing units to accommodate every appliance.

Construction is of high grade materials to give rigidity and smooth easy-to-clean interiors. Finishes are in melamine laminates and curtain coated polyester for trouble-free working life, and exterior vertical surfaces are in bright-burnished Decpol polyester – a process exclusive to Wrighton, in a wide range of brilliant colours. Modern production methods backed by a vigorous design policy ensure the highest quality at all times, and Wrighton units can be selected to meet almost any budget requirement.

Wherever there's a kitchen space – there's a Wrighton kitchen to fill it. See the full range of Wrighton fitted kitchen furniture, at the Wrighton Showroom, 3 Portman Square, London W1H 0JB, (just behind Selfridges), telephone: 01-486 4575, or send the coupon for colour brochures.

WRIGHTON

To: Wrighton International Furniture,
Billet Rd, Walthamstow, London E17 5DW.
Please send me your colour brochure with
details of Wrighton Kitchen Furniture.

Name _____

Address _____

Town _____ County _____ K33

CHRISTINE WYLIE

SHOPPING IN NEW PLACES



Pine and cane specialists

The Crayford Carpet Centres Group, now trading as the Crayfords Carpet

& Furniture Centres, have opened a new shop specializing in pine and cane at 13-15 The Mall, High Street,

Bromley. The range of exotic pieces from all over the world includes pine tables from £22.00 and dining-chairs, high backed or low backed, rush-seated, from £7.00. You can swing high in the hanging seats, from £15.00, or relax in rocking-chairs from £9.00. There are rush mats, circular, oval and square, decorative cane chairs, screens, lampshades and reversible wool rugs.

George Benham, managing director of the Crayford Group, has spent some two months abroad to find the kind of unusual merchandise—at very attractive prices—that he feels their customers want. Most of the pine and cane has been bought directly from the craftsmen abroad, and are exclusive to these centres in Britain. There is also a range of 'cash and carry' pine furniture, which knocks down to be packed in small cartons.

Heal's at Guildford

The opening of a Heal's shop at Tunsgate, Guildford, is a further step in the expansion of the retail side of the business. This new store will be similar to Heal's in London, showing much of the same well-designed furniture, carpets, curtains, linens, glass, lighting and fabrics, as well as Heal's handmade bedding. London-trained sales staff can offer all Heal's services, from advising on complete home furnishing schemes to planning fitted bedrooms and sophisticated wall sys-



tems, from making curtains to laying carpets. Manager David Millard is confident that this new branch of Heal's will be able to provide the customer with a total modern furnishing concept through the integrated layout of its departments.

Our photograph shows a view of the main entrance from the mezzanine floor. The handsome stainless-steel banister links the three main floors of the shop.

China and glass, too

In addition to their well-designed—and reasonably-priced—modern furniture, The Pace Shop at 17 Woodstock Street, London W1, now sells attractive china and glass. Well worth a visit.

Simply Beautiful Simpla



6'6" settee with take-off covers and all feather cushions.
Sizes available 2'6" (chair), 4'6", 6'6", 8'6". Alternative seat cushions-foam or dacron/foam. Wide variety of covering fabrics. Headrests from £8.30

Please write for brochure and name of your nearest stockists.

Robert Whiting Designs Ltd
11 Paxman Road, King's Lynn, Norfolk Tel: King's Lynn 4831

Whitewood isn't white wood anymore.

With Ronseal's 12 super colours, whitewood furniture has been given a lift right out of the kitchen and into the top furniture league. Well-made whitewood furniture in colours like Soho Orange, Chelsea Blue, Portobello Purple could transform your home, blend in with your own decor as no other furniture can. But if your style's more trad than trendy, there's natural wood coloured Ronseal in six rich timber shades. Great on furniture or floors.

Ronseal is a polyurethane wood seal made specially to protect wood from the rough and tumble of family life. And though it's tough,

Ronseal is transparent. Not a paint but a glowing film of sheer colour that lets the natural beauty of the wood grain shine clear through.

And of course there is also clear Ronseal Hardglaze - splendid for floors or quality timber not in need of extra colour.

Ask about Ronseal where you buy your whitewood furniture, at your D.I.Y. or hardware shop.

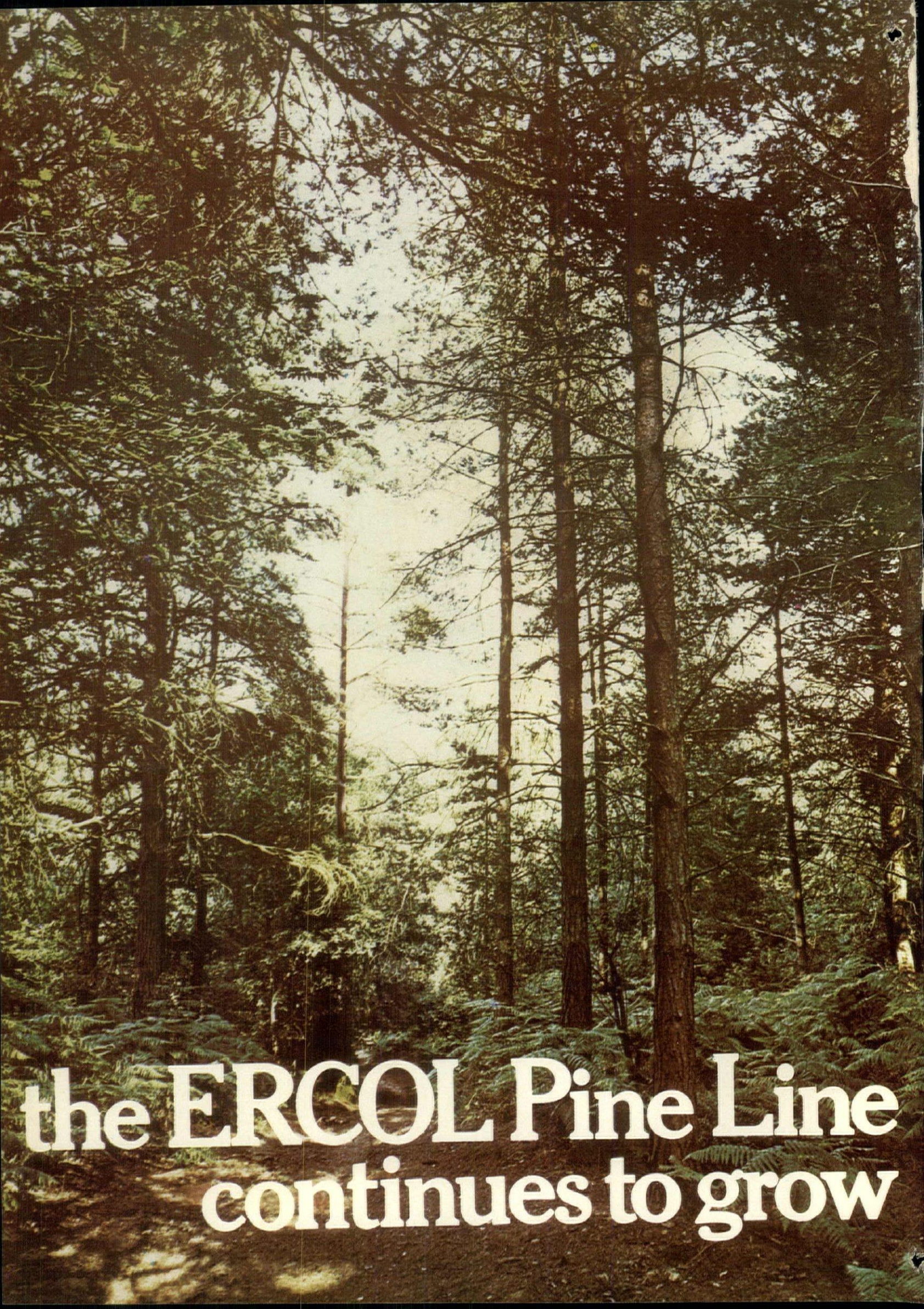


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An Izal Product. Thornclyffe, Chapeltown, Sheffield S30 4YP Telephone: 0741-5 3171





**the ERCOL Pine Line
continues to grow**

The Ercol Pine Line is growing rapidly; in popularity; and in the number of pieces now included in the range. And no wonder, for seldom, if ever, has the glory of solid pine been so beautifully worked and finished as it has in this range of Ercol furniture.

Today, Ercol craftsmen are devoting their loving care to fashioning pieces from this beautiful wood which will grace every room you live in, from dining room to living room to bedroom.

Now you can live with the natural beauty of pine, revealed to perfection, all about you

A kind wood

There is a natural warmth about pine—it is a kind wood, soft to the touch, gentle to the eye. Its colour ranges from pale honey to a hint of rose and this is how you will find it in the Ercol Pine Line, hand-waxed throughout.

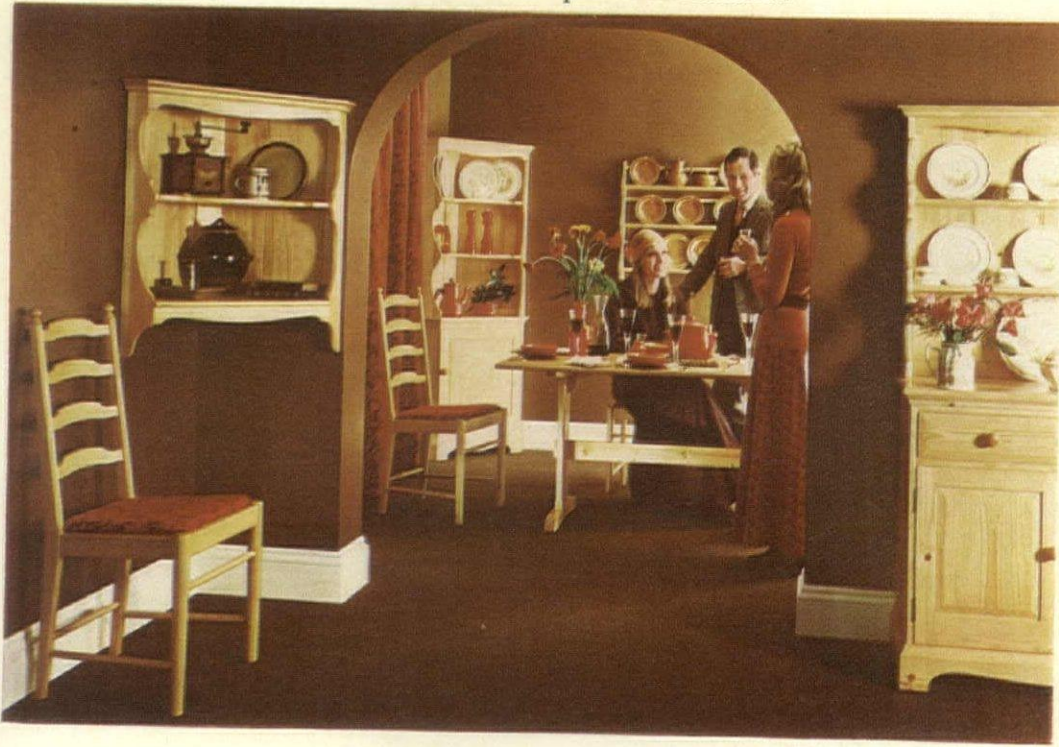
Furniture that lasts

To the strength of solid pine, Ercol bring the strength of meticulous craftsmanship. Look at the fine quality dovetailing, at mortice and tenon joints, at the way drawers slide and doors open and close. Here is furniture as well made as it is possible to make it.

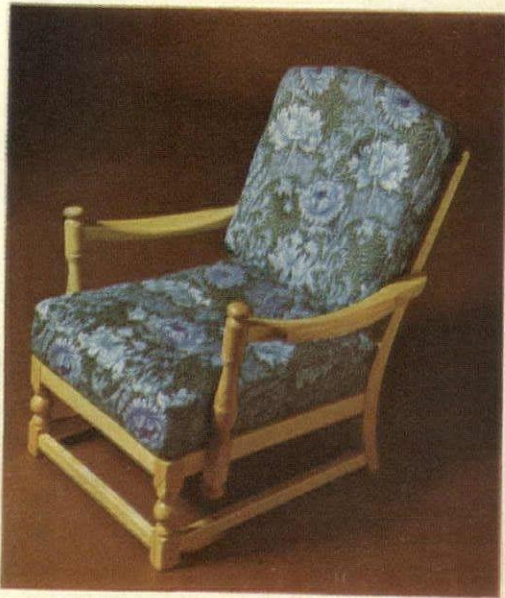
Each piece from the Ercol Pine Line will serve you long and faithfully; such is its strength and beauty that it may well become a coveted possession in your family for generations.

See it, touch it

Most Ercol stockists will now have the Pine Line. So you can see the actual furniture. Above all, feel the finish for yourself—inside, outside and underneath. You will get the Ercol idea.



ABOVE: Ercol Pine Furniture for living and dining room (tables, corner cabinets, dressers, sideboards, chairs). It can sustain any mood you care to create. BELOW: Sweet dreams in a pine bedroom. Here you see the new Upholstered Bedhead in pine, 703 (also available for double-bed) and the new pine Bedside Table, 700.



New Ercol Pine Easy Chair, 709E, with frame in solid Scots pine. A two-seater settee is also available.

Send the coupon

Send us the coupon; we will send you full-colour literature about the Pine Line and other Ercol styles (Windsor, Old Colonial, Modula 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, Buckinghamshire. Please send me your full-colour catalogue, together with list of stockists in my area.

NAME _____

ADDRESS _____

TOWN _____

COUNTY _____

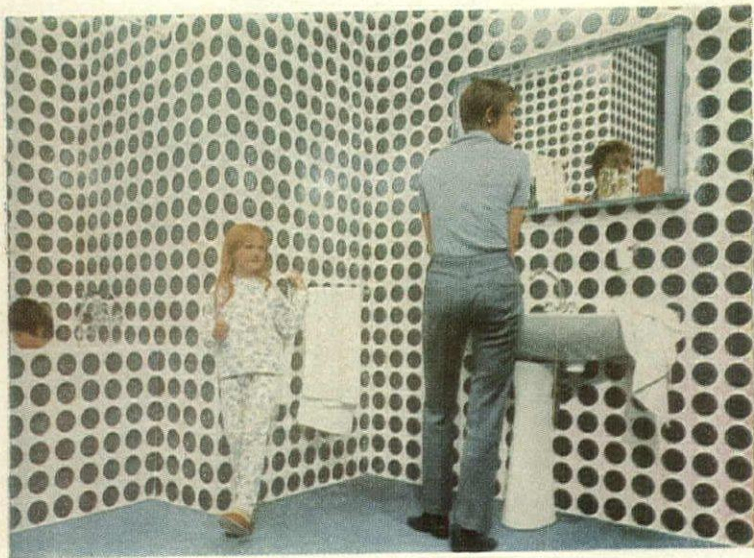
HS3



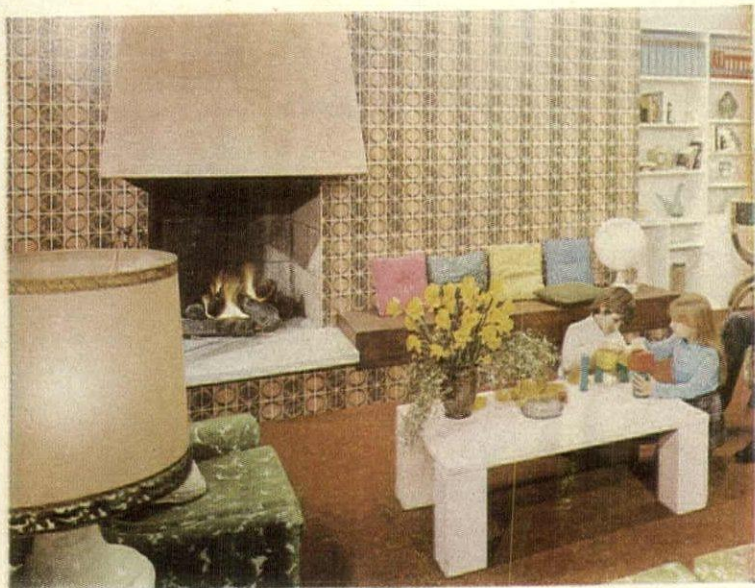
SHOPPING IN NEW PLACES



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Tokio—Instant impact! This fabulous effect also available in Avocado.



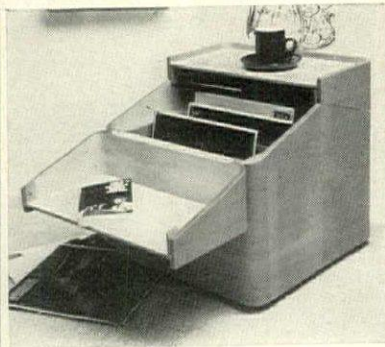
Leon—Decorative tiles now belong in all rooms allowing greater flexibility in planning your decor.

These are just three of the superb collection of exclusive Vitrocera mica decorative wall tiles. Available from leading tile specialists or write to us for name of your nearest stockist.



Trident Tiles Limited

TRIDENT HOUSE, NEWLAND STREET
WITHAM, ESSEX. Tel. Rivenhall 4862
Sole U.K. Agents for Vitrocera mica.



New storage table

A particularly ingenious and practical storage table is the one shown here from John Alan's new range of tables at their showrooms at 75 Parkway, Camden Town, NW1. At first sight, it is simply a handsome coffee table, but three optional inserts make it rather more than that. Drop-in sections have been designed to convert it to a second storage cabinet, home office, or needlework box. Without any of the inserts, the table makes a useful drinks locker or provides space for books or magazines. The table measures 18 inches square by 18 inches high and costs £21.90 (plus 90p packing and postage) in laminated beechwood or £29.00 (plus 90p packing and postage) in rosewood. Interior fittings are extra.



Chrome-and-glass

Inova Interiors, a new shop at 690 Fulham Road, SW6, specializes in chrome-and-glass furniture, beautifully styled to fit in both modern and traditional settings. They sell a wide range of coffee tables, available with either clear or smoked glass tops, as well as a range of games tables with mirrored and clear chequered design for chess and draughts. There is also a backgammon table in a similar style. Prices range from £26.70 for a table with a plain, clear top, to £37.40 for chequered or smoked.

In our photograph we show luxurious armchairs in hide with chrome base. These are £120.00 each, and make handsome foils for the popular range of coffee tables.

Poster art

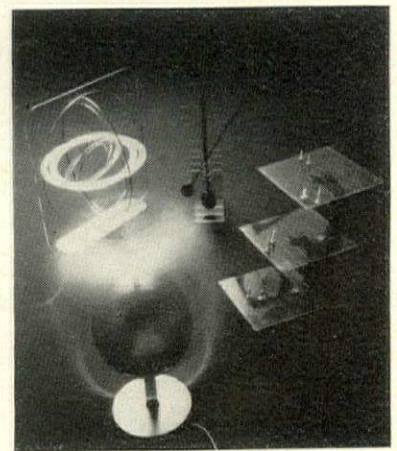
Posters are one of the liveliest forms of wall decoration but, surprisingly,



are often overlooked. The Belle Epoque of poster art came about in the last part of the nineteenth century, and many fine examples of this period can be seen at John Campbell's Picture Frame shops at 68 Rosslyn Hill, NW3 and 164 Walton Street, SW3. On exhibit are such rare and valuable posters as Paul Bonnard's 'Exposition a Galerie Vollard' and an exquisite poster for 'Absinthe Robette' by Privat-Livemont, but there are many others.

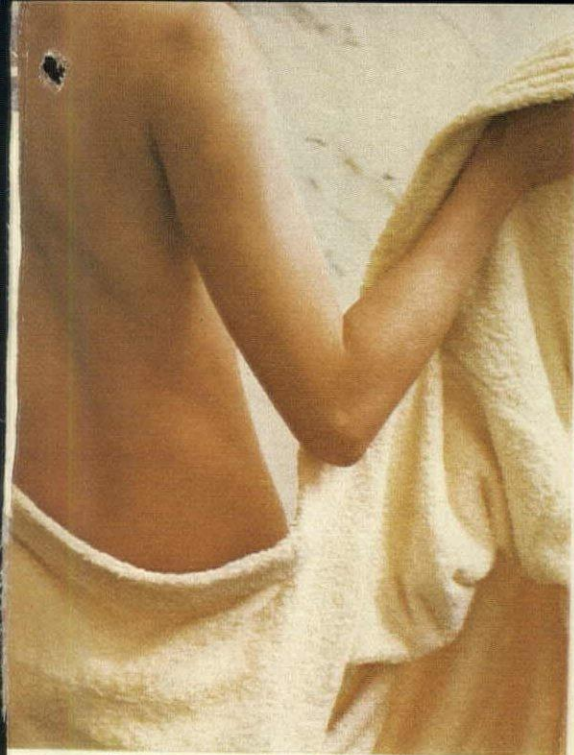
Worth a special mention is Paul Berthon, whose posters and lithographs are particularly delightful. We show here 'Le Livre de Magda'.

There are smaller lithographs as well as fullscale posters for sale here.



Grown-up toys

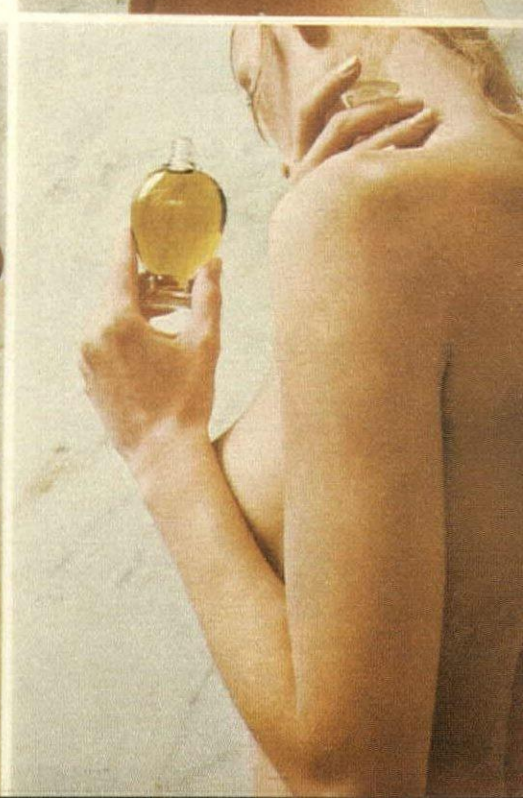
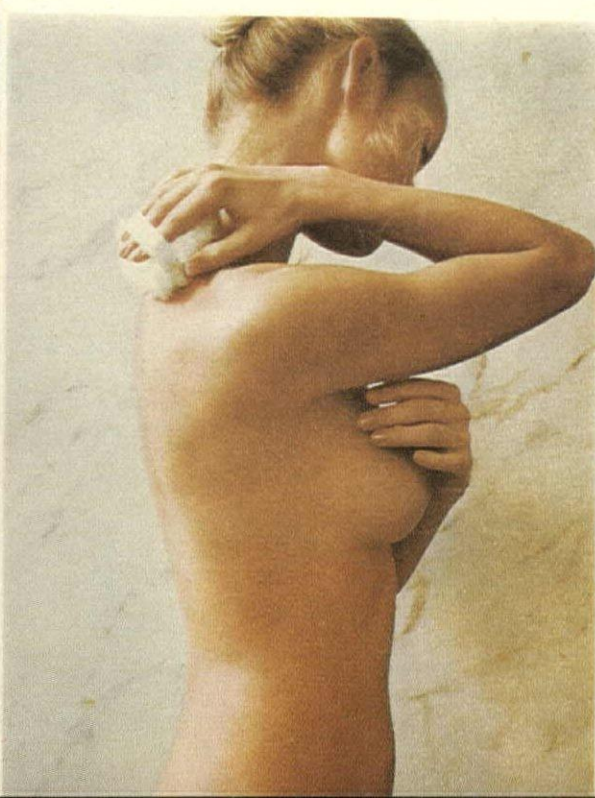
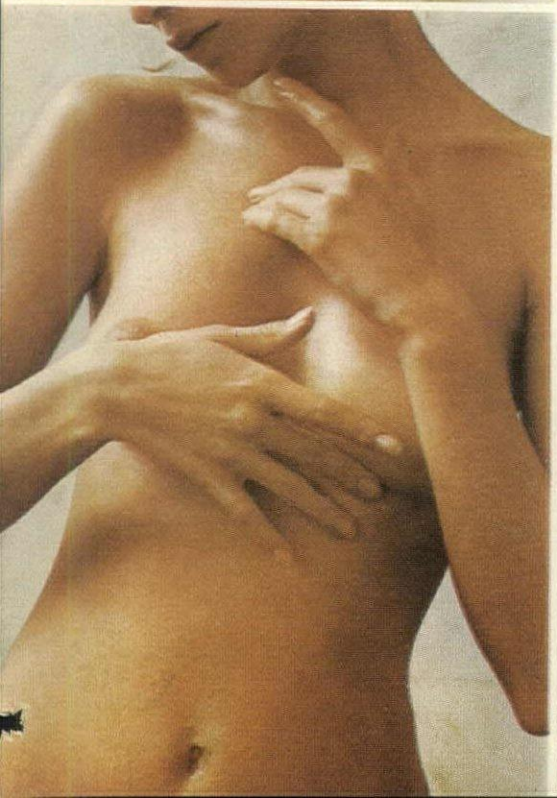
Executive toys, as they are called, plus a wide range of gifts and other items from all over the Continent, can be found at Etcetera Gift Boutique, 47 Golders Green Road, London NW11. The three-dimensional chess-set is £5.95 (plus 20p packing and postage); ball light £50.00 (75p packing and postage); tripendulam £31.50 (40p postage and packing); orbit £39.00 (70p post and packing). Other branches are at 37 St John's Wood High Street, London NW8 and 169 Station Road, Edgware, Middx.



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The rock hard facts behind flexible Sandtex

Sandtex is more than a superb way of decorating the outside of a house. It is a rock hard investment. Rock hard by the very nature of its constituents. Like mica and the very fine derivatives from granite that give it long-lasting strength and great protective qualities. Like the copolymer resin that binds the whole together and helps give it easy Sandtex brushability.

The unique Sandtex formula provides for everything: gives you complete flexibility, which you need to bridge fine surface cracks.

The pretty face

And Sandtex has a very pretty face. A soft beautiful white or a rich choice of 16

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Sandtex is made by the Blue Circle Group, famous for its many building and decorating products.

As a point of fact the Blue Circle have more experience in exterior treatment than any other organisation in Britain.

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Sandtex



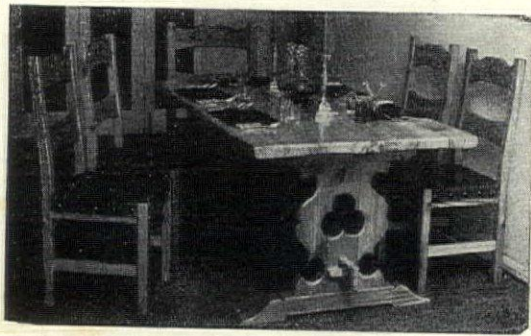
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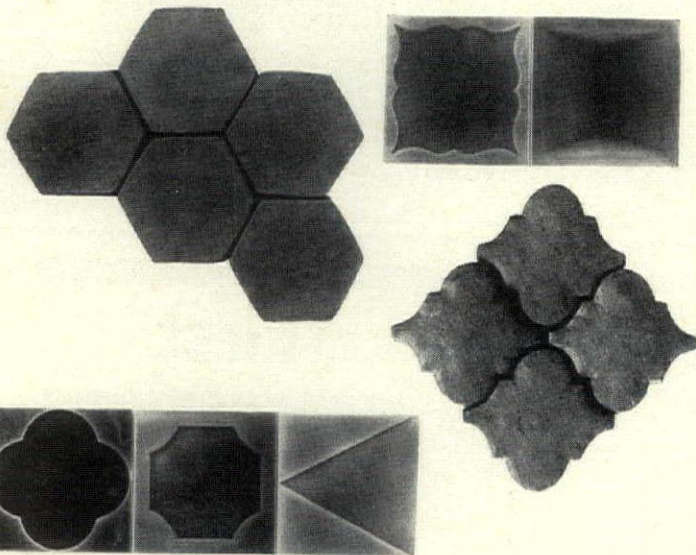
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Examples shown from a range of French ceramic tiles available from stock.

Tile Mart are stockists of a wide selection of ceramic tiles, both floor and wall, from Italy, Spain, Portugal and England.

For further details please write to:—

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Danish
Skalma
Kirsten Chair in
Lancina Skai
designed by
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sitting pretty



Everyone is familiar with the Little Mermaid who sits so prettily in Copenhagen Harbour. She is a very apt representation of the Danish way of life. They like things to be as attractive and comfortable as possible. That's why their furniture is world famous for its stylish colourful design.

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Pauli Thermann Jensen and his wife Birthe scour Denmark to bring you the very best of this famous furniture. We import their finds and sell exclusively through our own showrooms the largest range of Scandinavian upholstery and dining suites in Britain. That's how we can offer you a dazzling range of the most exciting furniture in the world at amazing prices—some are even lower than in Denmark. The Little Mermaid, the Danes and our customers are all sitting pretty. Come to The Scandinavian Room and let us show you.....

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The Scandinavian Room of Bond Street

CATALOGUE MAILING DIVISION

77 NEW BOND STREET, LONDON, W.1.

HOPPING IN NEW PLACES



Theatrical gifts

The Stanley Hall Shop at 69 George Street, Baker Street, London W1, has opened a gift section with such an array of exotic costume and modern jewellery that it is like an Aladdin's Cave. Decorative jewel boxes, porcelain from Vienna and commanders, are side by side with framed song sheets at £5.00, books on the theatre, photograph frames, desk accessories. The new gift shop is linked to the original Stanley Hall shop—well known for its wig creations—by means of a long corridor, lit as an art gallery. Here there are designs from theatrical and film productions—some for as little as £7.00 each—by leading designers, including Carl Toms, Osbert Lancaster and Irene Sharraff. There is also a remarkable set of designs by Anthony Holland for the last

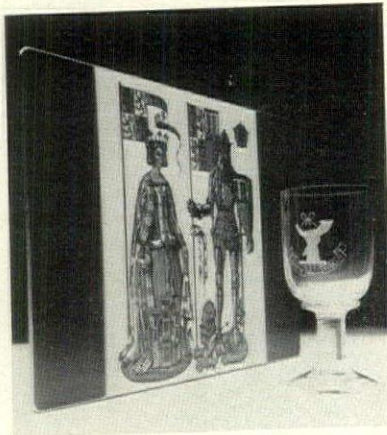
production of Peter Pan.

Our photograph shows the shop window with Victorian, Tudor and Elizabethan models dressed in full period styles.

Heraldic devices

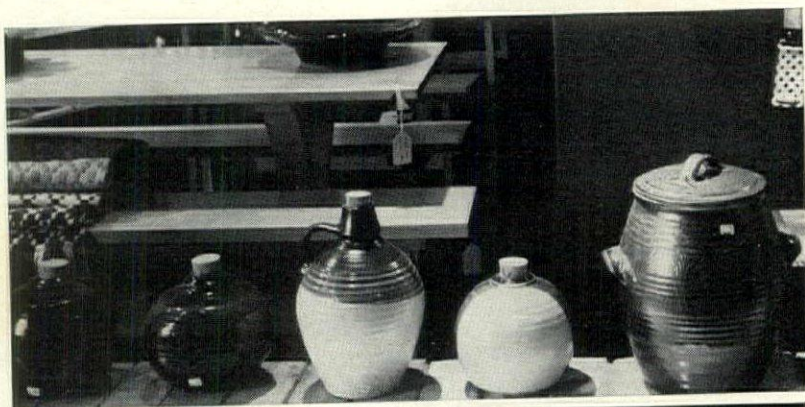
Anyone with an interest in heraldry and coats of arms will want to know more about Mullins of London, 9 New Bond Street, W1, which specializes in reproducing crests and shields, English and Continental. These can be engraved on tankards and goblets to the customer's specification, or used for blazer badges, armorial doorknockers, car badges, wallets and key-wallets.

If it's a suit of armour you're after, however, you can also be fitted here for a made-to-measure Toledo suit which will set you back about £400.00.



The company also undertake to make an initial investigation into one's family tree for £20.00, although a further search to reveal a legal right to Arms would have to be made by the officer in Waiting at the College of Arms.

We show here a large serving-

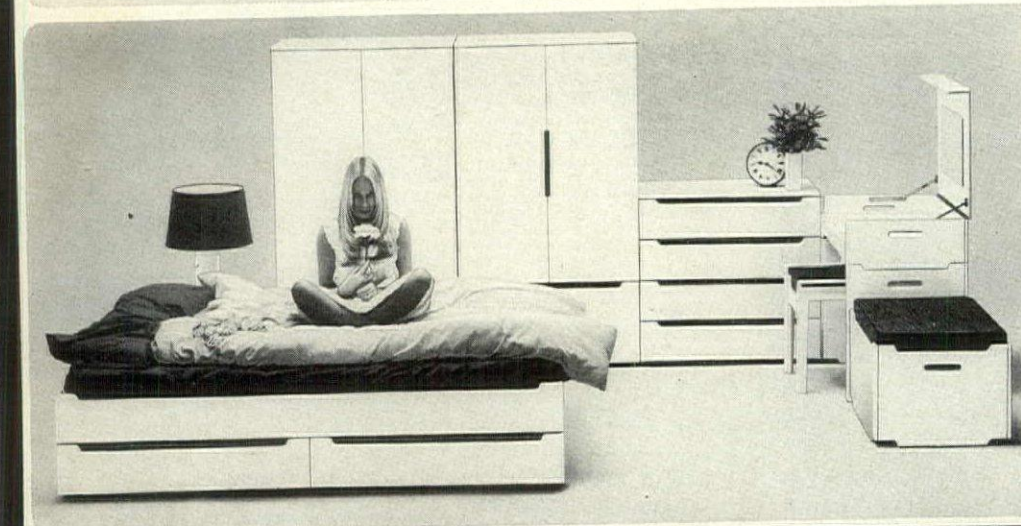


mat with historical theme, bordered in black, red or blue. The mats cost £7.95 for the set, or £1.40 singly. The Dartington wine-glass, with crest of the Mair family, is £6.85.

Welsh crafts

The Celtic Design Centre, recently opened at 16 Halkin Arcade, Lowndes Street, London SW1, is a spacious and uncluttered shop specializing in Welsh crafts. Here, Graham Amey has assembled a comprehensive collection of glass, pottery, ceramics, hand-woven bedspreads and fabrics. The Centre also shows tables and stools, chairs, room dividers and Welsh dressers in ash or oak, made by Graham Amey himself at his workshops just outside Brecon. The tables cost from £19.00.

Our photograph, shows some of their pottery and tables.



First impressions count...

but there's more than meets the eye in Christien Sell's furniture.

The versatile "Switch Around" range allows you to change the appearance of your home as often as you change your mind, and with practically the same ease.

Storage drawers that double as occasional tables and elegant cushioned seats, cosy settees that transform in seconds to comfortable beds, bunk beds that split to singles, and "Quarter" units that make up into smart and practical combinations.

This is furniture at its best supplied direct from the craftsmen to you.

Pages and pages of exciting furniture and beautiful room settings await you in Christien Sell's colourful catalogue. In it you will find a whole new world.

Post the coupon for your copy.

All furniture as illustrated has been selected for inclusion in the Design Index.

Name

Address

Christien Sell & Associates Ltd.,
45 Camden Passage, London N1.



HG1

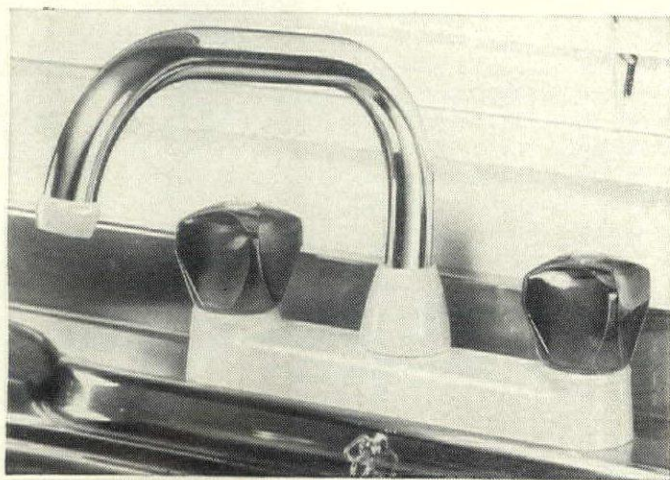
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**If you think your
 mattress supports
 your whole body,
 take a look inside**



Most mattresses look as if they're supporting you all over.

On the surface.

But it's a different story inside.

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While a Dunlopillo mattress can. It's made from the newest material to be used for mattresses—foam.

Every inch of it works to hold up every inch of you. Giving you the kind of continuous, all-over support a conventional mattress could never provide.

Foam can be made firm. Or soft. Or in between. You'll find the right firmness for you in our range of twelve models.

A foam mattress airs itself, so it stays fresh, keeps you fresh, and never needs turning.

It's light, too. So you needn't break your back when you need to make or move it.

And talking of backs, did you know specialists recommend Dunlopillo foam mattresses for back-sufferers who need a firm bed?

So send for our catalogue and take a close look at the most advanced of modern beds.

(They cost from around £27 to around £155, for sheer luxury.)

That is if you want a bed that actually does what it seems to be doing on the surface.

Please send me your new free 36 page colour catalogue with full details about the construction of Dunlopillo beds, and styles, prices and stockists.

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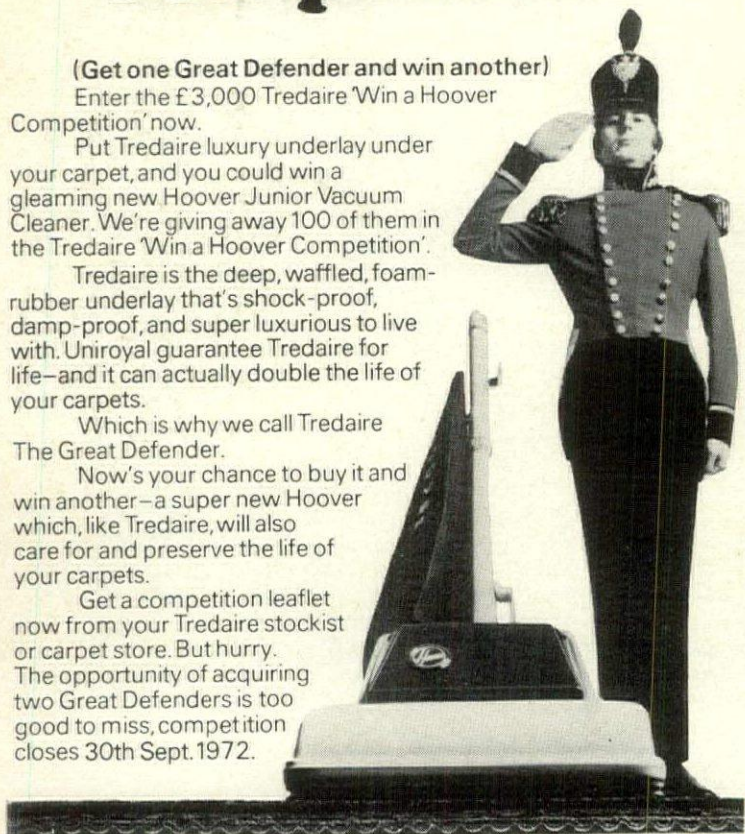
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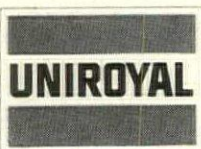
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Hand-made and hand-painted

A delightful shop has been opened by Jemma Addinsell and Belinda Aston James at the Incredible Department Store, 94a Brompton Road, SW3. Hand-made merchandise includes a mass of cushions, with covers ranging from patchwork and crochets to exotically coloured plain silks, unusual coverlets, lots of fluffy toys, pottery, paintings, enamel jewellery, lamps and lampshades. And if you can't find what you want, almost anything can be made to order. Especially attractive are the chairs and other small items of furniture which are hand-painted in a variety of designs and patterns. These can, of course, be painted to customers' own designs.

In our picture we show a child's hand-painted chair at £10.50; a black-and-white sag bag cushion at about £22.00; the crochet cushion is £6.25; and crochet shawls from £5.00 to £10.00.



New furniture system

Million Interiors have designed an entirely new system of furniture and accessories, on display in their showroom at 835 Fulham Road, London SW6. A 36-inch coffee table costs £31.19; dining-tables from about £46.50 and a four-poster bed, with mattress, 6 feet 6 inches by 4 feet 6 inches, £90.31. They will also have an exhibition of limited edition prints by Nicholas Dimbleby.



Paintings, sketches, prints

The French Picture shop, recently opened at 49 Hugh Street, London SW1, has a fascinating collection of early twentieth-century paintings, sketches and prints. Originally from a French gallery in Paris, the collection includes signed limited editions, as well as numerous unframed landscapes, all at prices under £30.00. We show one of these in our photograph.

In Southampton, too

After his well-earned success of his kitchen shop in Bath, Mr Sims has now opened a new shop on exactly the same lines in Southampton. Called Solent Kitchens, it is at 106a East Street, Southampton, and stocks an equally comprehensive range of kitchenware. Amongst the comprehensive range of kitchenware we saw here was a mandolin, simple to clean and well designed with precision blades. It comes complete with chipping and slicing attachment, and can be used for celery, carrot, cucumber, apple and so on, as well as for chipped potatoes.



30
210

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RECORD REVIEWS

NEW RECORDINGS FOR VOICE & PIANO

BY CHRISTOPHER BREUNIG

BENJAMIN BRITTEN directs the new Decca recording of **Bach's St John Passion** (SET531-3). Arguably this is the most involving of all available versions, mainly because it is sung in English, in a translation by Imogen Holst and Peter Pears.

In a way, this is Pears's triumph, for although one is aware of the recorded performance as a corporate thing, Pears is largely responsible for its emotional character. Paradoxically, without being distracted at any time from the essence of what he is narrating, one nevertheless has time to assimilate, and marvel at, the artistry with which he sings and at the control of his voice.

Amongst the soloists—John Shirley-Quirk, Heather Harper, Alfreda Hodgson, Robert Tear—John Shirley-Quirk must be singled out for the perfection of his bass arioso 'with fearful joy consider'. And, as Jesus, Gwynne Howell becomes progressively satisfying (to begin with he does not convey, to me, the dramatic situation). I was sorry that Miss Harper's diction in the delightful aria 'I'll follow thee' was unclear, possibly because the tempo is rather brisk; in any case, it is difficult to forget the wholly delightful timbres of transverse flute and boy soprano in the *Das Alte Werk* set.

The choirs there were the Wiener Sängerknaben and the Chorus Viennensis (former members of the Vienna Boys' Choir). Similarly, Britten uses male voices only—the Wandsworth School Boys' Choir—at best in the chorale with fugal writing 'We have an ancient law'. Britten uses the English Chamber Orchestra, and a mixed continuo of harpsichord (Philip Ledger), organ, cello, and bass.

The only real disappointment for me came with the penultimate chorus, which is rich and lacks the heart-break quality implicit in, say, Jochum's recording. But, in spite of my inclination to the greater beauty of the German language, this is an altogether moving performance and I am convinced that engagement is maximized by the use of a translation. Decca have obtained a wonderful spaciousness in their Maltings recording, and the finished pressings are immaculate. (The only blot in presentation is the unattractive interspersing of close-ups from the Sutherland *Crucifixion* used for the album-front in the booklet of texts and brief notes.)

Deutsche Grammophon have provided a highly impressive disc of **Mozart Piano Sonatas** (2530 234), drawn from the complete set recorded by Christoph Eschenbach, comprising the A minor K310, the C major 'oeuvre facile' K545, and the C minor Sonata K457—though without the usual accompanying Fantasy.

Eschenbach is a highly self-conscious player, but he is not afraid to give dramatic readings, and his refinement of technique is quite formidable. The sleeve-note inevitably compares K457 with Beethoven's *Sonata Pathétique*, but Eschenbach's left-hand trills in the first-movement development section of the A minor Sonata have a more telling *Hammerklavier* quality. Incidentally, he gives us all the marked repeats, and although K310 is well served on records by Lipatti, Brendel, and Ashkenazy, Eschenbach's is certainly compelling. Strongly recommended.

Karajan's HMV set of Mozart's last six symphonies was perhaps controversial. Far less so, and I believe offering outstanding value, is a compendium of the five **Wind Concertos** and the **Sinfonia Concertante** K297b (SLS817). We had the opportunity in May to hear live the soloists of the Berlin Philharmonic Orchestra featured here, using different players in each work. We hear, for example, the contrasting characteristics of flautists James Galway (Belfast-born) and the young Swiss Andréas Blau, who take leads in those London concert performances of Beethoven's Sixth and the Stravinsky *Rite*, respectively.

Everything is perhaps predictably euphonious and smooth but, except in the case of the Oboe Concerto, where I prefer Holliger on Philips, I cannot think of alternatives which would offer such warm satisfaction. The recordings are fully acceptable, if not ideally fresh.

It is good to see that Arturo Michelangeli has been persuaded to make some recordings again. His **Chopin recital** is something to wonder at; so consummate in technique and in musical perception. Rather like a piano recital, Michelangeli's program couples a group of ten Mazurkas with a sequence including the G minor Ballade and the B flat minor Scherzo (DGG 2530 236). It would not be high-flown to summarize this as the playing of a genius ●



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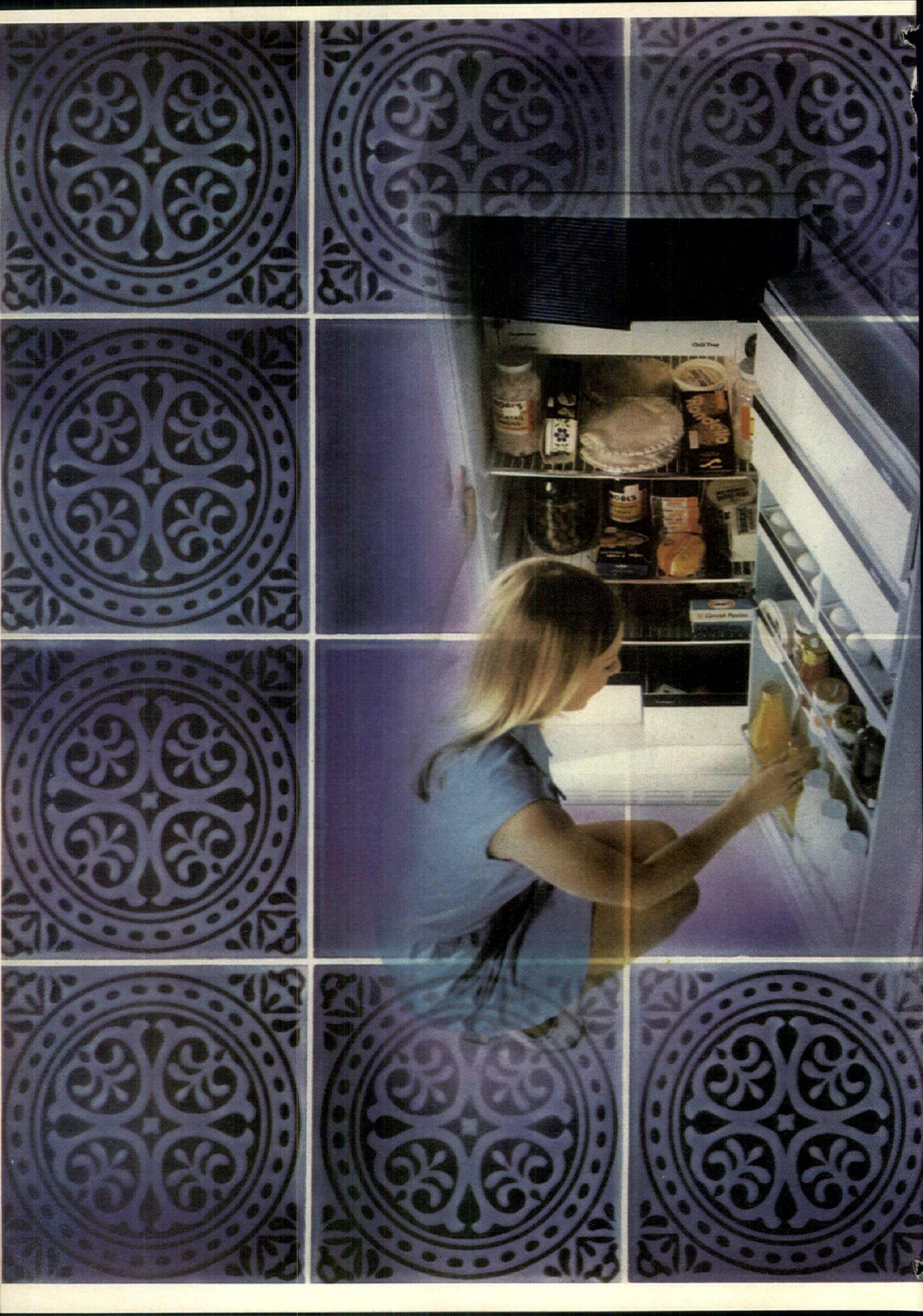
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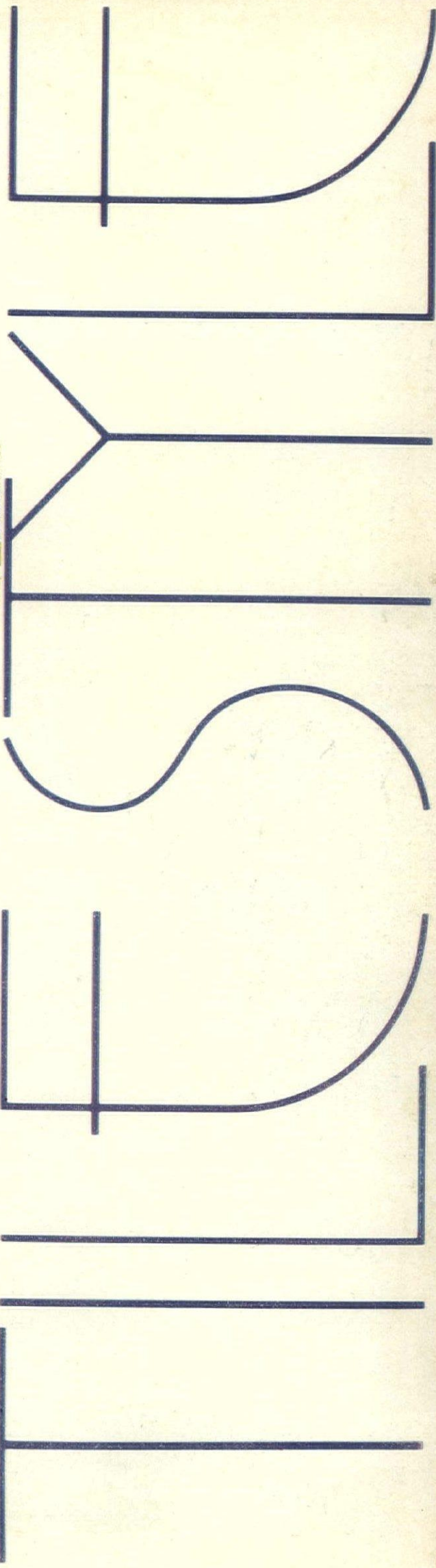
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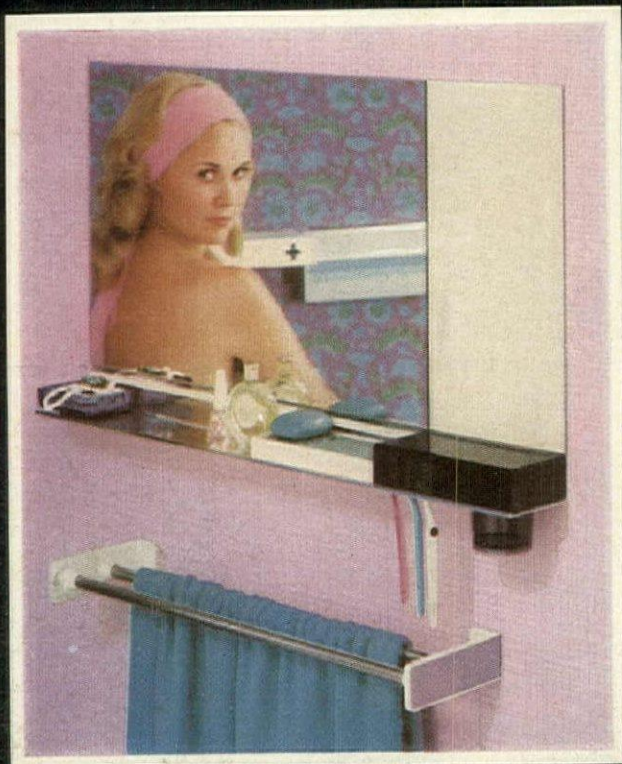
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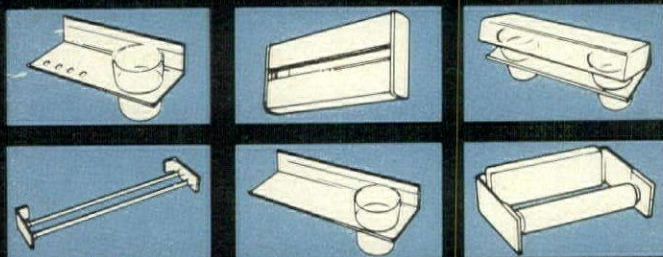
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GARDENING KNOW-HOW

KEEPING THE GARDEN IN TRIM

BY PETER RUSSELL

KEEP THE garden in good order by regular attention to dead-heading amongst flowering plants. And check that there are no plants, here and there, in need of supplementary support to see them through to their finale. Keep a special eye open for listing gladioli. If they are allowed to lean too far, too long, spikes become twisted and crooked. In this condition, they provide poor decoration for the garden and not much better for the house.

See to watering, if there is insufficient rain. Once plants have hardened and dried, their display tapers off quickly.

Whilst dead-heading amongst roses is certainly important, go one better by shortening flowered stems, when this obviously appears a good thing. Some growths are clearly not going to throw more blossoms from their upper regions and these are the ones to be taken back by something like a third; though this may vary. New shoots will soon arise and bear flowers.

At the end of July, turn attention to the side-growth of wistaria, which have been made this year. Shorten these back to about six inches, as this process helps the build-up of flowering spurs, which should be laden next summer.

Plant winter cabbages, Savoys, broccoli, cauliflower, kale and leeks. Sow turnips for store, spinach beet, Hungry Gap kale, parsnips, an early carrot variety, such as Early Nantes, put in a last row or two of dwarf beans—The Prince, for example—and sow all-important lettuces for succession.

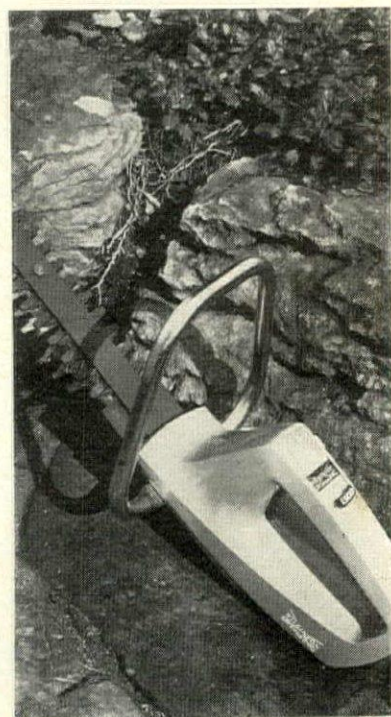
As August arrives, keep the dead-heading going even more. Remember, especially, sweet peas. Freed from spent stems, those oncoming will have the chance to be as long and straight as possible.

Keep beans well picked. In this way, you will enjoy them whilst they remain tender and encourage those newly-developing. Sow spring cabbage, onions for planting out next spring, onions for pulling green—White Lisbon—turnips for tops, winter radish and giant, prickly-leaved spinach.

Put secateurs to work in the fruit garden, ridding raspberries of every spent cane. Cropped, canes become steadily dried and useless, so prune them right out at the bottom, leaving all clear for the eager development of the new canes, which will fruit next summer.

Hedges should be clipped and shaped this month. Beech and hornbeam attractively retain their leaves which brown as autumn comes—if clipped during August. This is also the time, of course, for attending to evergreen hedges. In all cases, be sure to shape hedges narrower at the top than at the bottom. Wedge-shaped, they will stand firm and well-furnished. And what is more, they will remain compact during snowfall. There will be practically no tendency to splay open, as many hedges will under weight of snow.

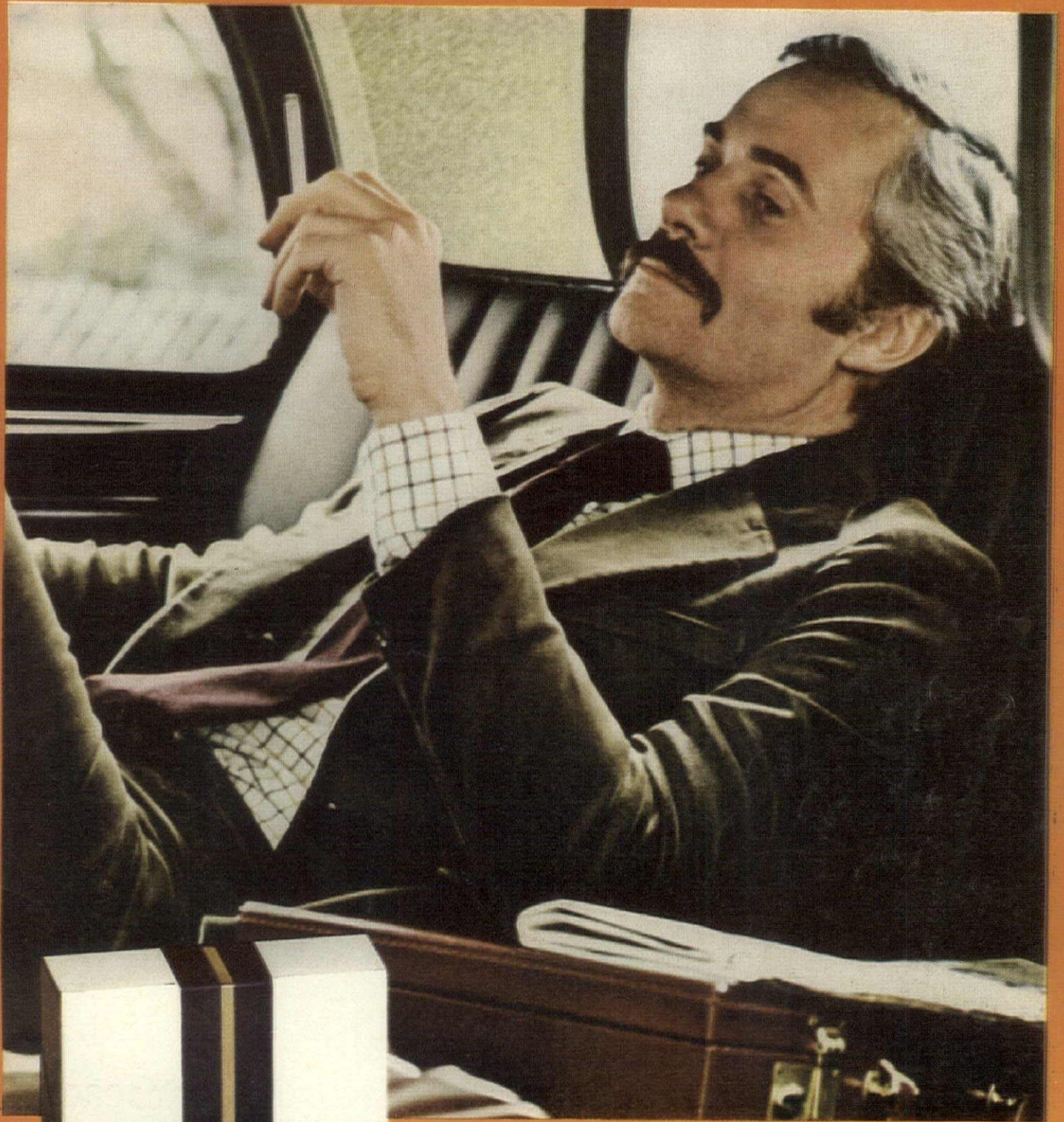
Rambler roses should be freed from flowered growth. Cut it right out at source. As with raspberries, the new growth made during the current season will have every chance of prospering, uncluttered. Being careful not to snap off brittle tips, tie in the new growths. Some of the old growth, pruned out, will make excellent cuttings should you wish to do a little propagation. Pieces cut to about a foot in length, trimmed just above a joint at the top and just below a joint at the bottom are about right. Find a semi-shady spot in a border and push the cuttings in to something like a third of their length. And if a little sand is first worked into the striking area, then when the cuttings are pushed in, they will thrive all the more.



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DATA FOR THE ALL-ELECTRIC KITCHEN SHOWN ON THE COVER

(see also page 9)

Floor

Rye floor tiles made by Ceramic Consultants: White, 6in by 3in by 3/4in, £9-00 square yard; Putty, 6in by 3in by 3/4in, £9-00 square yard, available direct from Ceramic Consultants, 8b Homer Street, London W1, and The Old Brewery, Wishward, Rye, Sussex.

Walls

Wallpaper, 'Tulip Time', imported from America by Eaton Wholesale, £10-65 roll (28in by 5 yards) to order from interior designers and decorators. Wall tiles, glazed, by Pilkington & Carter, Purbeck Stone, NM55, 6in by 6in by 1/2in, about £3-00 square yard, Dolphin White, NM11, 6in by 6in by 1/2in about £2-00 square yard. Inquiries to Pilkington & Carter, 42 Bloomsbury Street, WC2. Tiles (edging shelves), Poly + Panels, 'Ermine', 29p per sheet (about 11in square) from main decorating shops.

Electrical equipment

Built-in oven/grill unit, model 2120 by Tricity, £76-00. Built-in four ring hob unit made by Moffat, model 4241, £52-30. Dishwasher by Bulpitt, 'Swanmaid Select', £183-50.

Refrigerator and freezer by Electrolux, model 71/55, 115 lbs storage, £145-00.

Washing machine by Hotpoint, model 1600 Automatic, £131-24.

Waterheater by Sadia, model off-peak, N50, 50 gallon capacity, £103-97.

Twin cleaner by Electrolux, model 500, £43-65.

(All recommended retail prices.)

All available from London Electricity Board showrooms.

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Kettle by Morphy Richards, model 4041, £10-66.

Percolator by Morphy Richards, PCD, white ceramic, £13-35.

Toaster by Morphy Richards, model 4414, £9-70.

Plate-warmer by English Electric, model 2750, £18-80.

Can opener by Philips, wall mounted or on work top, £6-40.

Multi-purpose sharpener, HR2503, by Philips, £5-48.

Deep-fry cooker by Sunbeam, eight pint, model X774, £19-35.

Airbracer by O-Three Instruments, £8-98.

Iron by Hoover, steam or dry iron, model 4404, white, £7-77. Sewing-machine by Jones, fully automatic, model 785, £87-50.

Unit ventilation by Vent-Axia, extractor fan, window model 6in, ivory finish, £18-00 (with automatic shutter). Mincer attachment to 'Chef' foodmixer (not shown) by Kenwood, A720, £4-70.

All available from London Electricity Board Showrooms (central office: 46 Broad Street, London EC2).

Accessories in kitchen area

Sinks, made by W G Sissons, RB1 12in about £7-08 (including fittings) and RB3 £8-37 from builders' merchants.

Mixer tap made by Barking Brassware, 'Biflo' fitting, chrome finish with hot spray attachment, about £25-00, from builders' merchants.

Electric clock by Smiths, model Delhi 9in, white finish, £8-02 from London Electricity Board Showrooms.

Perpetual calendar, £2-85, General Trading Company, 144 Sloane Street, SW1.

Rye Pottery, 'Stone White' coffee pot, £2-04; coffee cup and saucer 82p; side plate 58p; jug, half-pint, 82p.

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Stone 'Rice' jar, circa 1880, £5-00, Naive, 24 Holbein Place, SW1.

Stone bottles, wine vinegar, 50p, and olive oil, 50p, from David Mellor, Sloane Square, SW1.

Casseroles, imported from Finland, MK03309, four pint, £4-65 (also in yellow

and blue) and MK03313, eight pint, £5-99, from Habitat branches or by mail order. Oven-to-tableware, 'Meridian', shiny white, designed by Susan Williams for Portmeirion: plate 10 1/2in 52p; plate 8 1/2in 42p; plate 7 1/2in 35p; covered vegetable dish, £2-45, from John Lewis, Oxford Street, London W1; F Gadsby, 22 Market Place, Leicester. Salad bowl, red, 86p and servers 73 1/2p (five colours) from a selection at The Danish Centre, 2 Conduit Street, London SW1.

Fish baking dish, white porcelain, £3-05. Round flan dishes, £1-39 and £1-80; Pudding basin, white china, two pint, 28p; churn jug, white glazed china, 75p; coffee cup and saucer, plain white, 46p; all from Divertimenti, 68 Marylebone Lane, W1.

Furniture in sitting/dining-area

'Pax' furniture (three finishes—natural, white and black) covered with beige 'Groovy' fabric. Three-seater day bed £64-50; low rectangular table £16-75; round dining-table £39-75 (including extension); dining-chair, with upholstered seat, £11-25. All available from Habitat branches or by mail order.

Shelving 'Sergesto', composite shelving made of abs cycloc (red, white or orange) designed by Sergio Mazza for Artemide, as shown £282-24. Stockists from Artemide, 143 Grosvenor Road, SW1.

Accessories in sitting/dining-area

Hanging lamp 'Granata' DS9 designed by Luigi Massoni, imported from Italy by Victor Mann, diffuser plexiglass, 46 cms diameter, about £28 from Liberty, Regent Street, W1.

Table lamp (and in laundry area), white anglepoise 7502 by H. Terry & Sons Ltd, recommended price £8-61 from main stores.

Television V2017, 20in white, single standard, by Rank Bush Murphy, £73-98 from main radio and television shops.

Hi-Fi equipment by Dual—turntable 1219, white enamel finish £63-68; amplifier CV40 £74-50; radio and tuner CR50 £152-50 from The Audio Centre, 38 Parliament Street, SW1.

Cash box (on shelving) number four, white £3-70 from Ryman branches.

(On table) Rye Pottery 'Stone White'—dinner plate £1-11; large bowl £1-92; jam pots 87p each. All from David Mellor, Sloane Square, SW1.

Goblets 'Copenhagen' designed by Per Lutken for Holmegaard of Denmark, imported by Danasco, 75p each from The Hampstead Gallery, 12 Perrins Court, NW3.

Cutlery 'Conquest', black delrin handles, seven-piece place setting £5-65 from Heal's, 196 Tottenham Court Road, W1.

Oven-to-tableware (on shelving) 'Meridian' designed by Susan Williams for Portmeirion, shiny white—cups 62p (including saucer) from John Lewis, Oxford Street, W1, and F. Gadsby, 22 Market Place, Leicester.

White milkpan, aluminite porcelain, two pint, £2-91 from David Mellor.

Kitchen units in Laundry and bank of units in foreground

Kitchen units by Multiflex, worktop 'Clay Brown'. Further details from Multiflex Kitchens Ltd, Dafen, Llanelli, Wales.

Accessories in laundry area

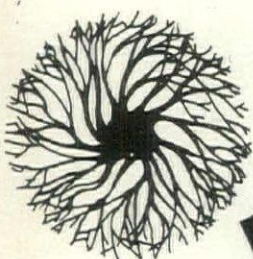
Fabric (on bank) 'Tulip Time' imported from America by Eaton Wholesale, 54in wide, cotton, £8-78 per yard plus purchase tax, from top interior designers and decorators.

Intercom telephone 'National', £22-75 from Ryman branches.

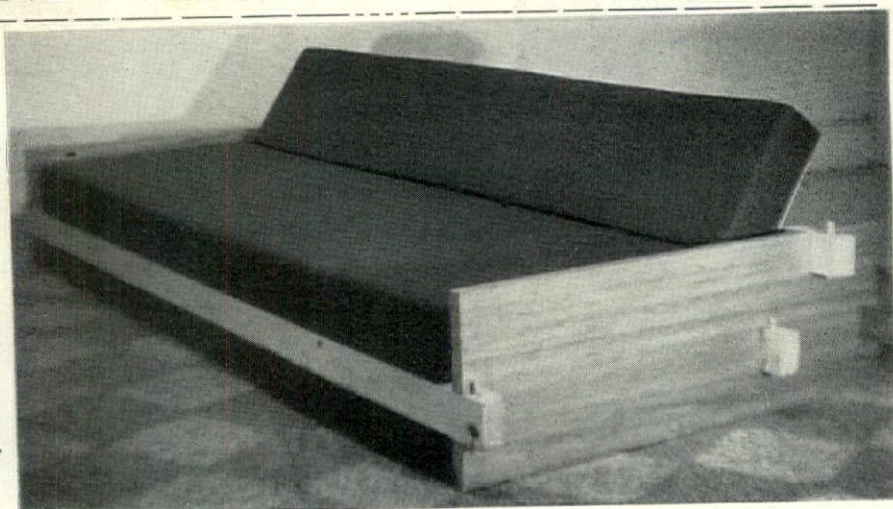
Linen basket 'Sea Bird' hand made, medium size, £2-50 plus 25p carriage, direct from Stanley Bird, 28 Southgates Road, Great Yarmouth.

White bath towels, £1-75 each, and white hand towels, 95p each, from John Lewis, Oxford Street, W1.

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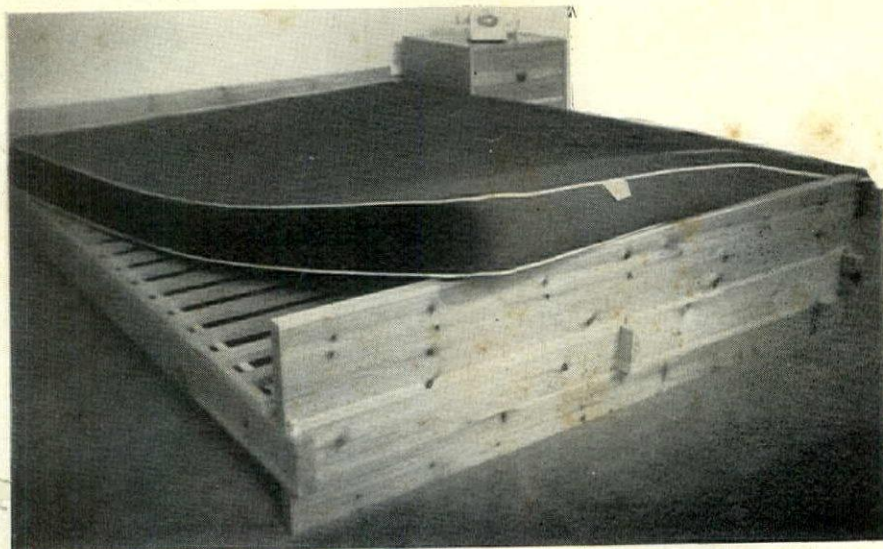
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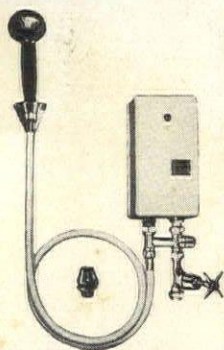
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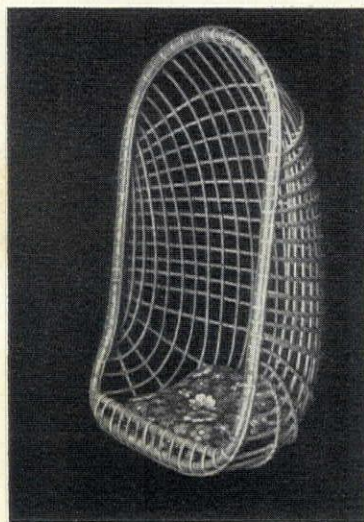


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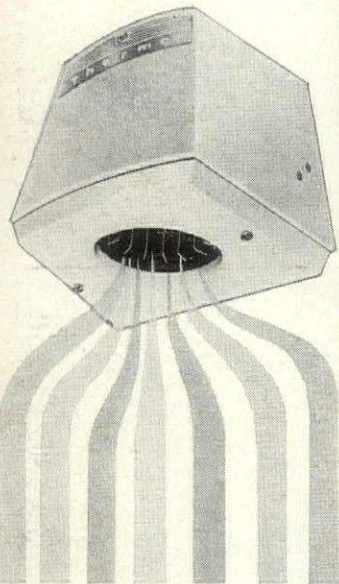
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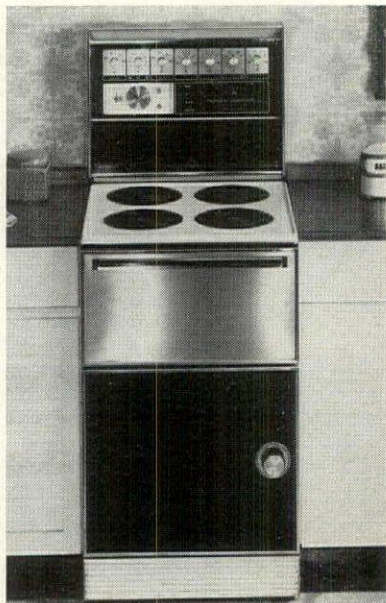
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Split-level oven, No 6760, and hob unit, No 6759, by English Electric, can be built into kitchen fittings. Hob, £48.95, oven £74.95. To order from LEB showrooms



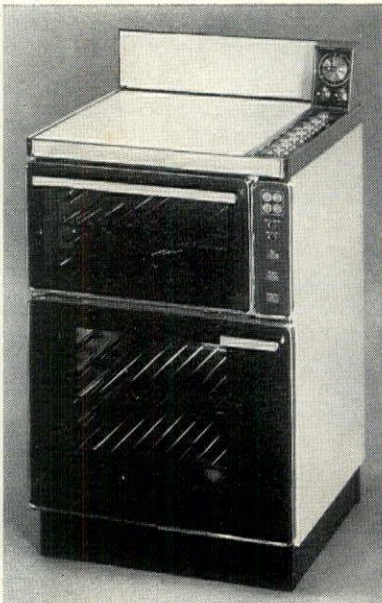
'President' double oven, Model 2550, by Tricity, with glass control fascia, £83.95. From LEB showrooms



Carron 'Capri' with griddle to the right of hot-plates, £156.50. From LEB showrooms



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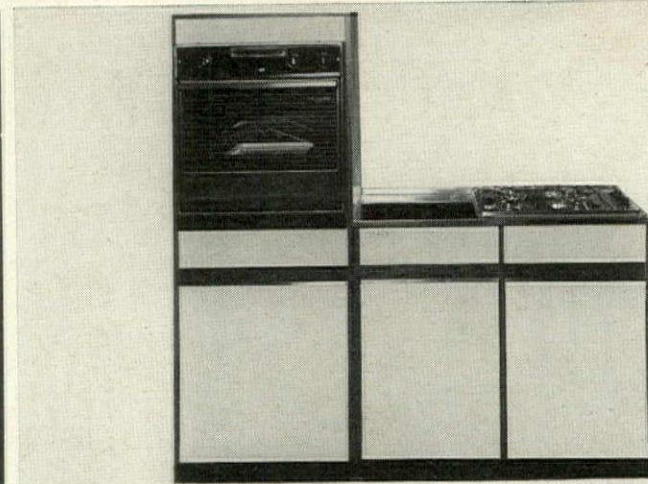
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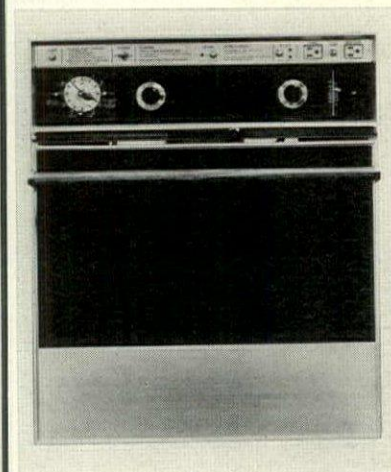
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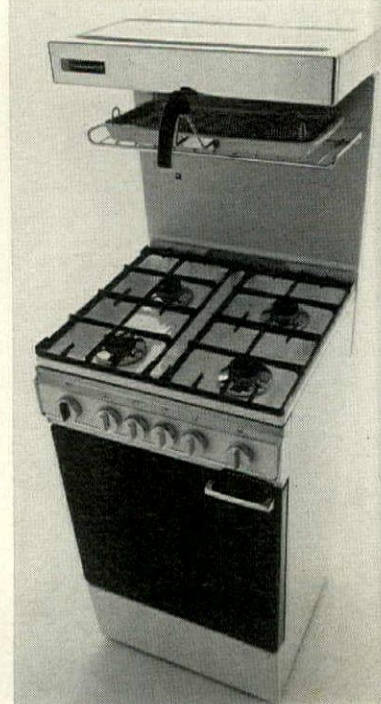
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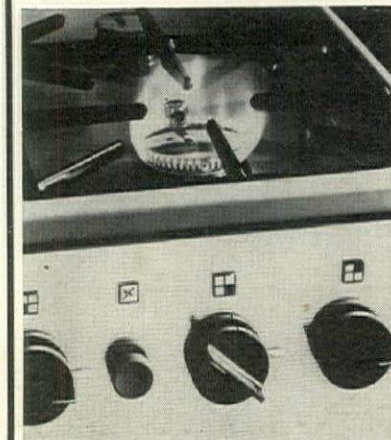
Built-in self-cleaning oven No MSC 18 by Thermador, £290.00. REA Bott, 28 Wigmore Street, W1



'1100' natural gas cooker by Parkinson Cowan, about £56.00, from Gas Board showrooms



'Simmerset' hotplate taps on the Parkinson Cowan 1100 gas cooker, giving really accurate flame control. About £56.00, Gas Board showrooms



View of the burners on the Leisure Five star Auto gas cooker. North Thames Gas Board showrooms



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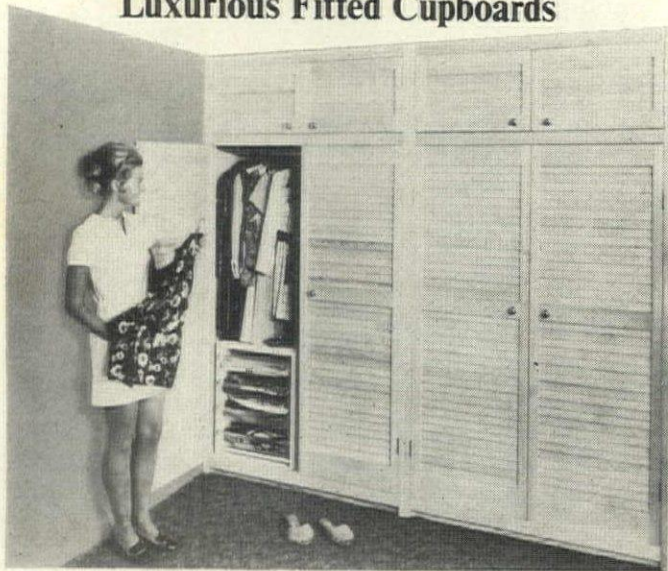
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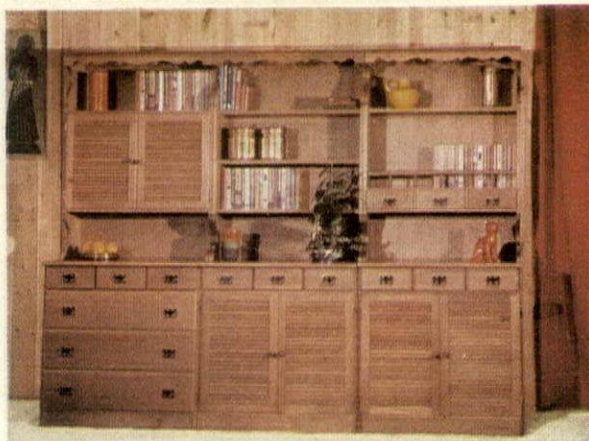
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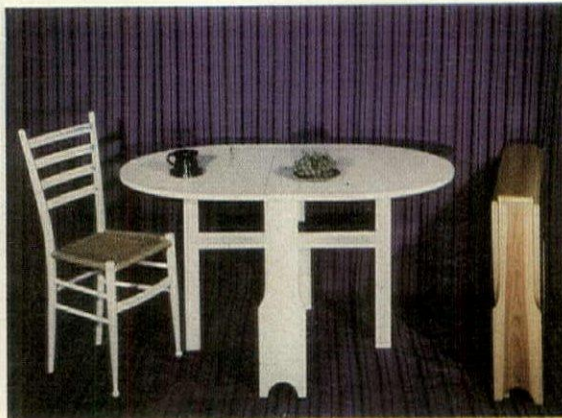
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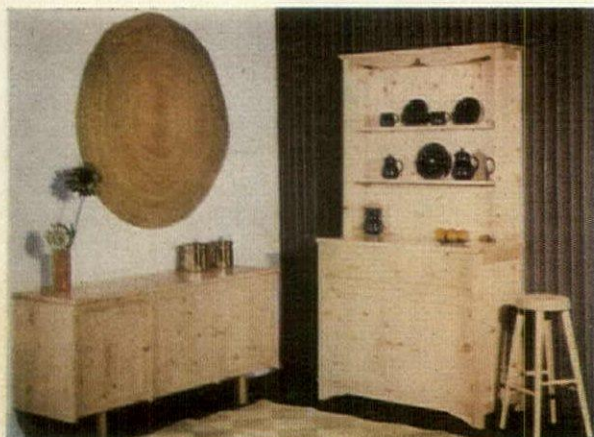


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Post & Packing: Bench 25p, Table 50p.



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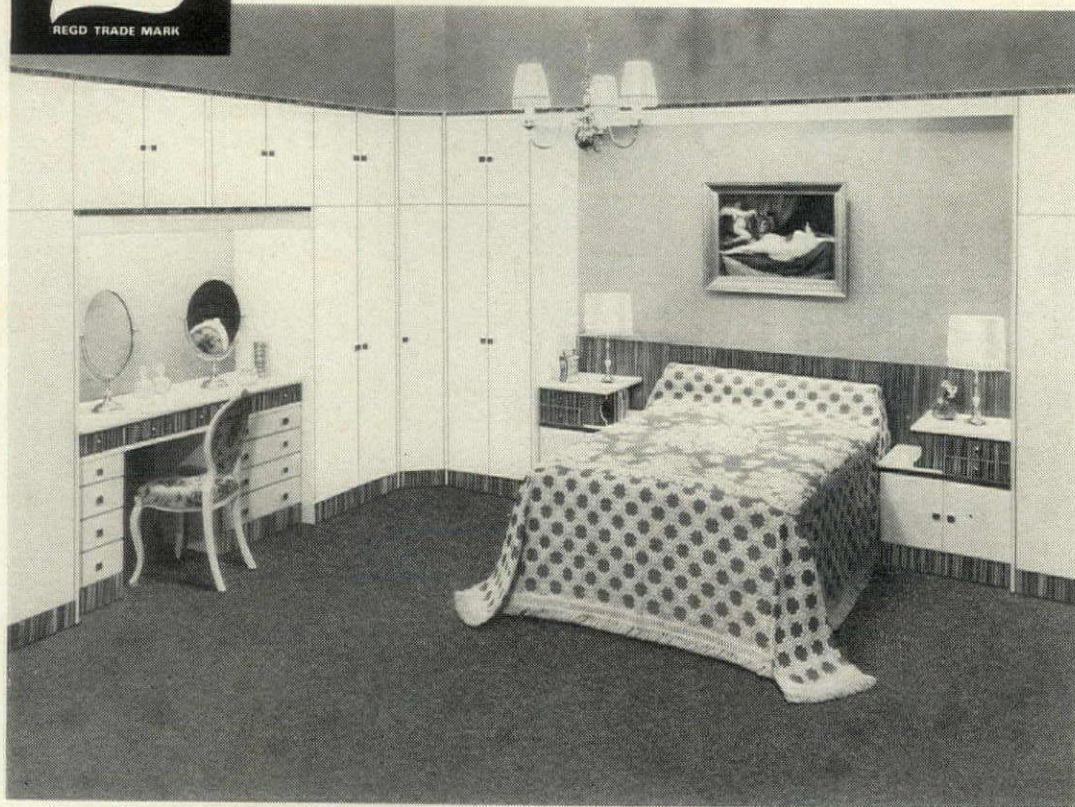
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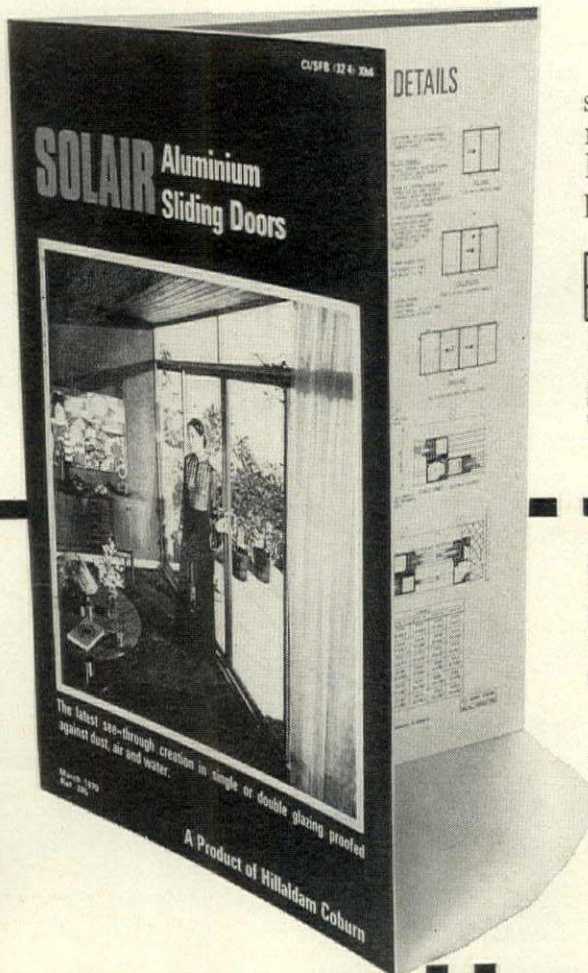
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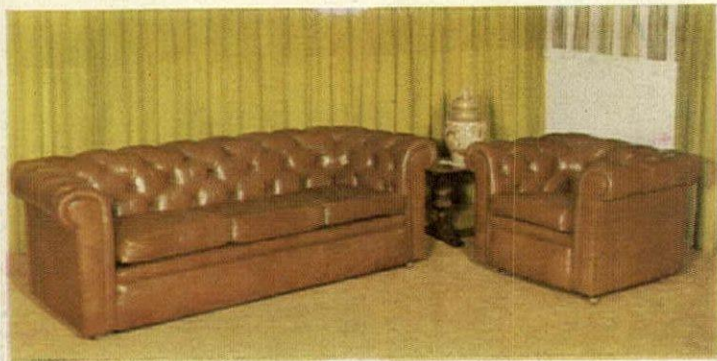
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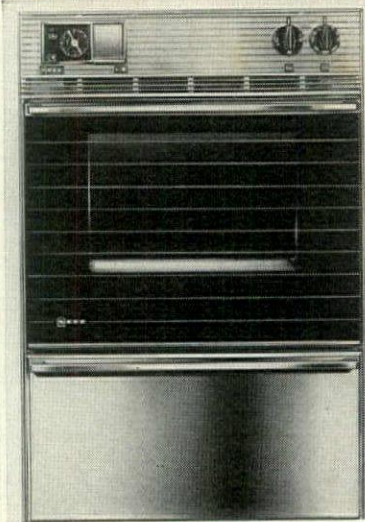
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Chatelaine 'Cordon Bleu' gas cooker with controls set in eye-level panel, non-stick griddle. About £151.25 from Gas Board showrooms



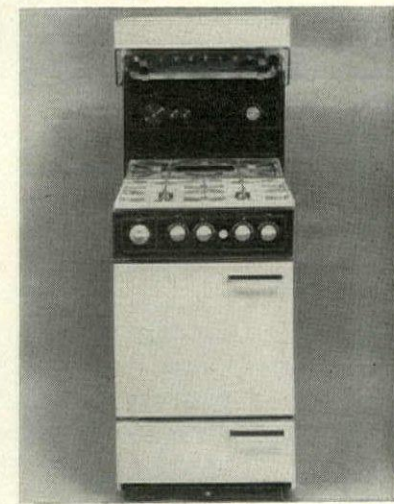
Gas cooker, Model 95C, from the Radiation New World range, £183.75. Gas Board showrooms



'Dysona' microwave oven 'Chef 600', £480.00. Inquiries to Dysona Industries, Molly Millars Lane, Wokingham, Berks



Jackson 'Hallmark 652' with silver control panel and thermostatically controlled oven, £69.95. Gas Board showrooms



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Microwave oven by Westinghouse, £259.95. From Advance Domestic Appliances, 18 Berners Street, W1

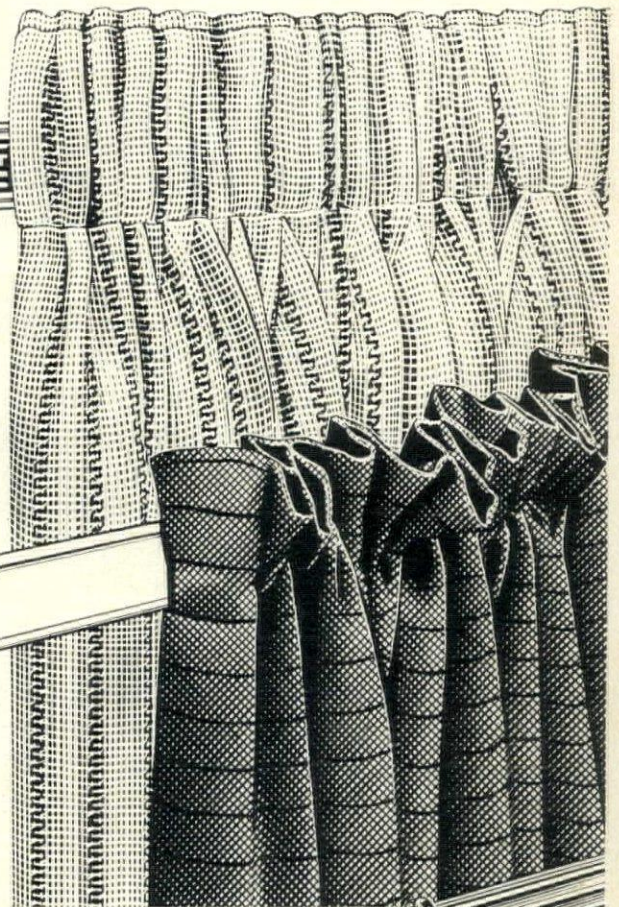
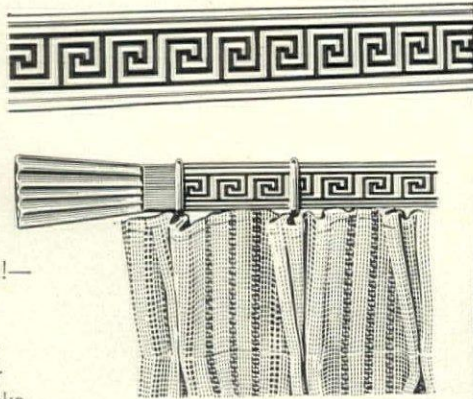
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In pure white plastic, plain or fancy.

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Plastic curtain rail used to be just plastic curtain rail. But now there's Super Crest—richly decorated with a gold Greek key motif. As splendid as it is simple. You can use Super Crest two ways: with the one piece Harrison glidehooks holding the curtain level with the track, so that when your curtains are closed the track is invisible. Open them and—Eureka!—Greek classicism lives again.

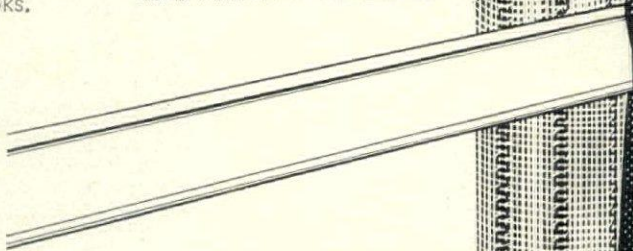
Or, you can use Super Crest with your curtains suspended beneath the track, adding gleaming gold Finials at either end, and Glider Trims—snap-on gold covers—to the glidehooks.



SUPER WHITE

Here's an elegant new white plastic curtain track that goes anywhere. Perfectly partnered by Harrison glidehooks, there's no need for pelmets, of course.

Super White keeps all fittings hidden from view, revealing only a classically plain white strip when your curtains are open. But if you want to keep your pelmets—well, Super White works just as well in the dark.



And a matching outfit in aristocratic gold!

SUPER DRAPE

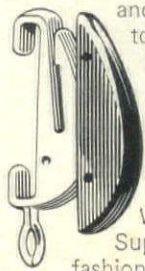
Super Drape, made from gold anodised aluminium, recreates the gilded elegance of a bygone age in materials as modern as next year's hem line. When you add Finials and Glider Trims for the finishing touches, the golden fashion theme is complete.

A real aristotrack!

Use Super Drape with elegant pinch pleats. Or use it with the glidehooks holding the curtain heading above the track.

Whichever way you choose,

Super Drape styles curtains to high fashion elegance.



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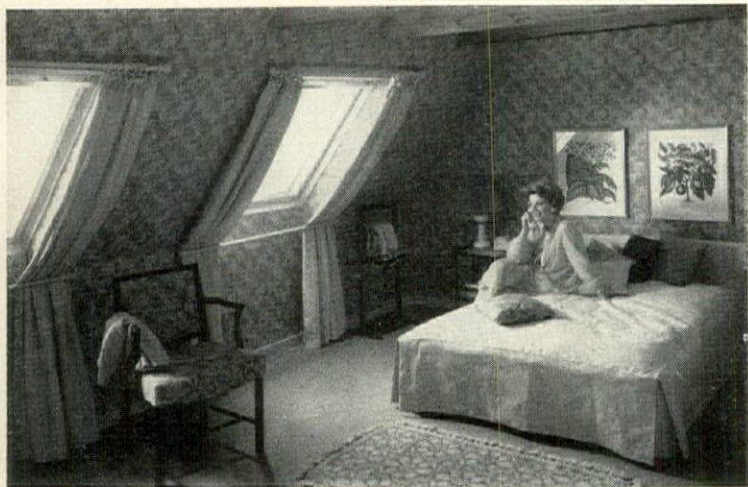
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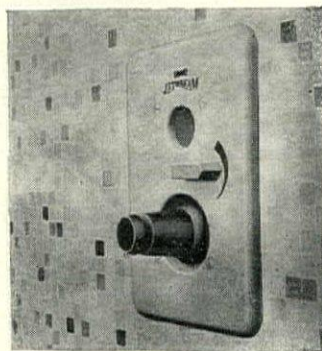


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will give it a big new dimension

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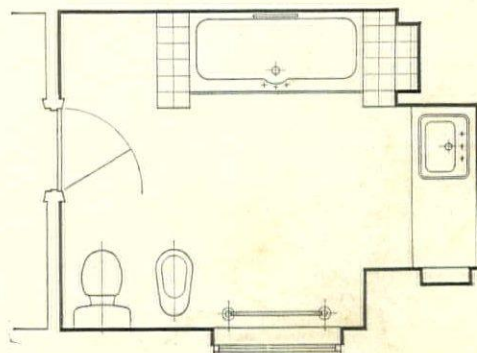
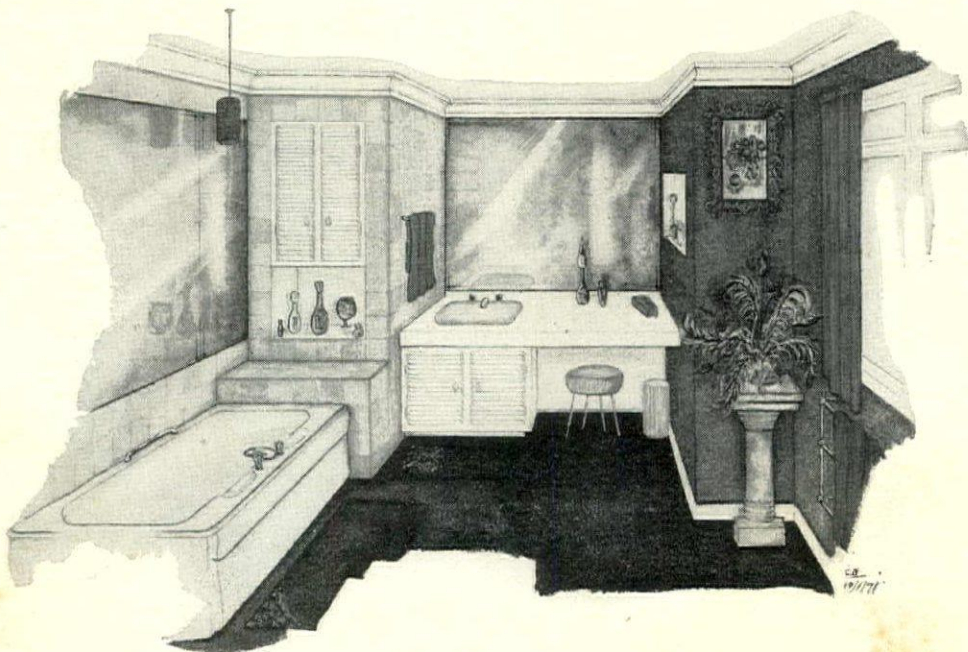
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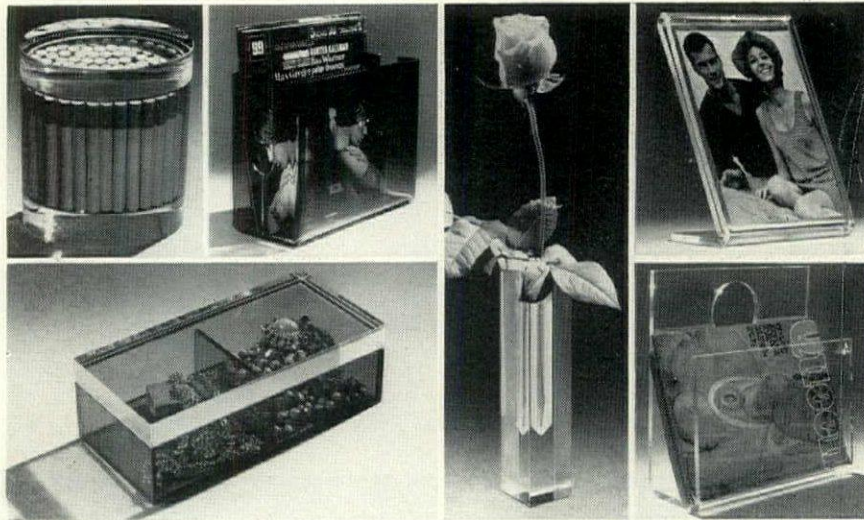
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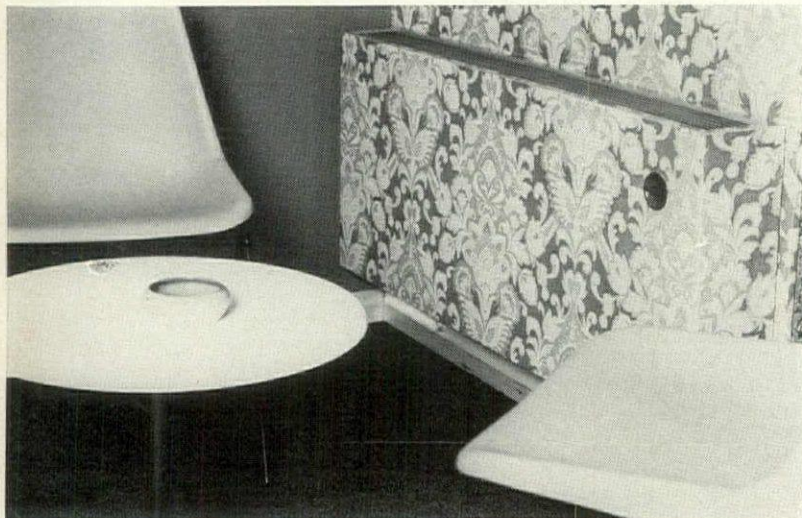


BUILDING KNOW-HOW

Fanless convector radiator

Anyone who is planning to install a central heating system which uses a hot water boiler should not accept without question the radiators suggested by the heating contractor. The cheapest to buy aren't necessarily going to give you the cheapest running costs or the most comfortable heating. One should remember to ask about performance, size and appearance. The Scandinavian and Continental countries are very en-

thusiastic about 'radiators' which are in fact convector units—not the fan-assisted convectors with which we are more familiar, but natural convectors. The 'Eurovec' is a version which has recently become available in this country. Convection—the movement of warm air—is achieved by setting finned pipes inside a steel casing. The case itself never gets hot in the way a conventional radiator does, making it not only safer where there are

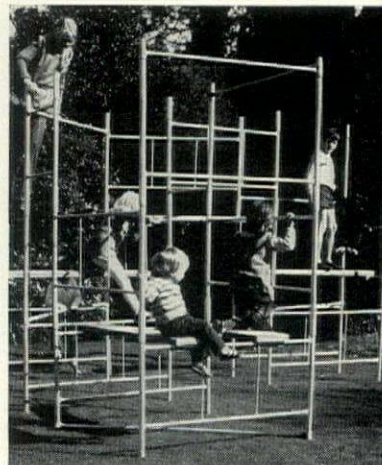


toddlers about but possible to paper or paint the face without fear of discolouration. The gentle and soundless air movement spreads the heat throughout the room and because it needs only a quarter of the water content of traditional systems, a very fast warm up from cold can be achieved. On average the convectors take up only two-fifths of the wall area which would be occupied by a conventional single-panel radiator of equivalent output. The cases come ready-painted in stove enamel dove grey, are equipped with dampers and a simple operative switch.

More details from the importers, ITT Reznor, ITT Industries Ltd, Barnfield Road, Park Farm Road, Folkestone, Kent.

Household access tower

If you live in the country and have a lot of garden space and outhouses, you are likely to have a considerable amount of maintenance work always on hand, such as pruning, spraying and picking fruit, re-painting, cleaning out gutters and so on. One way of simplifying such jobs is to use the sort of scaffolding which provides a platform big enough for someone to work, plus tools or paints, without the most vertigo-prone person feeling nervous. To meet such a need, Youngman have produced a series of household access towers made of lightweight steel that



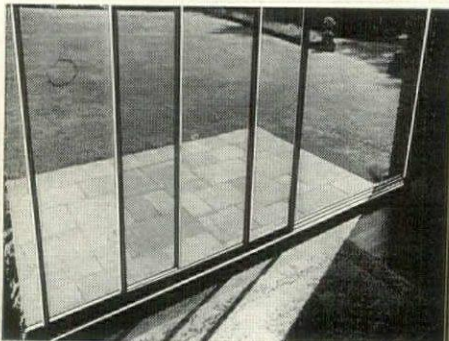
can be set on castors for easy movement. All parts are galvanized to prevent rusting, chipping and flaking. Decking boards provide a floor and guard rails ensure safety and confidence. All the pieces slot into place; no nuts and bolts are necessary. When not in use, the framing can be assembled to provide a splendid climbing frame for children, a work bench or be simply dismantled and stowed away in a cupboard.

There are three Basic Easi-Build tower kits with platform heights of 10 feet, 12 feet 6 inches and 15 feet respectively. You simply add your own height with arm stretched upwards to decide which is the right tower to meet your needs. The Easi-Build Super Kit gives total access,

continued on page 50

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Now you've got your colour set, which black and white one will you choose?

What happens if you want to watch the news, your wife wants to bully the butler publicly, and the children can only be kept quiet with Z Cars? Well, if Hitachi's already putting some colour into your life, the others will just have to see things in black and white.

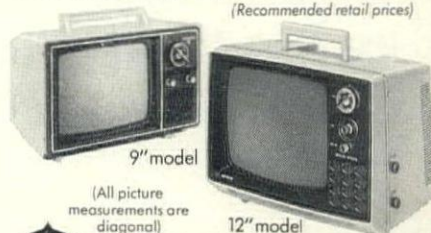
And our range has a portable for every viewer, extending from 9" to 14". As portable TV's get smaller, opticians' waiting-rooms seem to get more crowded. So we've designed the perfect portable, which is small enough to be really portable, but big enough to see. Whichever set you're looking at, the 9", 12" or 14" model, the screen size won't strain your eyes.

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The special Hitachi features are all there. Like the anti-glare screen which facilitates outdoor viewing. The instant sound and vision switch is better than 'wait and see'. Controls which are effortless and as a finishing touch an ultra fine tuning knob. One touch of the finger ensures perfect sound and picture every time. And the sets are good to look at in every way. Each cabinet is compact and contemporary in design, elegant and eye soothing in finish.

Decisions are difficult when confronted with so much class to choose from. You'll wish you had room for them all. Perhaps you have. But whichever set or sets you settle for, at least you'll know your decision will have been a good one.

9" tubed model - approx. picture size 21.6cm - £63.
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9" model

12" model

(All picture measurements are diagonal)



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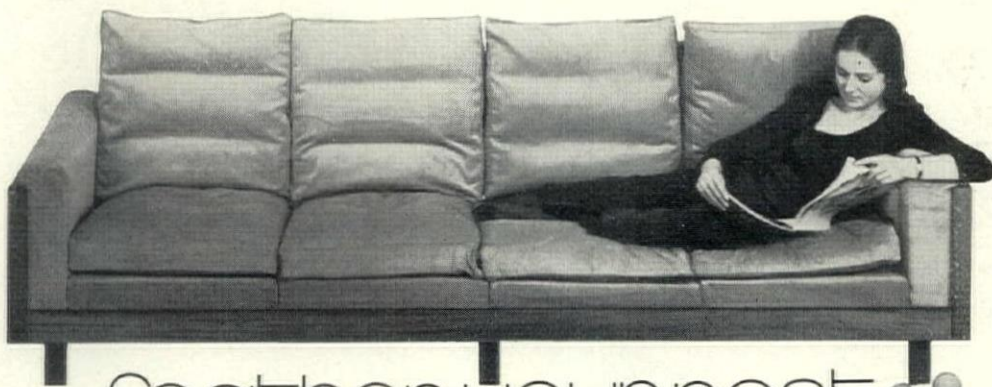
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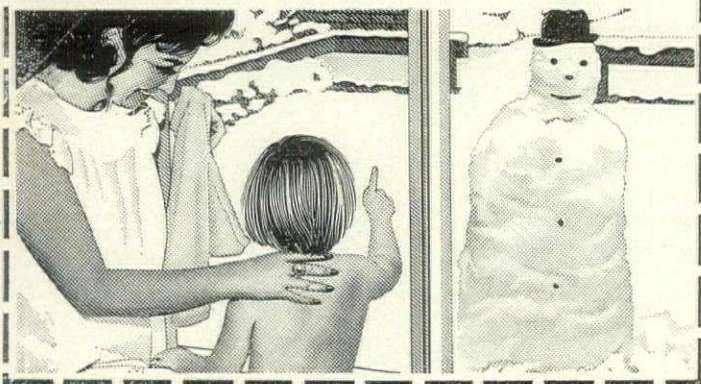
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wall are required. Running costs - less per hour than 100w. light bulb. As a bonus, we provide a built-in light to illuminate your cooking hob. We think our cooker hood is extremely elegant and well engineered - so does the Council of Industrial Design. Prices from £23.25.

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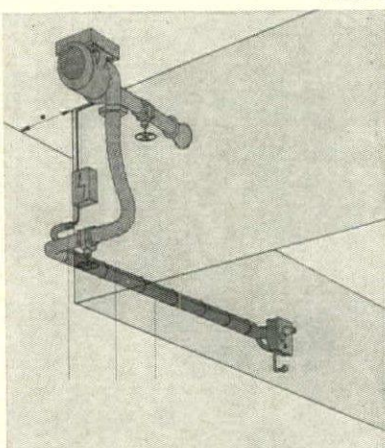
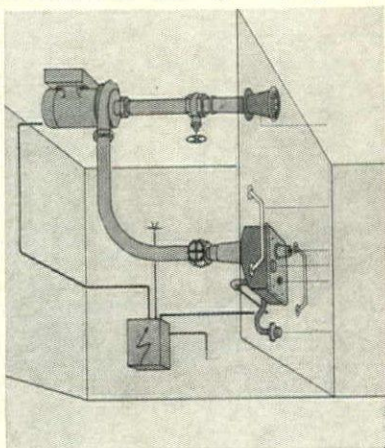
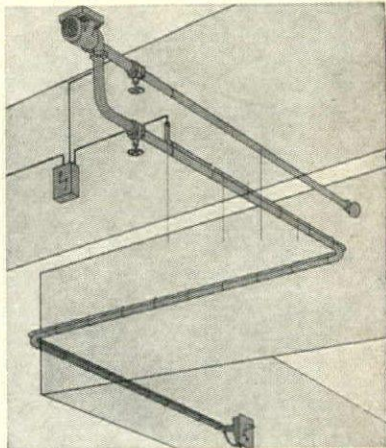
Slip into something comfortable



taking you up to 12 feet 6 inches platform height, gives you narrow frames for working in confined pools. Jetstream fits into the side of the pool taking the water from the pool, returning it to an underwater nozzle at a speed which you can regulate at will. With the nozzle in the normal position, the stream remains below the surface, or it can be directed above the surface giving a fountain effect. The water flow can be adjusted to provide a fast torrent down to a gentle stream. When the jet nozzle is fully open, Jetstream, a new device for swimming-pools, is now available in this country. It was developed in West Germany, where something like one in four pools—public and private—is now equipped with one of these units. Originally used for people needing water therapy, it provides a

New for swimming-pools

valuable means of developing swimming technique, particularly in small pools. Jetstream fits into the side of the pool taking the water from the pool, returning it to an underwater nozzle at a speed which you can regulate at will. With the nozzle in the normal position, the stream remains below the surface, or it can be directed above the surface giving a fountain effect. The water flow can be adjusted to provide a fast torrent down to a gentle stream. When the jet nozzle is fully open, Jetstream, a new device for swimming-pools, is now available in this country. It was developed in West Germany, where something like one in four pools—public and private—is now equipped with one of these units. Originally used for people needing water therapy, it provides a



Diagrams showing three of the Jetstream installations. See NEW FOR SWIMMING POOLS

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Photographs can't capture the translucent effect which makes these beautiful tiles glow with colour and light. To experience this exciting difference for yourself, send for a free sample tile.
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Please send me a sample tile, plus Ideas Book

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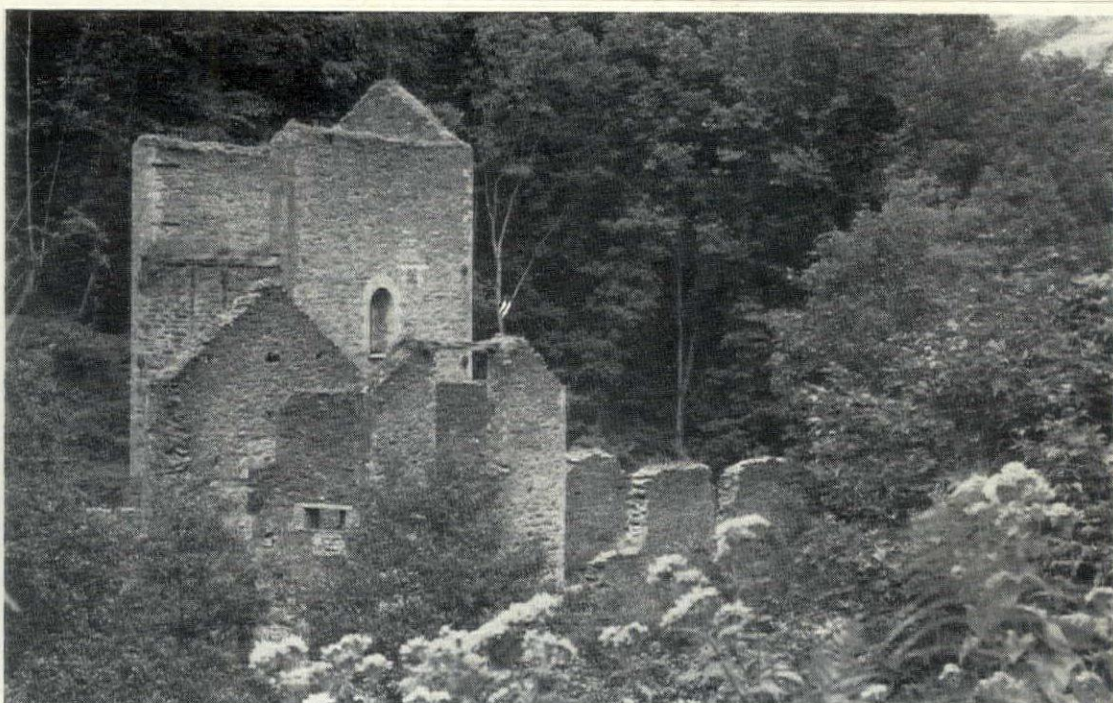
If you are rewiring your house you will also have to decide on the kind of light switches you want. Although electric light switches and plugs are at last available in reasonably good whites, many still have a rather lumpy look. However, the new range of plates, 'Logic', from MK, are elegantly designed, with a clean-cut profile and a brilliant-white finish. The range is wide enough to cover every possible installation requirement. The design re-thinking has been on both a decorative and functional level and the result is a switch, faultless operation and is simple and speedy to install. Available from most good electrical shops.

New light switches

for your particular purpose. Advise on the appropriate adhesive equipment and utensils. Amtico will off the sharp clutter of kitchen of condensation and take the edge kitchens, as they avoid the possibility of condensation in bathrooms and wall finishes in particularly useful as These tiles are particularly useful as added advantage that it is heat insulating and sound absorbing. architect John Pritzeman, have a shiny washable surface, which looks almost like a ceramic finish, with the practical these can be when used as wall finishes. Some of their ranges which include Fortuna, Patricia and Agincourt, specially designed by using the Jetstream massage hose, you can concentrate the force of the water flow to provide not just a skin massage but a deep-down muscle massage. A special device allows you to produce aeration in addition to the water stream, providing an ultra-sparkle brilliantly. UK distributors, New Haden Pumps, New Haden Works, Chedale ST10 2NW, Staffordshire, (telephone 05-384 2351) will send you their planning folder and provide quotations.

On the walls as well

Amtico have a well-justified reputation for producing hardwearing and attractive vinyl floor tiles, but few people realize how decorative and



Left Lower High Street, Stourbridge; right the Danescombe Mill, Calstock, Cornwall. (See CREATIVE PRESERVATION)

flint church, St Saviours at Turville Heath near Henley-on-Thames on the Buckinghamshire-Oxfordshire border was offered for sale by auction by Simmons & Sons of Henley-on-Thames. As the photograph shows, St Saviours isn't too sacerdotal a structure for a lively-minded conversion.

HOW EMPTY?

Yet another historic corner of London is in danger of being swept away unnoticed if the developers have their way. Despite its pleasing combination of erstwhile grandness and domestic-scale charm, Clerkenwell Green, with its fine eighteenth-century Sessions House and the recently-restored Marx Memorial Library, remains comparatively unknown. Above it, there is the towering church, again eighteenth century, and the remains of the twelfth-century Priory of St. John of Jerusalem.

Already, the Green has become a forest of parking meters and the all-

too-familiar wreckage of traffic management. Just north of it there is an even worse urban desert of decaying buildings. When we consult the Development Plan for the area, we are told to expect Public Open Space and Education, but, instead, we find three empty schools and a car park. The entire area has been held in suspense for some twenty years. The Inner London Education Authority remains inscrutable: nothing is known of the future of the school site. Meanwhile, piecemeal purchase and demolition are eating away not only the fabric of the area but its traditional crafts.

On the corner of Clerkenwell Close are three or four rotting cottages linked at roof level by a row of clockmakers' workshops, as good as any in Spitalfields, but who will restore them while the ILEA dithers? Farther down the Close, beside the church, are more cottages—decaying, locked and irrevocably destined, it seems, for demolition.

Individually, the houses may not mean a great deal. As a group, they provide a delightful introduction to

the church, and with the slender spire, trees and railings, bollards, flags and ageing brick, this narrowing, tortuous street makes an irreplaceable ensemble. Here, however, the developers can only see prestige offices.

CREATIVE PRESERVATION

Whilst so many do-gooders, amenity groups and preservationists moan away about the way in which developers demolish so many of Britain's agreeable buildings, there is one organization which really does something practical about the matter.

The Landmark Trust was set up in 1965 by John and Christian Smith with the object of preserving small buildings, structures or sites of historic interest, architectural value, or amenity value, and where possible finding suitable uses for them.

John Smith says the Trust isn't simply concerned with preserving things just because they are old, but because they are needed. Preservation by itself isn't enough, he contends; it must be combined with life and use.

To that end, the Trust lets out its properties—which range from a complex of water-mill and cottages in Cornwall to a priory in Somerset, from a martello tower in Suffolk to a gothic temple in Bucks—to the more fortunate applicants who book their holidays way ahead, or, in other cases, to those who want offices in buildings of character rather than another slab block.

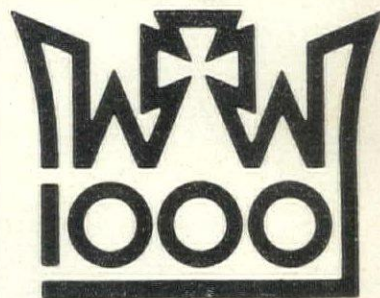
The Trust has been adventurous, flexible and skilful in its choice of properties to preserve. Our own favourites are a large gothic house in Stourbridge High Street which will be made into offices and, believe it or not, an erstwhile copper and

arsenic mine at Calstock in Cornwall, which the Landmark Trust has leased from the National Trust and repaired so that 'people can stay in this now quiet place and think about the industrial past of the Tamar valley'. Whether visitors will follow Mr Smith's fond hope is another matter, but certainly this is creative preservation at its best, infinitely more effective than the lamentations from a remote touchline.

MONARCHAL MILLENNIUM

As every schoolboy knows, the first King of all England, Edgar, was crowned in the Abbey at Bath in 973, or one thousand years ago next year.

Any number of civic authorities, organizations, memento-makers, robe-makers, toy-makers, are doubtless straining like mad to cash in on this notable monarchical millennium, but Bath seems, logically and justifiably, to have got in first, well ahead, having already commissioned a symbol for the inevitable Monarchy 1000 celebrations from Nicholas Jenkins of the Graphic Design faculty at the Royal College of Art. We reproduce the symbol below, and now await its inevitable reproduction on everything from knickers to knick-knacks, tea-cups to T-shirts.

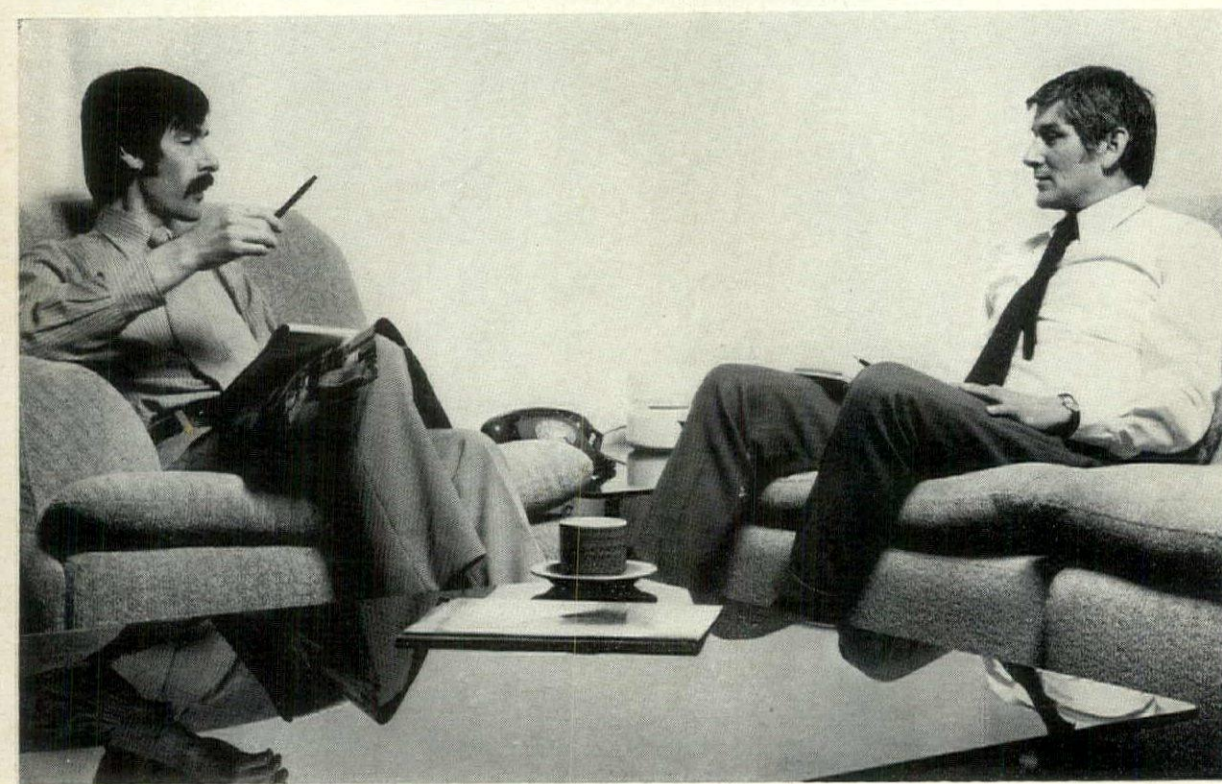


Symbol for Monarchy 1000 by Nicholas Jenkins. See above



Deserted cottages in Clerkenwell, with workshops above. (See HOW EMPTY?)

HOW TO BE AN INDUSTRIAL DESIGNER:



THE FURNITURE DESIGNERS WHO STARTED (1) BY GOING TO ART SCHOOL (2) ON THE FACTORY FLOOR

JOE LAWRENCE, who owns and runs HK Furniture, is as far removed from conventional tycoonery as it is possible for a successful business man to be.

Unlike most boss men, he puts his private life far ahead of his business in his list of personal priorities. This isn't merely because he lives in a house in Suffolk a good deal more handsome and historic than his ruggedly efficient factory in north London, but because his family life is eminently felicitous. The master gives enough time to his business to keep profitability well ahead of last year's figures, but nothing spectacularly excessive beyond that.

Another of Joe Lawrence's specialties is a talent for picking unexpected aides and abettors to help run his business, a talent well shown in his unusual relationship with Howard Keith, an upholstery designer of unusual achievement and influence, who was, for many years, Lawrence's partner.

More recently, the same talent has shown in Lawrence's appointment of two men, John Home (pronounced Hume) and Richard Hitch (pronounced Hitch) who, between them, now design a highly successful range of HK furniture.

John Home found his way to HK

by a tolerably haphazard route, which he wouldn't recommend to anyone with a designing career in mind. He was at school at martially-slanted Wellington and then did his National Service in the RAF. Soon he realized that he was a serviceman far more involved with art than war, so when he quit the RAF he went to art school, then taught for a time, but gave that up for interior decoration and stints in retail and contract furnishing, thence to HK. Scarcely the recommended career-structure perhaps for a successful industrial designer, but it worked.

Now in his early forties, he still retains a gently military mien, is married, no children. He and his wife live in a turn-of-the-century terraced house in Islington.

Richard Hitch's course to HK was far less circuitous. He joined the firm as an apprentice straight from school and made a progressive way through most departments. He was then given time off to study upholstery, technical drawing and industrial design at the London College of Furniture, where he was singled out as a pupil of promise and so forth. Plainly a glutton for punishment, he then enrolled at the Enfield Technical College and undertook further studies in supervision, production, planning, work

and method measurement and the rest of the requirements for present-day management.

'I know it's generally accepted that the competent professional designer should have been employed by at least three or four separate outfits,' he says, 'but I've never found my own long-term set-up with one firm any drawback. In fact, in some ways I think it's a bonus, having grown with a company and knowing its capabilities and facilities and something of the actual and potential skills of other members of the staff. After all, such people are the true extensions of a designer's own mind and hands.'

He is hitting forty, broad-shouldered and outdoor-looking, very much the family man with four children and a house in Hertfordshire. Apart from the current design on his drawing-board, his interests are soccer, including the coaching of junior teams, coarse fishing and the cultivation of roses.

Needless to say, the two men have somewhat different approaches to the problems of furniture-designing, with John Home taking a somewhat intellectualized view, and Richard Hitch the more pragmatic.

'One had to work out one's own ideas whilst admitting the existence of current trends and influences,'

says John Home. 'Just copying the Italians is no answer, splendid as their stuff may be. Too many British designers go on doing just that. It's of major importance to see that one's own notions are kept well-exercised: it's suicide for a designer to get stuck. Taste, as I see it, isn't a matter of measureable absolutes. Ultimately, it's a matter of personal opinion, so heaven help us if we can't hold differing opinions and enjoy examination of the other chap's views. All in all, I try to keep an open mind about these matters.'

Understandably, perhaps, Richard Hitch is less involved with design on this dialectical level. 'Looking for improved techniques and materials is always a challenge,' he says. 'So I give high priority to experiments in those spheres. But alongside technical experiments I'm always concerned with what I see as the real crunch for the designer—Will the public accept my final solution?'

What do they think of their countrymen as potential customers?

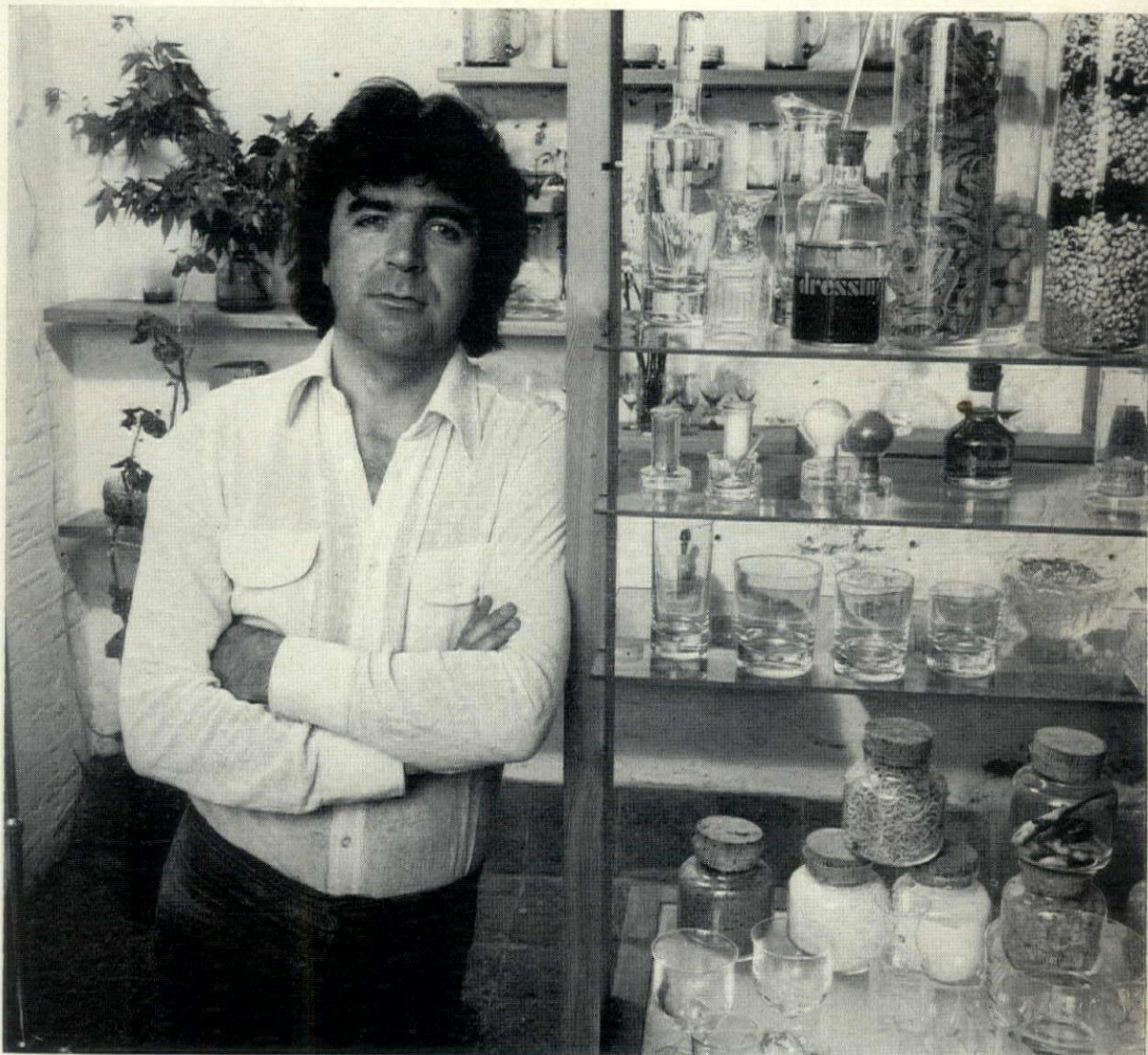
John Home believes that people should feel free to have whatever they like. 'To hell with the Design Centre and what the neighbours think,' he says. 'Professional arbiters of taste should be fertile sources of suggestion and encouragement. The one thing they shouldn't be is dictators, but too many of them set themselves up in that way. Personally, I can't stand their kind of aesthetic arrogance or smugness. On the other hand it's equally boring the way that so many people seem to need the arbiter's diktat before they feel reassured about buying a particular thing. I do wish people didn't have this terrible yearning to have everything labelled OK by the so-called expert.'

Richard Hitch is more philosophical. 'As an Englishman I'm inclined to accept the belief that we are rather conservative,' he admits. 'Generally speaking, we're not the types to start bubbling over with enthusiasm for a new design or a wild determination to accept a new material. With the coming of the Common Market I think some of these attitudes will ease. But we can't complain about the public's reaction to HK designs, many of which are certainly far from trad. I think any certain situation would be to raise everybody's living standards at a reasonably lively pace so that the public for the kind of designs we produce would be continuously expanding.'

Certainly, in having these two highly successful designers with such highly disparate personalities, Joe Lawrence is in an unusually well-placed position to view and expand the market he has served so skilfully during the post-war years. Few other furniture firms, deliberately kept to moderate size, have made so emphatic an impact ●

A TRIO OF UNPREDICTABLE COURSES

THE
GLASS
DESIGNER
WHO
BEGAN
IN
THE
SALES
OFFICE
AND
KEPT
AN EYE
ON SALES



FRANK THROWER, who recently gained a Duke of Edinburgh award for his work on Dartington glassware, is probably the most casual designer in Britain. Indeed, if there were an open competition for the most relaxed industrial designer of the year, open to all-comers, native and foreign, he'd win comfortably, way ahead of the field.

This refreshing lack of gravitas about Design with a cap D, or about himself, for that matter, derives, perhaps, from the fact that his early training was negligible and he came to the practice of design by a somewhat circuitous route, which now, in retrospect, seems so eminently logical that the wonder is that more designers don't take a similar course.

Frank Thrower grew up in north London ('in Harringay before it became high-hatted into Haringey'). He played hooky so much from school that it was deemed more practical to take him away for keeps at the age of fifteen rather than let him continue with so intermittent an academic career. He'd had vague yearnings towards an artistic career but was assured firmly by masters and parents that no creative spark of any kind showed any signs of being kindled in the youthful Trower, let alone bursting into bright-hued flames. So he went instead into a ship-broker's office in Crutched

Friars in the City of London.

He loathed and was no good at the job, but could think of nothing else to do. Nevertheless, he stuck it for three years, but is still puzzled how he kept to the job for even three days.

After a series of other jobs, including selling carbon paper, he got a job as the one and only salesman for an importer of Swedish glassware. 'The whole of the UK was my territory, which was a step in the right direction. I began to enjoy a working life for the first time in my life. I liked what I was selling, although my technique wouldn't, perhaps, have won any prizes in courses of salesmanship, but it seemed to get results.' He stayed in the job seven years, got married, got divorced, made money, became increasingly interested in the qualities that made Scandinavian glassware so superior to our own.

He might have gone on in this way. The job was interesting and lucrative. But his growing interest in design, allied with intensive evening stints at various art schools, had begun to make him restless. He started to look around, but only in the most cursory manner.

Then one day he spotted an advertisement in the Personal Column of *The Times*. A small pottery firm in the Midlands with

big ideas wanted a London representative. He applied for the job and discovered at the ensuing interview that Grays, an old-established pottery in Stoke, had just been taken over by Euan and Susan Cooper-Willis, a husband-and-wife team with sizable ambitions for their acquisition. They also had the necessary finance and energy.

Frank Thrower joined them. Soon the name of pottery was changed to The Portmeirion Pottery and their wares began to sell. So well, in fact, that a year's production was sold within three months.

The Cooper-Willis-Thrower trio then began to look around for additions to their range. Glassware seemed the logical step and they agreed that the only sensible course would be to set up their own works and organization. By a set of coincidences, usually part and parcel from such decisions, they learned that the Dartington Hall trustees were looking for projects that might provide craft jobs in that area of Devon.

Then came the major task of finding and persuading a Scandinavian craftsman-cum-manager to uproot and settle in Devon. After exhaustive inquiries and touches of farce ('Half the applicants seemed to be as keen to escape third or fourth wives as to take on the job in England') a works manager, whom

Frank Thrower now considers as something of a genius, was discovered, came to England, set up works and a programme which have matched his budgets and timetables in an uncannily accurate manner. This was Eskil Wilhelmson, who is now head of Dartington Glass in Devon.

Frank Thrower runs the London office of Portmeirion and Dartington. He is sole designer for Dartington, whilst Susan Cooper-Willis is sole designer for the pottery.

How does he design?

Difficult to say, he confesses. Glass, he contends, is, above all others, a marvellous medium for a designer to work in. For one thing the time-lag between designing and seeing the finished job can be so very quick. A single working day.

How many drawings does a new design need?

'Anywhere between four or five and a dozen. Rarely more. After all, I've now been in glass for almost half my life. I like glass. I like designing in glass. It's really as simple as that.'

He is now approaching forty, broad-shouldered assured, relaxed, ready-smiling, easy-tempered. He is married to a Swede. They have four children of their own and three adopted, and live in a dower house in Kent ●

THE SEVERELY BEAUTIFUL FURNITURE

ELSIE BURCH
DONALD

SHAKER FURNITURE, largely unknown in Britain was also relatively unknown in America until a few years ago, although it is, perhaps, the only style of furniture that could be termed an authentic American style. Shaker furniture was made mainly between 1790 and 1840 by a religious sect almost entirely for their own needs. The furniture is scarce, but has long been sought after by a few collectors whose enthusiasm has saved it from possible extinction and enabled it to be studied as a cohesive development in style. As a result, the furniture has now begun to take its long overdue place in the history of craftsmanship and design. The Metropolitan Museum in New York now has a room of Shaker furniture on permanent exhibition, and a special museum, based on an early private collection and devoted entirely to the Shakers and their crafts, exists near the original settlement in upstate New York.

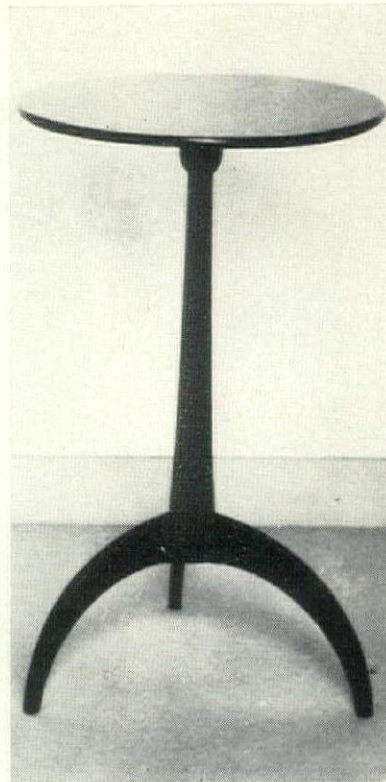
In terms of proportion, simplicity, grace and devotion to unadorned utility, Shaker furniture is probably unequalled.

The Shakers, or 'Shaking Quakers' as they were called because of the ecstatic trembling and dancing that accompanied their worship, were an offshoot of the revivalist beliefs of the French Camisards, who came to England about 1700. Members of the small 'Shaking Quaker' sect in Manchester distinguished themselves by their belief in a Second Coming in the form of a woman. In the 1740s they recognized this incarnation in a young Manchester housewife named Ann Lee who had had a series of religious visions. In 1774, a band of nine under the leadership of Mother Ann Lee (as she was now called) emigrated to America and founded a community near Albany, New York. Aided by an era of religious revival, the group began to attract new members. Soon there were small communities in Maine, Massachusetts and New Hampshire.

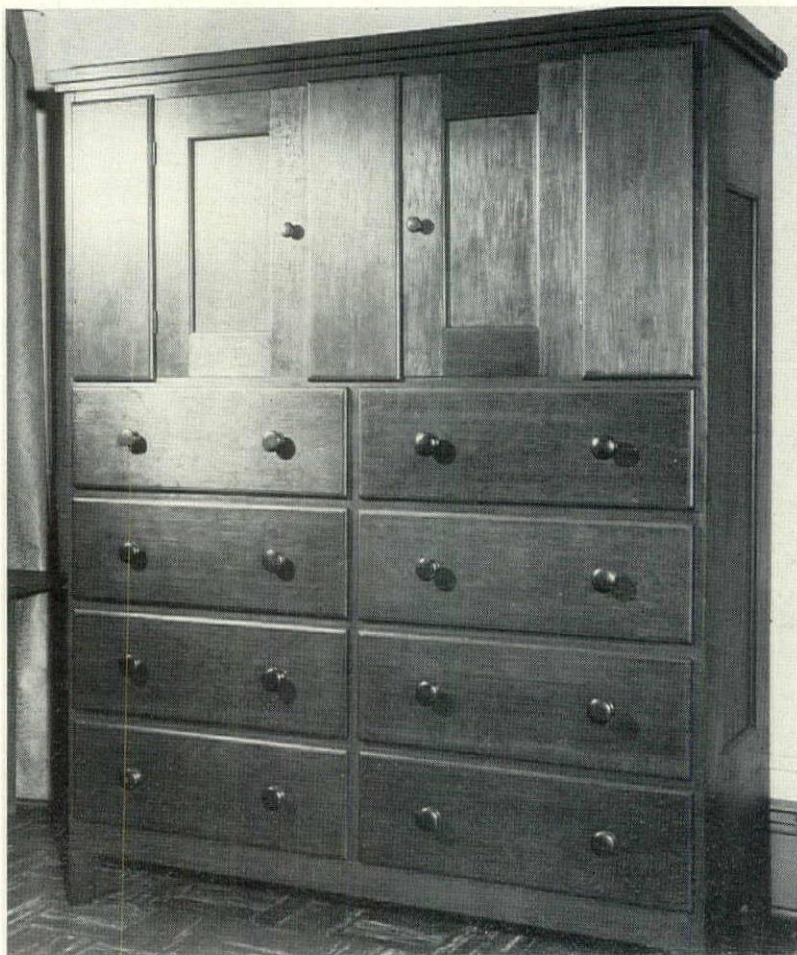
Apart from their religious fundamentalism, the working basis of Shaker life was formed on certain moral and social tenets. Most importantly it was a communal society in which all property was shared and 'belongings' did not exist. The community was also celibate, believing that lust was the foundation of all sin, and it was separatist, finding that too much interaction with 'the world' created difficulties for both world and Shakers. The communities set themselves up primarily as self-sufficient agricultural units. A strict moral code governed their lives. Industry, order, cleanliness and simplicity were paramount virtues in every aspect of their lives and work. 'Put your hands to work



Shaker rocking chairs in all sizes were popular furniture in nineteenth-century American homes



Candlestand showing the geometric form in balanced proportion which gives Shaker furniture its harmony



The Shaker belief in simplicity, usefulness and order is perfectly expressed in this chest-cupboard

and your hearts to God,' commanded Mother Ann Lee. The results were formidable.

One thousand strong in 1800, the sect was to grow to 6,000 and expand into Kentucky and Ohio during the religious revival of the 1830s, only to decline again after the Civil War.

A handful remain today. Yet in this comparatively short period of expansion the Shakers left a mark on the world totally out of proportion to their numbers. Shaker inventions exist in every home. The flat broom we all sweep with was invented by them. So was the straight clothes

peg. In 1820 the lumber business was revolutionized by their invention of the circular saw. Other Shaker inventions include the first one-horse wagon in America and numerous labour-saving devices such as a tongue-and-groove machine, a washing machine and the first threshing machine. For although they believed in the principle of manual labour, they also observed there is 'no virtue nor economy in hard labour when consecrated brain can work out an easier method.'

Shaker life, however, found its fullest expression in the furniture they made. Here, ingenuity, skill and spirit combined to develop a new style which we now call functionalism, a somewhat dour word, perhaps, but appropriate in the sense that Shakers believed in perfection through function. 'Anything may with strict propriety be called perfect which perfectly answers the purpose for which it was designed,' they affirmed. 'All beauty that has not a foundation in use, soon grows distasteful and needs continual replacement with something new.' The Shakers sought, therefore, to weed out everything that was merely decorative or showy. They forbade the use of brass fittings, replacing them with wooden pegs rounded into buttons or flattened into mushroom shapes. Such popular embellishment they abhorred, preferring the straightforward simplicity of pine and sometimes maple or cherry. If, however, the wood had a specially flamboyant grain they used it to its fullest advantage as though such vanity was excusable in nature, if not in man.

One of the most appealing qualities of Shaker furniture is its feeling of lightness and cheerfulness. There is an innate serenity about it that reflects more of celestial smiles than earthly sobriety. This is due to its finish. Most eighteenth-century American country furniture was painted and Shaker pieces were no exception. But their colours have a special charm. A light blue variation of an Alice blue, now called Shaker blue in America, was the most popular. Ochre was also used, and occasionally dark green. But paint soon gave way to the more subtle beauty of stains and light varnishes. The most distinctive stain, and certainly the most characteristic colour associated with Shaker furniture, is a deep, soft red made from madder. The natural beauty of maple and cherry and the special colour pine assumes with age were heightened by simple varnishing.

The creation of any new thing has its base in something that is already known. A new style doesn't spring up overnight. The Shaker style was a development of what was already familiar. Most converts came from simple backgrounds. They might be

OF THE AUSTERE 'SHAKING QUAKERS'



This trestle dining-table and various storage chests are part of the collection at the Shaker museum in upper New York State. The long eighteenth-century tailor's cutting-board in the background is painted blue

skilled artisans and craftsmen but the furniture in the pioneer homes they grew up in would have been simply made, often crude but invariably useful. It was through the refinement and improvement of these familiar, rustic forms that the Shakers evolved their furniture. They might try many variations but once they were satisfied with the result they stuck to it. The bed they designed, for example, was based on the 'hired man's' bed, a low, roped cot made to fit under the eaves in a farmer's attic. The Shakers crowned its short posts with a modified acorn design that was graceful and could easily be grasped for pulling and pushing. Then, with the utmost practicality, they mounted the beds on wooden wheels so they could be moved for cleaning.

The Believers' passion for orderliness is best shown in the myriad forms of storage space they contrived. Everything must have its place. Consequently, chests, cupboards, boxes and pegboards abound. Since a room or 'dormitory' might have up to eight occupants, a great deal of storage space was needed in it. Sometimes chests and cupboards were built into the wall. An alternative was a large chest-cupboard with up to a dozen drawers below and panelled cupboard above. These were normally stained a warm red and special steps gave access to the upper reaches. There is a marvellous feeling for geometrical composition displayed in such pieces: the narrow oblongs of drawers, double rectangles of panelled doors and minute circles of drawer pulls. The spatial relationships are as good as that



The multitude of drawers in this sewing-chest is representative of the Shaker passion for orderliness

achieved in Greek architecture.

Sewing-chests and cutting-boards were also multi-drawer affairs. A sewing-chest often had drawers on two sides to facilitate shared work. The long cutting-boards had several cases of drawers beneath. On these were cut the famous Shaker cloaks, which were sold to the carriage

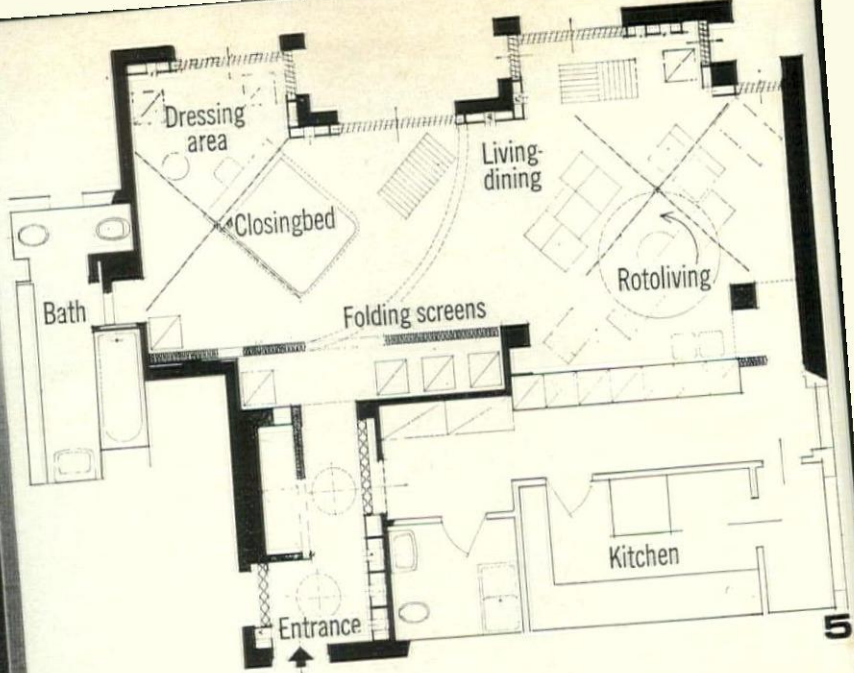
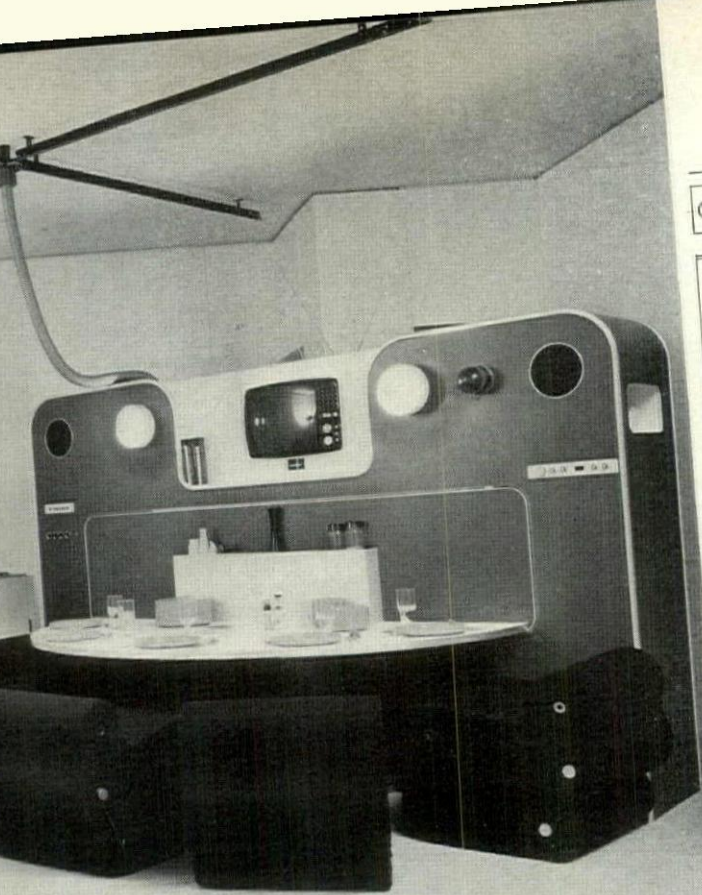
trade. Dolly Madison wore a Shaker cloak at her husband's inauguration as President.

Shaker tables had four basic forms. The earliest was a version of the tavern table with a single board top. Dining-tables were based on the trestle principle, and varied in size according to the needs of a par-

ticular settlement. Drop-leaf tables of several sizes appealed strongly to the practical Shaker mind. Leaves might be attached to one side or to both. The legs, always slender, were either gently tapered square ones or turned with a delicate swelling near the top. Lastly, there were the tripod stands. The tripod candlestand is one of the most graceful of all Shaker designs, a thin round top balanced by convexly curving legs.

The best known pieces of Shaker furniture were the chairs. These they manufactured for sale as well as for their own use, maintaining the same standards for both since Shaker law forbade the manufacture for sale of anything 'superficially wrought and which would feed the pride and vanity of man.' If vanity was thwarted, comfort was more than adequate compensation. Shaker chairs were so popular that imitations of them were widely manufactured, forcing the Shakers to trademark their own work in defence. The chairs were mostly of one type: the straight ladder back with one to five slats. Apart from providing a backrest the slats had the additional purpose of allowing the Shakers to hang them from pegboards along the wall, thus providing more space and, of course, making it easier to scrub the floor.

Chairs were the only furniture the Shakers continued to make after the Civil War. Their number was rapidly declining and with it the life force that had made their remarkable efforts possible. They had, however, created their own memorial, expressing in wood their goals, their philosophy and their labours ●



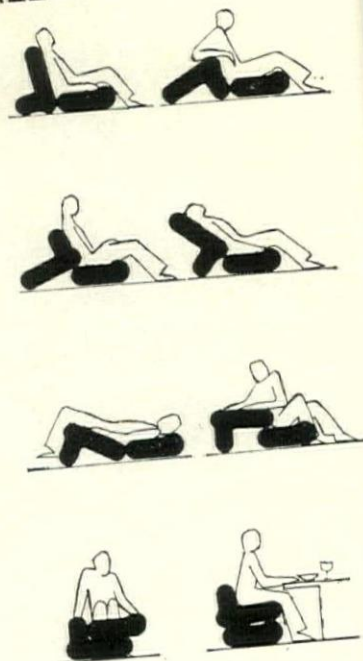
ITALIAN VISIONARY'S SPACE-PLAN

PICTURES BY ALDO BALLO

THE TRAGIC DEATH last year of Joe Colombo, aged only forty, took from international design one of the most lively-minded and inventive innovators of our time, a fact well demonstrated in the last scheme he devised for himself and his wife in their high-rise Milan apartment.

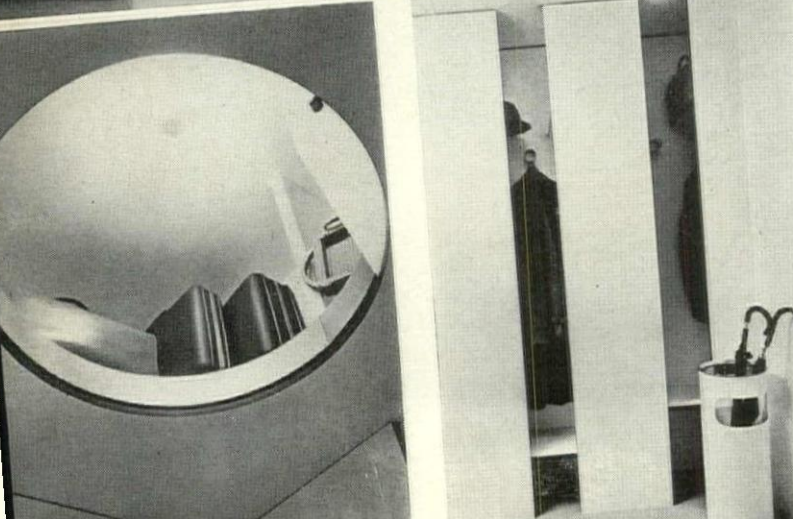
As the obituary notice in *Design* magazine said: 'Colombo was not interested in styling and would vehemently oppose the suggestion that his work had any formal value. Indeed, he propounded a theory of anti-design, which rejected aesthetics in favour of flexibility, compactness and servicing.'

These qualities were fully exemplified in his own plan for living. To liberate space, Joe Colombo tore down interior walls to make one large room for living and sleeping. Silvery accordion screens divided the areas as required, but the most novel devices were the Rotoliving machine and his Closingbed, one at each end of the room. This 'living machine', as he termed it, was made of laminated plastic and certainly took up a lot less space than the more traditional furniture it superseded. That the machine rather resembled a large electrical appliance didn't deter Colombo one whit, for he sincerely believed that such a



device was more in keeping with our times than conventional furniture, especially as it combined dining-table, bar, radio, television, stereo and telephone. The Closingbed was equally well endowed, for its headboard was fitted with radio, alarm clock, telephone, reading lights, cigarette lighter and air conditioning controls, apart from taking in make-up table in front and dressing-area behind (see plan above). When the canopy of the bed was lowered, it was possible, Colombo contended, to create an ideal temperature inside and to sleep without covers.

'I have always profited by using my own home for my experiments,' he declared. This was his third apartment in a dozen years, and he was seeking what he regarded as the optimum home for urban man.



Left (top) Bar side of the Rotoliving machine. (Centre) The Closingbed. (Below left) Ceiling storage. (Below right) Hanging space in the hall
Above Floor plan of the apartment
Above right Multi-element chair
Opposite page The Closingbed; behind, there is a make-up table and dressing-area



Although this last apartment was for two people, Colombo believed that the same concept could be developed for large families or even for groups of families with further *avant-garde* social schemes. He was all in favour of making one space fit

various functions, or vice versa. To this end he created these day and night zones in his determination to oust conventional furniture as well as conventional ideas of interior decoration and design; he even 'synthesised' dining-chair and armchair into

what he called a multi-element chair. Many of Colombo's designs were widely accepted. Whether this optimum space for twentieth-century man would have received equally ready acceptance is open to doubt. It is, perhaps, too removed from all

that many people hold dear despite Colombo's deprecation of the conventional house as 'a place made to show off prestigious riches, a jumble of status symbols and useless objects to this home for protagonists of the present and tomorrow' ●



CARPET MAN'S STUDIO-FLAT LIFE

PICTURES BY RAY WILLIAMS

ROBERT WALLACE is a rare kind of industrial designer in these mass-production-technological days. He is a carpet and tapestry specialist who believes in being both craftsman and technician himself.

He is, for instance, currently working on one of his own designs for 20 by 30 feet carpet ('More like a football pitch when you're really working on it') for the Stratford-on-Avon Hilton Hotel.

This unusual approach derives from his early training in Mexico and his work as a cottage industry specialist under President Kennedy's

foreign aid programme in Brazil and Bolivia. Thrown out by the military government of Bolivia he took a trip round the world, before setting up more or less permanently in London, which he loves as a city to live and work in, a view perhaps coloured by the fact that he is now virtually submerged by commissions. Not so, he says, it's just a fantastic city.

His extremely busy life is now divided between his studio in the City and flat in the West End. Each is a kind of extravagant use of one-room space. His studio was until

fairly recently a shoemith's forge in the middle of Smithfield Market. 'Estate agents thought what I was after was a preposterous fantasy so I just went footslogging around central London until I found exactly what I wanted. The perfect studio for my kind of work.'

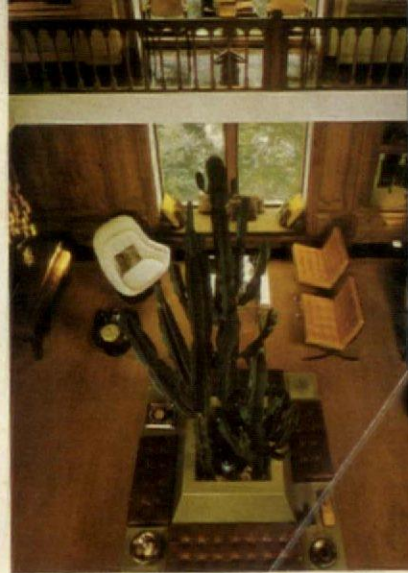
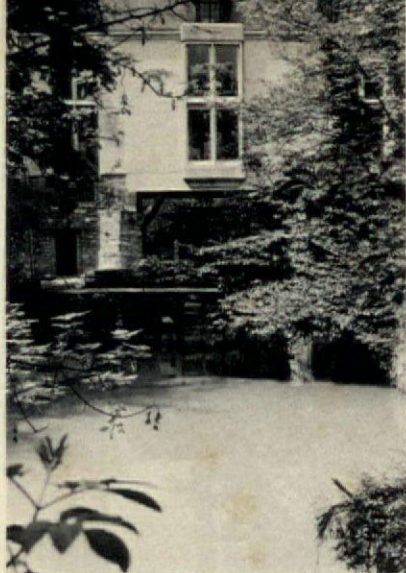
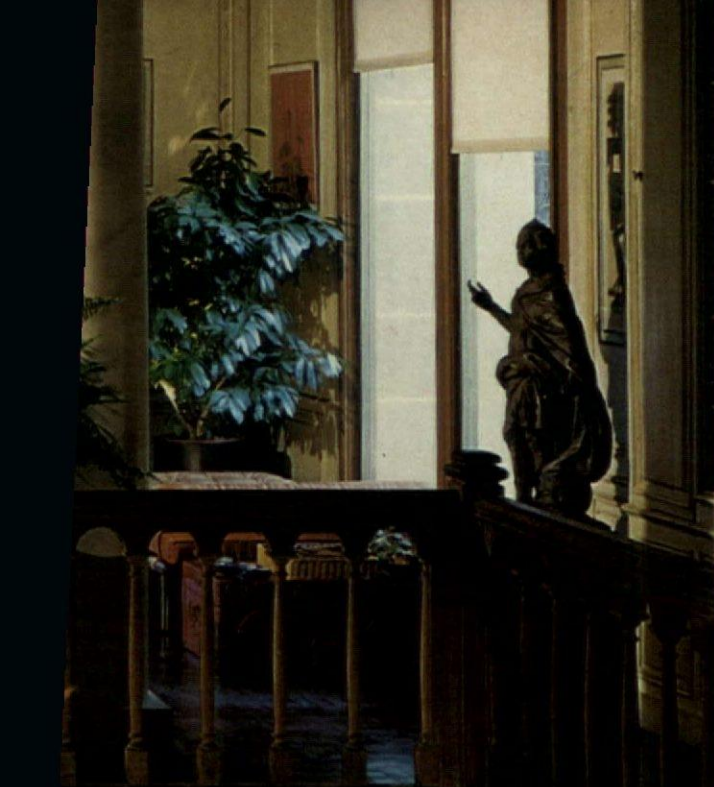
His one-room basement flat is in the middle of Belgravia, but it is one room with a difference—from the delightful enclosed walled garden formed in the basement area to an extensive living-room 45 feet long and 15 feet wide with 'the kitchen very logically placed, just as I come

in from the area, and the bathroom and loo, equally logically placed at the far end and in between I've got this one terrific space.' The decorative use he has made of the splendid space is well shown in the photographs in these pages ●

Above left Robert Wallace at work on one of his carpet designs
Above The brown-painted living-room
Right Another view of the same room
Far right (top) The bedroom
(Centre) A decorative arrangement
(Below) The patio







KNOLL MAN'S SEINE-ET-MARNE ISLAND MILL

PICTURES BY JACQUES PRIMOIS

YVES VIDAL, Paris-based manager of Knoll International, discovered his fifteenth-century mill (Les Corbeaux) set in the middle of a small island at the juncture of the Marne and the Seine—yet still less than half-an-hour's drive from Paris.

With the collaboration of designer-decorator Charles Sevigny, he set about the first major innovation: the insertion of large windows so that those inside the house have the

impression of living amongst trees. These windows have been so skilfully designed, however, that they already seem at one with the mill's ancient structure.

The next major move was to transform the main room of the mill into an enormous living-space on two levels, with that most delightful of all features in any house, old or new, a balustrered gallery. This room is furnished with furniture from—need it be said?—Knoll International and antiques deriving from forays made by owner and designer to the antique dealers of Europe. The results of their expeditions now partner tables and chairs by Mies van der Rohe, Saarinen and Florence Knoll. The mill-house is now enlived throughout by charming and unexpected contrasts which delight the visitor at every turn.

All set within the middle of a beautiful timbered island ●

Left The two-level living-room with balustrered book-lined gallery above, and folding screen below, dividing seating-area from hall. The metal sculpture at left is by Bertoia; the abstract painting by the Spanish artist Feitao

Above left The island mill-house

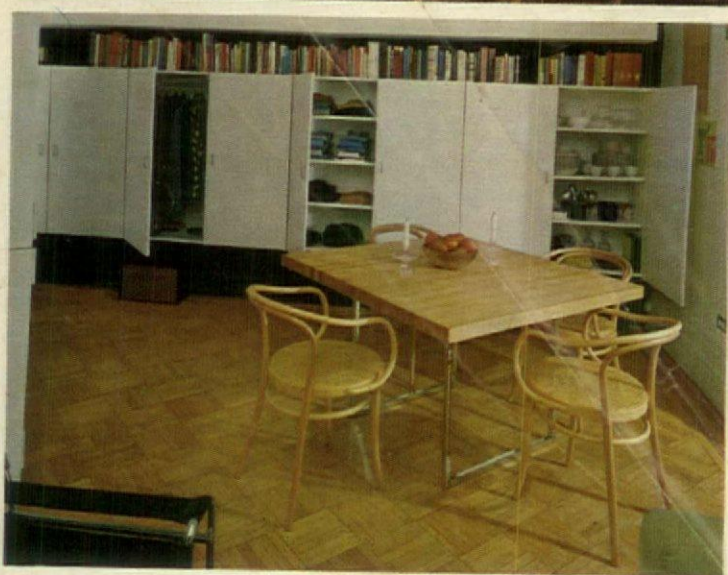
Above right Another view of the galleryed living-room

Below A room under the eaves, divided by floor-to-ceiling glazing



ARCHITECT'S STORAGE IS A DECORATIVE AND CRAFTY ART

PICTURES BY WILLIAM GRIGSBY



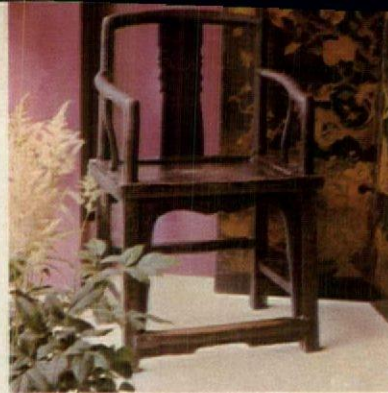
TIMOTHY WOODS is a young American architect with some novel and practical notions about living and storage. Faced with the problem of accommodating the necessary personal impedimenta of his wife and himself in one, admittedly reasonably-sized, room, he discarded all ideas of partitioning and, instead, designed what was virtually one room inside a room. The infiltrated room is basically a seven-foot plywood cube, which is set at an angle within the room (see picture above) so that the eye travels easily above and around it. At first sight the closed cube seems rather like a pair of theatrical flats awaiting the scene-painter's brush, but, when opened out, the unit is more like a mod version of a trad four-poster bed set atop a capacious storage unit. This unit houses not only domestic equipment but a stereo unit, too.

Above Two views of the Woods' one-room apartment showing (top) the unit closed (below) the cupboard-shelving unit designed by Mr Woods
Right The unit opened out to display the high-ranking bed

Mr Woods created further space for storing everything—from clothes to crockery—by lining one wall of his room with 16-inch-deep free-hanging cupboards (some shelved), giving them uniform flush doors to retain the clear-cut plane of a wall. A particularly imaginative device (well worth copying by those in similarly cramped quarters) is the way Mr Woods has painted the spaces above and below the cupboards black, perfect background for books and an extremely practical base ●







EXPERT'S 2-ROOM LONDON LUSTRE

PICTURES BY
RAY WILLIAMS

PETER TWINING has one of London's more rarefied antique shops in the King's Road, Chelsea but much prefers his other life as one of London's leading interior designer-decorators. This aspect of his life is by way of being a passion and he is apt to practise his precepts so personally that every few months he needs to up roots and take on yet another flat to work out a few more new notions. (*House & Garden* showed his earlier flat in June 1, 1971.) 'But now I'm beginning to get a bit panicky,' he says. 'I get offers for my flat, lock, stock and bureau but how can I outwit the property people to get another flat?'

His latest home, in Bayswater, is a supreme example of his talent for dealing with a two-room flat as if it were a wing of Blenheim. He sees no reason why space should offer undue constrictions upon grandeur. His first and major upset to the conventional ideas is a passion for brilliant glowing colours: damask red in the living-room, peacock blue in the bedroom, gained by the use of high-gloss oil paints. He has the same expansive views about furniture. Hence a pair of Haussmann leather sofas from Aram—each over eight feet long. Above all he has a rare talent for mixing old and new. The sofas are faced by a magnificent chair which has a virtual partner in the French President's study at the Petit Trianon. In his bedroom an eighteenth-century gilt and black lacquer Chinese mandarin's throne faces his bed. 'Why not?' Peter Twining says. 'They are all part of our world. Life isn't cut up into sections as the history and geography books have it. We ought to be able to use them all ●'

Right Old and new: a large Baroque Italian painting and Empire chair with Haussmann leather sofas

Above and left: Furnishing aspects and decorative arrangements







ACTOR'S OPEN HOUSE IN SW7

PICTURES BY
MICHAEL BOYS

FOUR YEARS ago Christopher Plummer and his actress wife, Elaine Taylor, took over a Victorian terrace house of two floors and basement in Kensington and set about a major job of conversion. They had as friend and adviser, architect Douglas Norwood.

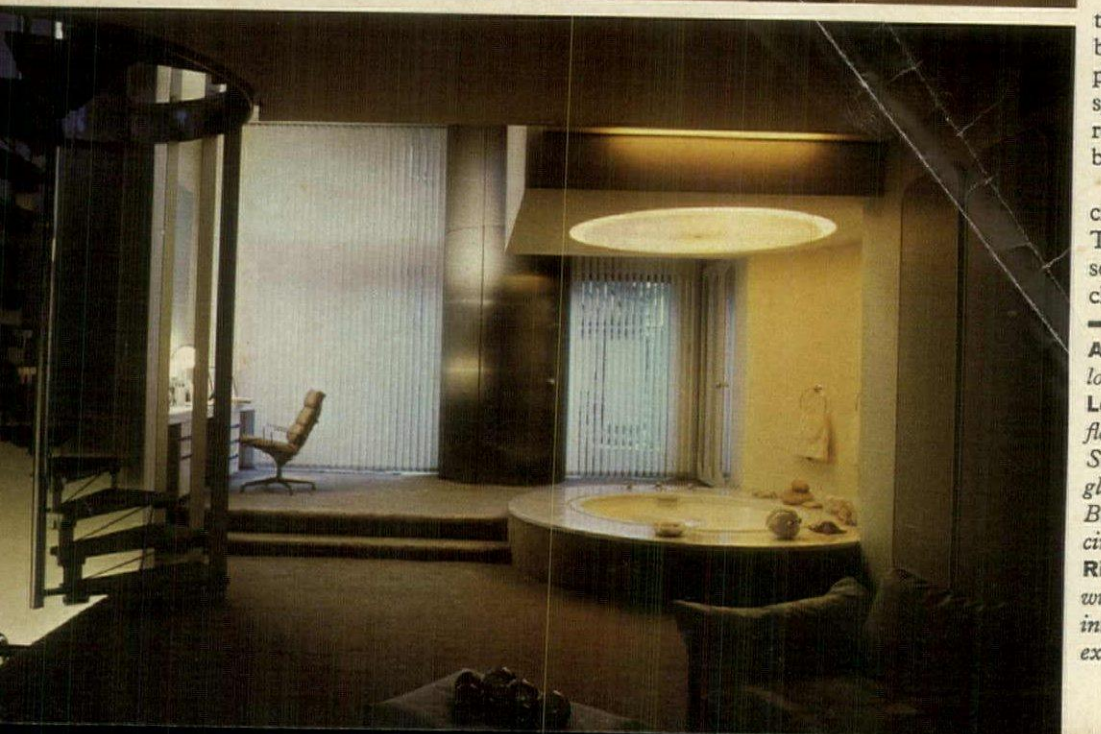
Today, they have a spacious house offering enormous scope for indulging their taste and talent for large-scale entertaining.

The house was opened up to transform two ground-floor rooms and an existing extension into a magnificent open area where even a hundred guests remain unjostled. The basement was revamped to make way for a marble-floored dining-room reached by a curving staircase of what might be termed Plummer-Norwood provenance. Three double french windows open on to a modest terrace.

A narrow staircase-hall is also agreeably enlarged by wall-to-wall mirror cladding.

By building on an additional floor the Plummers gained a magnificent bedroom-with-circular-bath complex across the whole house. A steel spiral stair leads from here to the roof terrace where, behind a high balustrade, the Plummers can relax.

Furnishing was plainly the exercise most enjoyed by the Plummers. The result is an unusual series of settings which has a rare feeling of classical modernity ●



Above Front living-room overlooking paved courtyard and fountain
Left (top) Looking across ground floor to front of house. **(Middle)** Sun room and roof terrace with glass tesserae floor. **(Below)** Bedroom showing magnificent circular bath, steel-encased lavatory
Right (above) Marbled dining-area with sixteenth-century fresco set into wall. **(Below)** View into extension with glazed roof







DESIGNER'S EYRIE ABOVE NEW YORK

PICTURES BY WILLIAM GRIGSBY

WILLIAM MACHADO, the American industrial designer, gutted a hotch-potch of small narrow rooms at the top of an old apartment building in New York and transformed the resultant cubic space into an exhilarating duplex apartment.

To emphasize the continuity of this spaciousness he used beige carpeting throughout the top floor and kept the white walls free from

paintings, except on one wall of the living-room which carries a large cork board on which drawings are pinned. The dormer windows, innocent of curtains, are now handsome architectural features in their own right, their quality emphasized by the incurving walls.

The bare bones of the building—cast-iron roof beams—were painted white and left exposed, as were the

brick walls. Every unusual shape occasioned by the positioning of skylights and buttresses was utilized to the full so that niches have become *conversazioni* and skylights great sculpted planes.

Having started with the low-key neutrality of white and beige, Mr Machado added multi-colour gaiety to his living-room (below) with low divans (simply slabs of foam rubber)

covered with Turkish rugs and saddlebag pillows, plus a blaze of book spines in white shelves.

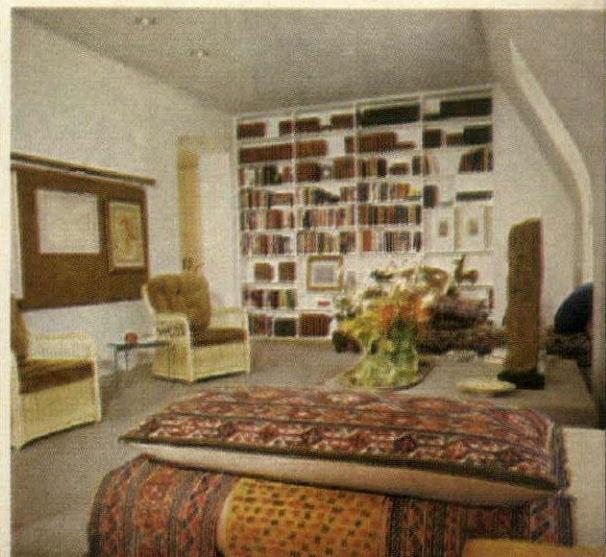
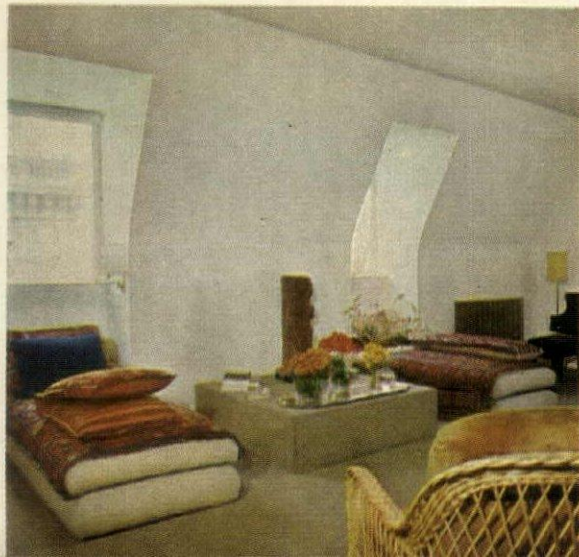
To his bedroom Mr Machado has enhanced the serenity of the rest of the apartment, by the snap of orange and black.

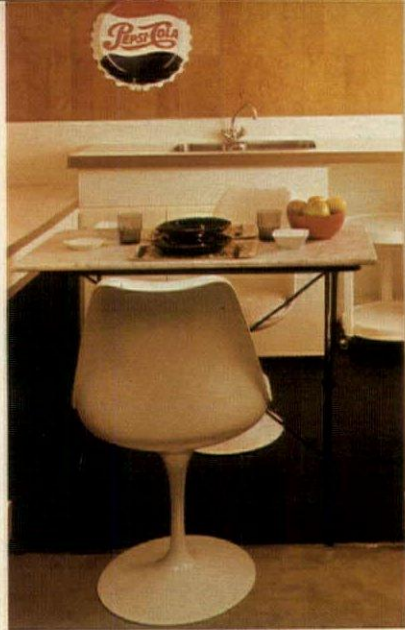
In few eyries in any modern city can such practicality have been allied with so lively and imaginative decorative scope ●

Opposite page Tall, narrow sitting-area brilliantly lit by a full-height sloping skylight. Walls, outside and inside, are white-painted exposed brickwork

This page (above) The bedroom, with orange and black against the neutral fawn and white background
(Right) Low-level seating (of foam rubber slabs), covered with Turkish rugs and saddlebag cushions, in the living-room

(Far right) Opposite view of the living-room, showing wickerwork armchairs and floor-to-ceiling bookshelves. A group of Renaissance drawings is hung on a wall-mounted horizontal cork board





ARTIST'S PARIS ATELIER FLAT

PICTURES BY
MARIANNE HAAS

THE ROOMS shown in these pages have more than a passing claim to fame, for in the past they were the studios of both Gauguin and Modigliani. Now they form the studio-home of decorator Maité Deuil, who has transformed the studio into a charming apartment with unexpected changes of level, alcoves and vistas.

When Madame Deuil found the flat it had been, for half a century, a complex of several small rooms. These she has remodelled to make four well-proportioned rooms, providing both *atelier* and living-quarters.

Madame Deuil has shown a rare flair in assembling both old and new decorative themes, and her fondness for indoor plants has been indulged to the full.

The studio, simply furnished, is enlivened by the giant tobacco plants against a background of white-and-yellow painted panels and banquettes covered in mattress ticking, which has also been used for sofas in the living-room, effectively partnered by Saarinen tulip chairs.

The bedroom is a complete contrast to the modernity of the rest of the apartment. Panelling of the Louis XVI era has been restored, with a carpet to tone with its rich colour ●

Left (top) Living-room, with mattress ticking used to cover the sofa, partnered by Saarinen chairs. **(Below)** The Louis XVI panelled bedroom

Above Kitchen/dining-area **Right** The white-painted studio with sisal carpeting, more mattress ticking, rattan chair and luxuriant foliage





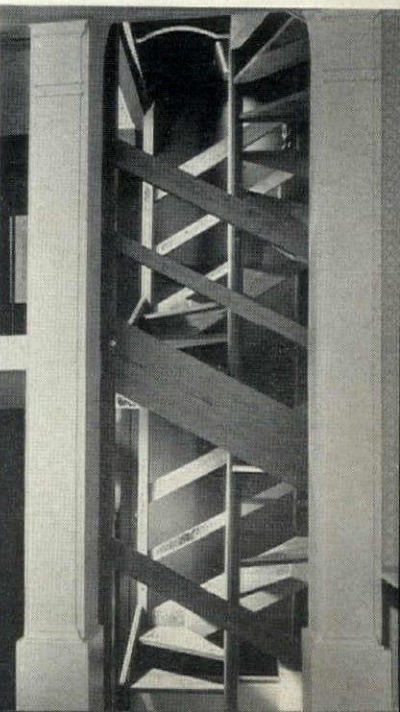
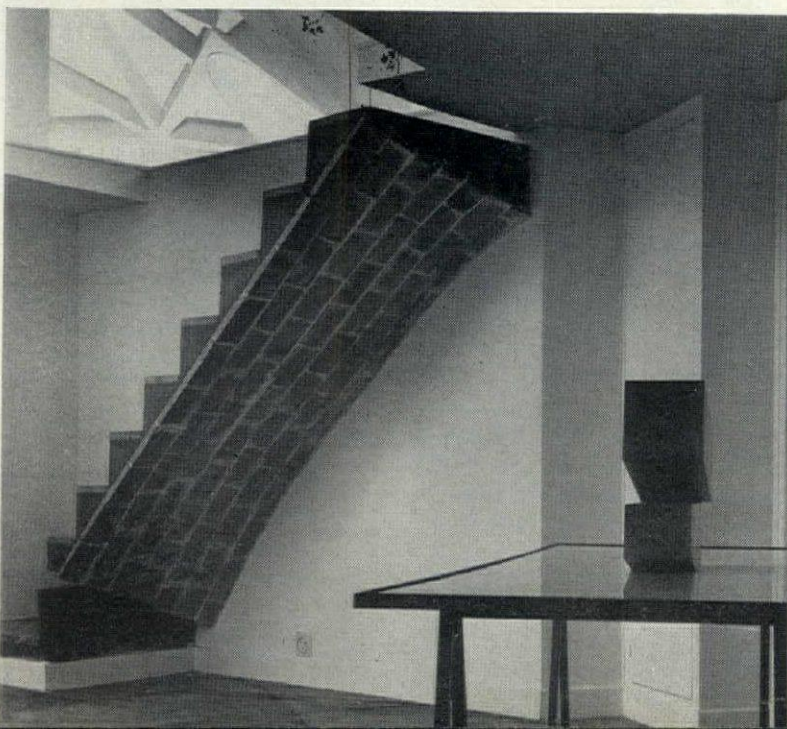
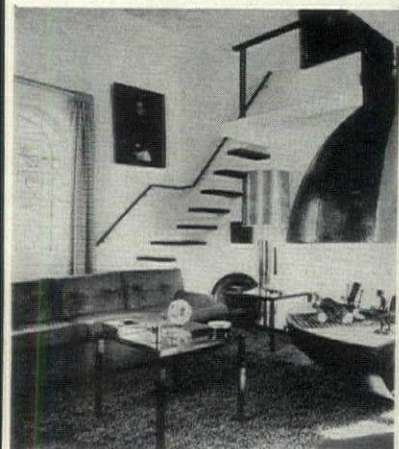
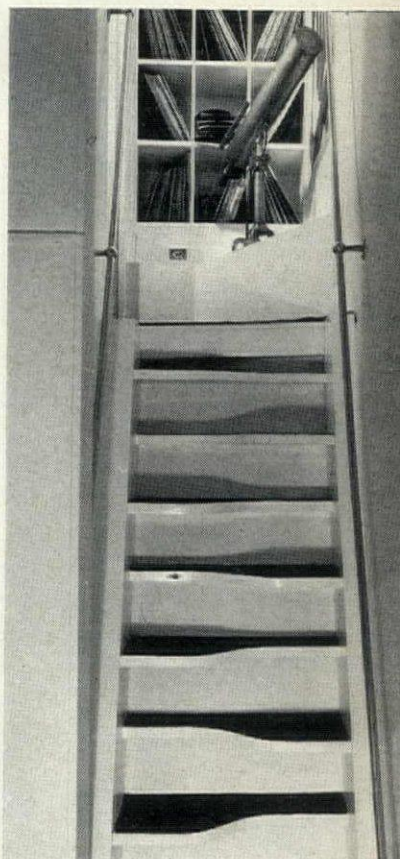
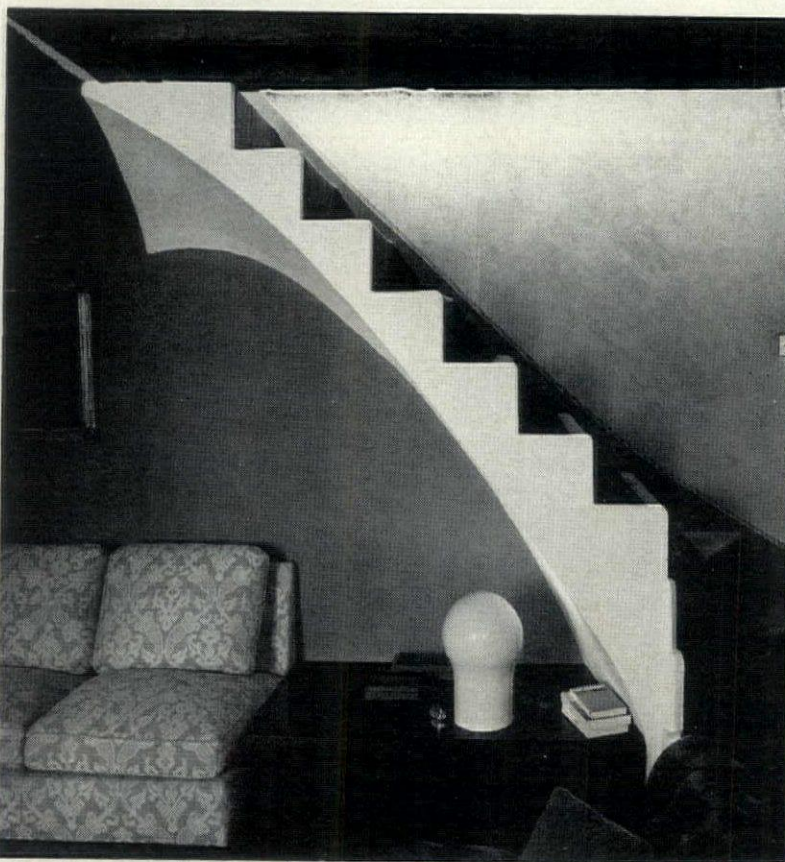
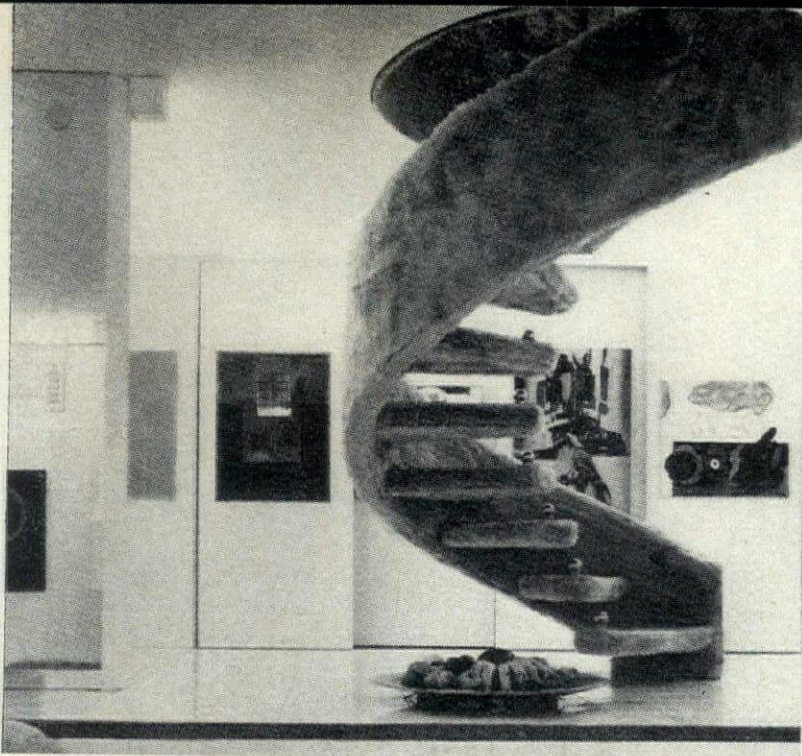


SIXTEEN WAYS OF PUTTING A FLAIR INTO A SIMPLE STAIR

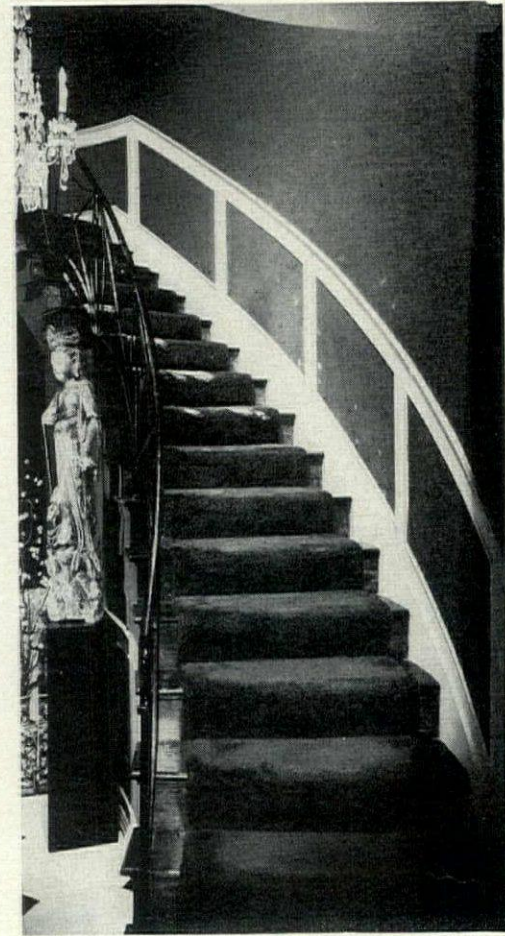
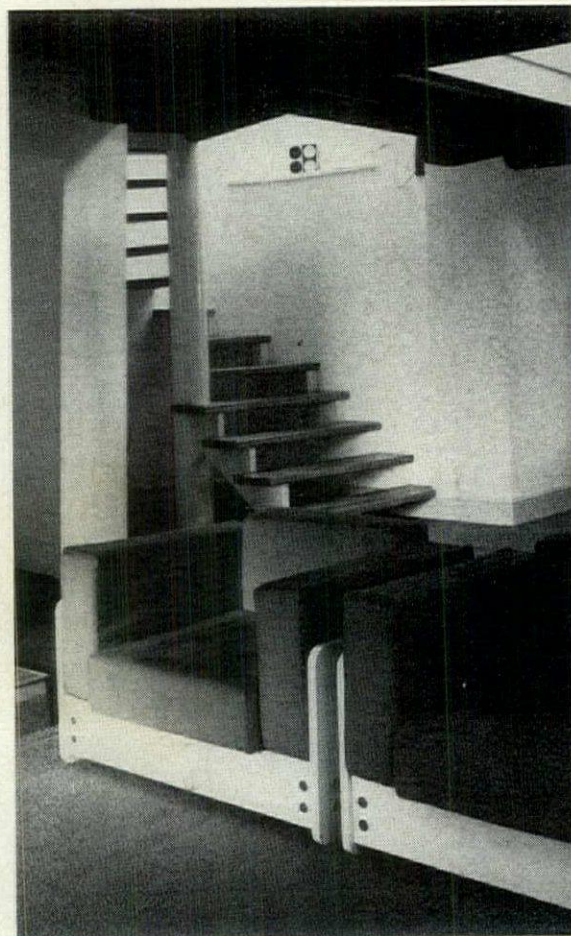
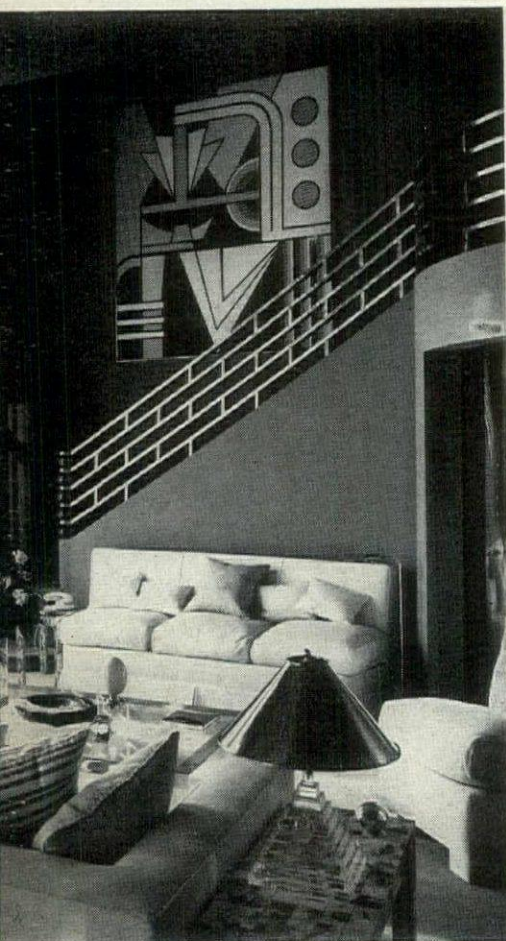
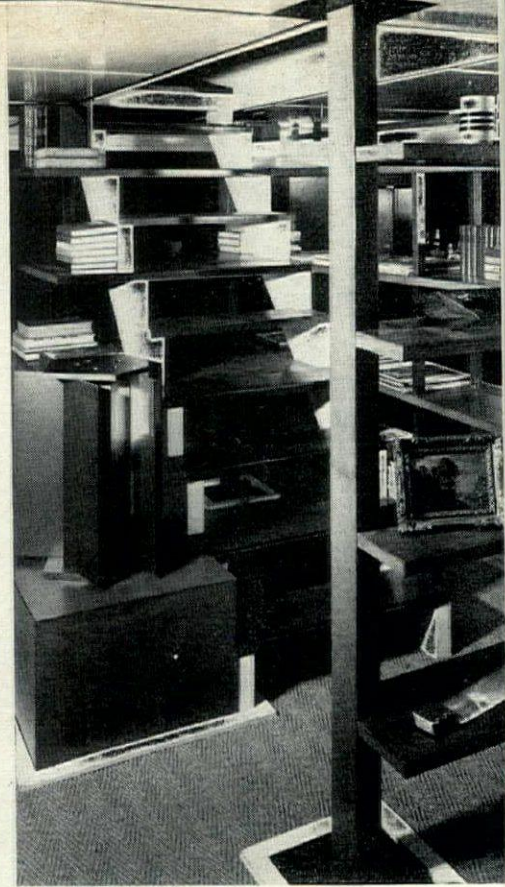
BY JULIAN NORTH

NOW THAT every square foot of domestic space has assumed something of the significance of the expensive square footage of office space, we have to pay far more attention to the capital that can be wrapped up in a stairway.

It's all very well if the stairway is one of those curving, gently-ascending architectural masterpieces that beguiles the eye. That kind of visual pleasure is worth paying for but, for most of us, a stairway is basically a structural device for



Opposite page Circular wooden stairway with cantilevered treads, carpeted all round and lit at one end
This page (above) More cantilevered stairs, this time set in the white-painted walls of a house decorated by Francis Seguin
(Right, top) Spiral stair covered with silver-grey fur-fabric, designed by Nanda Vigo
(Right, centre) Wall-hung concrete stairs, painted white, in an old house restored by Jean Daladier
(Right, below) Another staircase built out from a wall, seen here in an 'anti-cube' house in France designed by Jean Daladier and others
(Far right, top) Leather-covered staircase, designed by Kim Moltzer
(Far right, centre) Shaped, painted steps enlivening a straight staircase
(Far right, below) Winding wooden stair, taking the minimum of space, designed by Henri Bechard



getting from one floor to another, whether we live in a house or duplex.

That is apt to mean that we want our stairways to take away as little cubic capacity as possible from our total living-space. Even a modest built-in stairway, with up to fifteen risers and three feet wide, can devour some 200 cubic feet of potential living-space.

Fortunately, some of the more enterprising architects have faced up to these considerations and have evolved designs for stairways which are both visually pleasing and

economically rewarding.

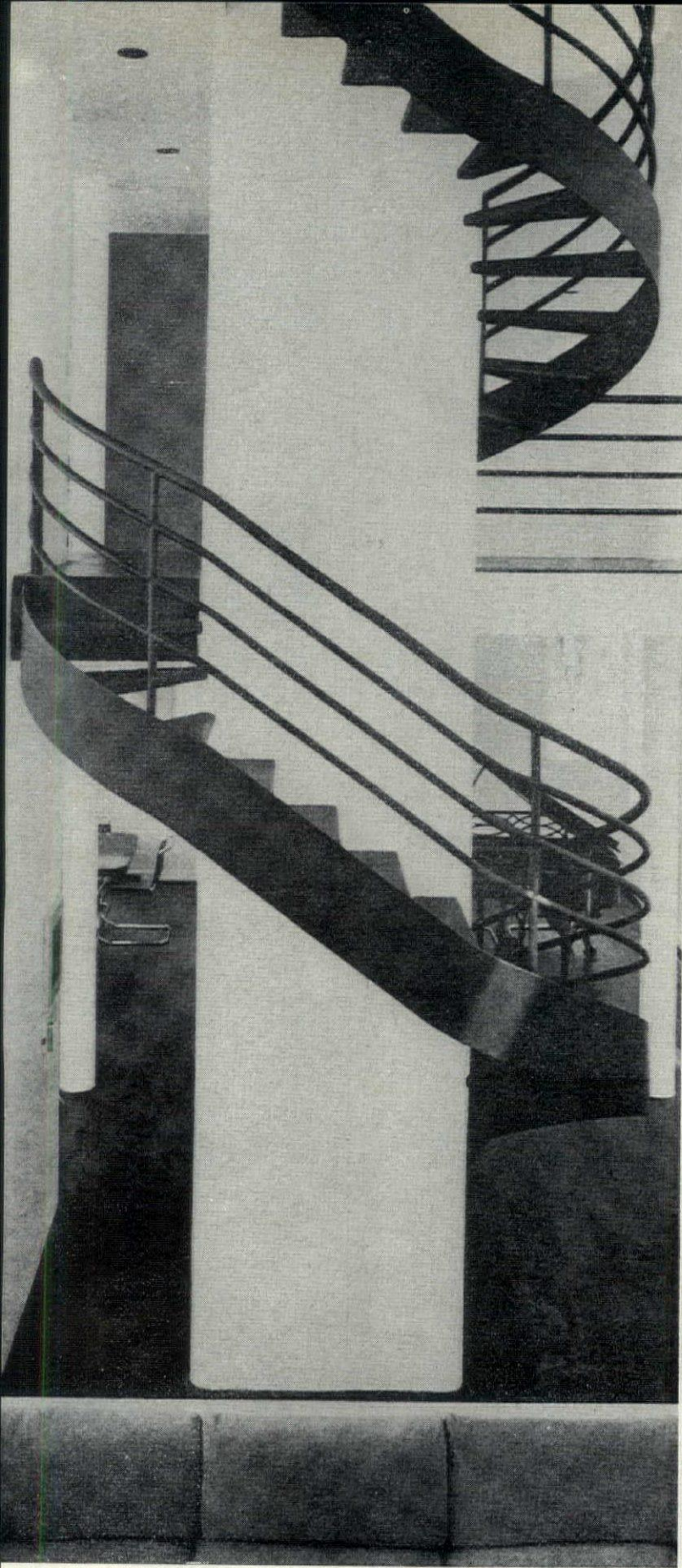
The spiral staircase was, until recent times, fairly expansive and expensive in its demands on space. The Georgian tradition died hard. Those curves frequently demanded a 15-foot square on which the stairway could be set out. Now, however, these spiral staircases can be accommodated within less than an 8-foot square (2400 mm in Common Market lingo) and still delight the eye over-accustomed to straight lines and angularities. The most recent of these prefabricated spiral

This page (above left) Traditional stairway with random, sculptural, metal balustrading. **(Above centre)** Spiralling metal-and-wood stair with fine balustrading in a house in Connecticut designed by Richard B McCurdy. **(Above right)** Another view of the blue-leather-covered stairway, designed by Kim Moltzer, shown on page 77

(Below left) Modern, metallic version of a Chinese Chippendale balustrade in a flat in Rome designed by Anna-Laura Angeletti and Howard Dilday. **(Below centre)** Open-tread stairs leading directly from the living-room of Paul and Wanda Weychan's house, converted by Martin Sylvester **(Below right)** Trompe l'oeil

staircases is also extremely flexible, for it can be assembled riser by riser on a central column.

This device of a central column from which steps are cantilevered has given architects and industrial



illustrate in a house designed by John Burgess and David Jones
This page (above left) A spiral of stairs around a central column in the living-room of a house, designed by Richard Meier

Above right) Tubular steel stairway, a timelessly modern element in a house in Paris, designed long ago as 1929

designers a real chance for exhibiting their ingenious skills, and, as examples in these pages clearly demon-

strate, such stairways can be made into dramatic elements in hallways and, even more excitingly, in living-areas of larger-than-average size. The development of central and underfloor heating has meant that draughts, which were once inseparable from open stairways rising from any room to an upper landing, are no longer a menace.

The open straight-up-and-down staircase with cantilevered steps is increasingly popular for use in flats adapted from the upper floors of converted houses, for it links space-



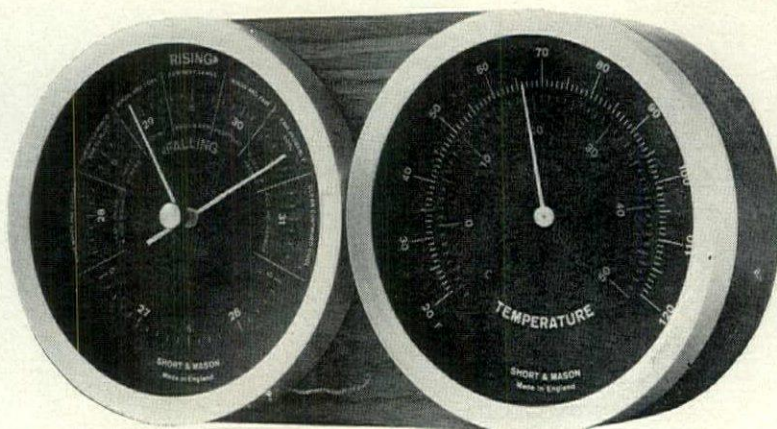
saving with novelty and practicality, no mean combination.

But it is not only in these structural matters that the stairway is being so dramatically transformed. Nowadays, designers-decorators are prepared to venture into the most esoteric of materials in place of the traditional carpeting. Nanda Vigo, for example, uses silver-grey fur-fabric on stairs (to match seating covers). Kim Moltzer uses dark blue leather on steps. Other decorators have used tweeds (particularly Irish) and flannels.

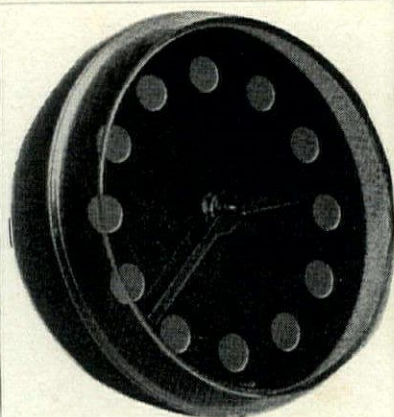
Handrails and balustrading, of course, lend themselves to every kind of experiment. Even in the sixteen examples shown in these pages there are simulated balustrades painted on the inner wall, a modern metal variation on Chinese Chippendale, and tubular handrails and banisters galore, a modern innovation of the utmost practicality for durability and maintenance. And if you're as sure-footed as a chamois you can even do without a handrail—but not in a house of children, of course ●

PUTTING A BRAVE FACE ON THE FUTURE

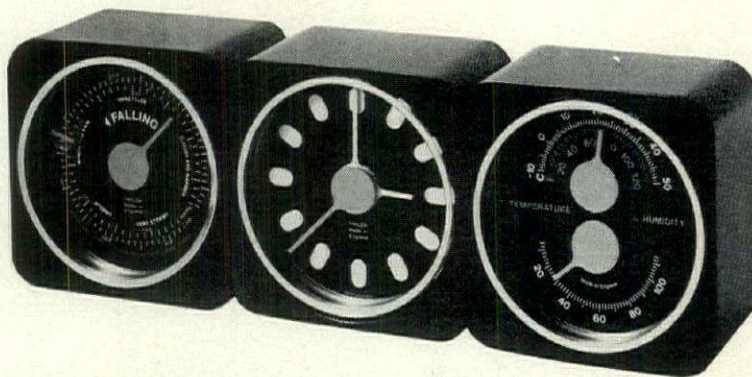
FOR CENTURIES the conventional circular clock-face, with variants concentrated mainly on roman or arabic numerals, remained fairly free from the experimental itch of the designer. Certainly, Victorian horologists made many complex mechanisms for the measurement of time, but they usually ended in a conventional clock-face. All that is changed. Clocks are square, elongated, elliptical, incorporate radios, barometers, thermometers, are hung up or lie down, flicker ceaselessly and move invisibly. There never were such complicated days for the clock-watcher ●



Barometer/thermometer, Ranger 663, designed by Kenneth Grange, about £9.50, Heals, 196 Tottenham Court Road, London W1



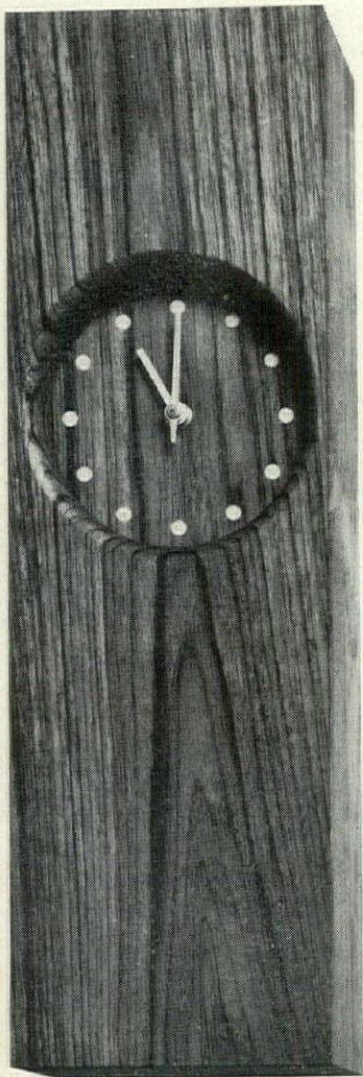
Battery-operated ball clock with acrylic case, £8.84, at branches of Ryman's



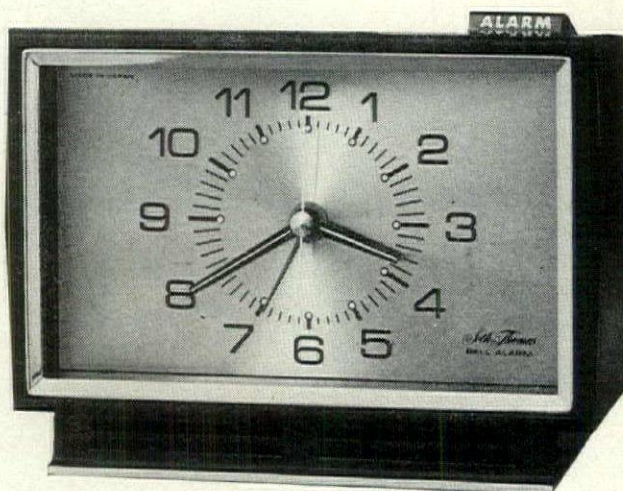
'Mariner' battery-powered clock, £18.50; thermometer/hygrometer, £4.95; and barometer, £7.25, from Heals; Watches of Switzerland, Bond Street, W1; Harrods, Knightsbridge, SW3



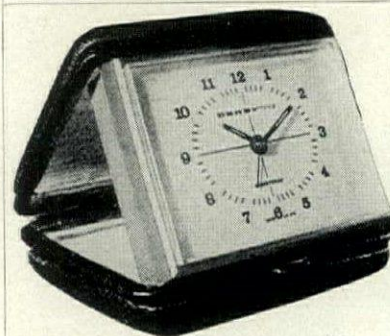
Battery-operated clock, Chronotrope E6 01, by 20th Century Timepieces, about £19.00, at Zarach, 110 Fulham Road, SW5



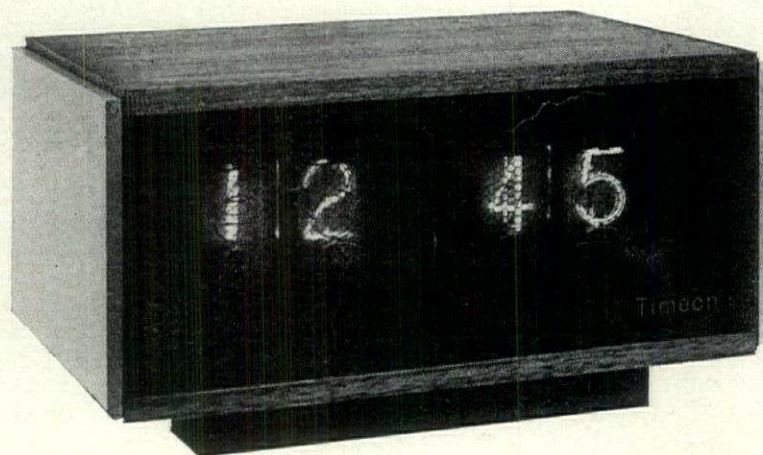
Wall clock by George Sneed, available in pine, teak and mahogany, from £19.00. Details from George Sneed, Bacons Barn, St Michael, South Elmham, Suffolk



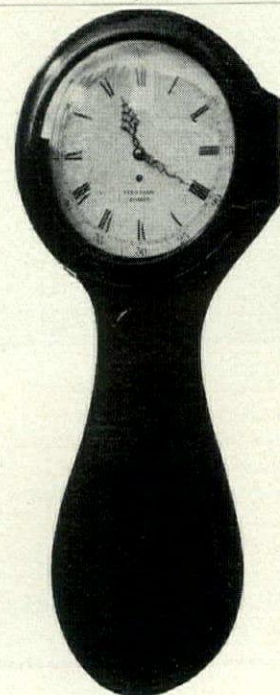
'Baxter' battery alarm clock in brown and gold-coloured case, about £10.00, from Selfridges, Oxford Street, W1; Harrods, Knightsbridge, SW3



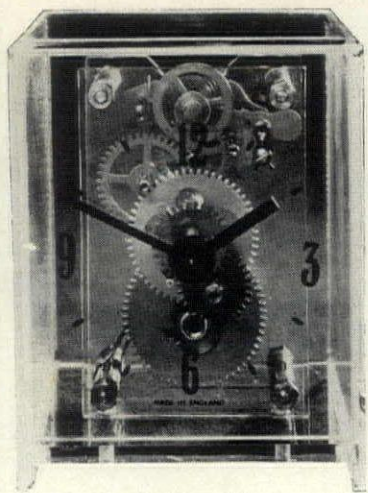
Electronic travel alarm clock with leather case, Model DAC 1569, £12.50, from the General Trading Co, Sloane Street, SW3



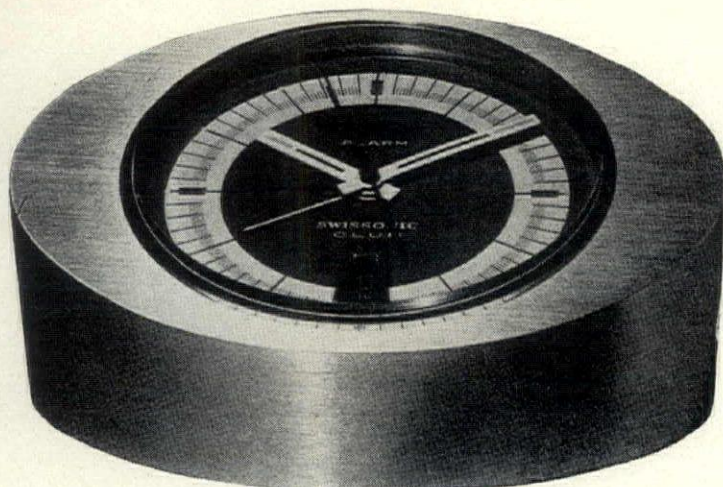
Timeon electronic digital clock, with teak, rosewood or American black walnut case, £30.75, from Simpsons of Piccadilly; Heal's



Regency trunk dial timepiece, with oak case, £260.00, from Strike One, 1a Camden Walk, London N1



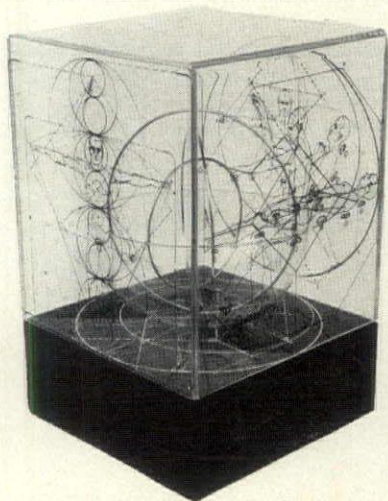
Clock kit, Visikit T/VT, about £6-00, from Thwaites & Reed, 15 Bowling Green Lane, London EC1



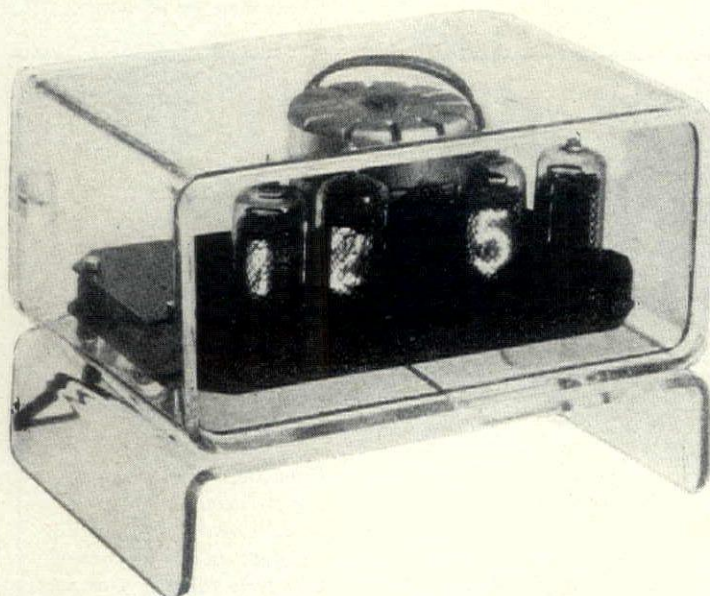
Derby/Swissonic alarm clock, Model DAC 270, with solid metal case, £19-00, from The General Trading Co, Sloane Street, SW3



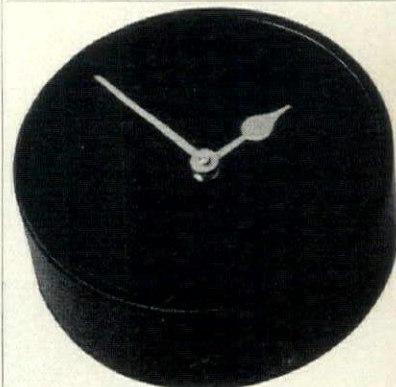
Double-bell alarm clock by General Time, with brass bells and red case, about £3-00, from main stores



Electric clock in Perspex case, designed by Shavit, £175-00, at Presents of Sloane Street, SW3



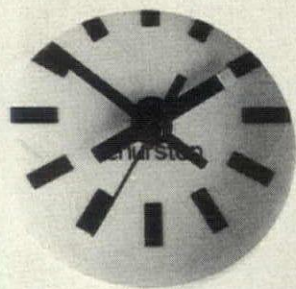
Electric digital clock in Perspex case, No E6 02, £31-50, from Zarach, 110 Fulham Road, London SW5



Electric wall clock with black face, £11-00, from main stores



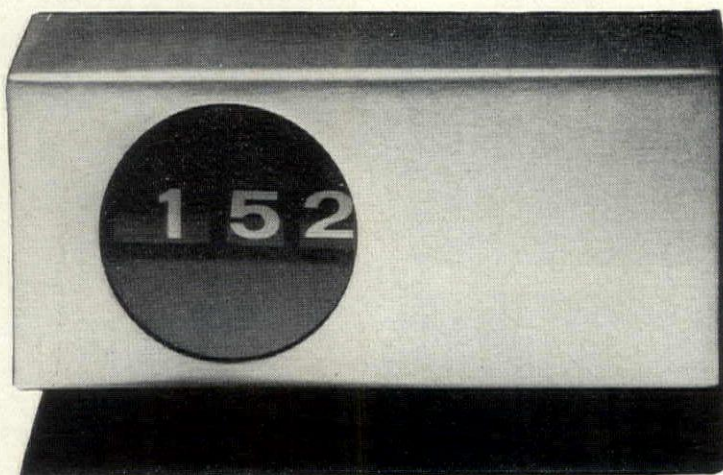
Suspension clock, Model C340, from £25-30, to order from Gent & Co Ltd, Faraday Works, Leicester



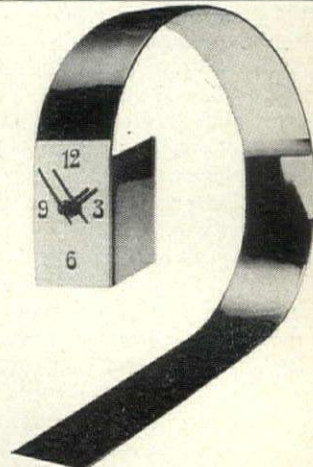
Clock designed by Christopher Gittings, £11-00, from main stores



Digital 3-band radio clock, No RC 703LB, by National Panasonic, £29-95, from Chappell's, Bond Street, W1



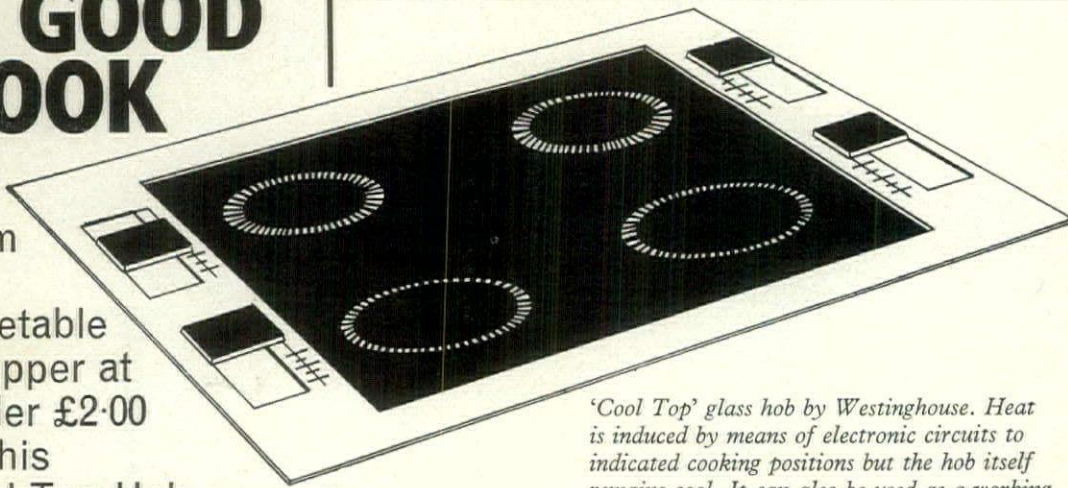
Desk clock with black face and silver digits, £17-00, at branches of Rymans



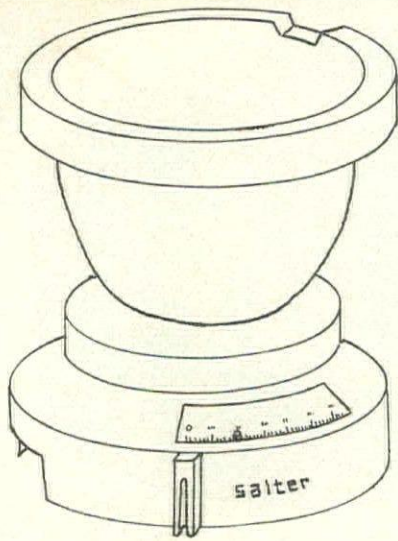
Chrome pendant clock by Christopher Gittings, £19-50 from The General Trading Co, Sloane Street, SW3

14 WAYS TO GAIN AND KEEP THE LOVE OF A GOOD COOK

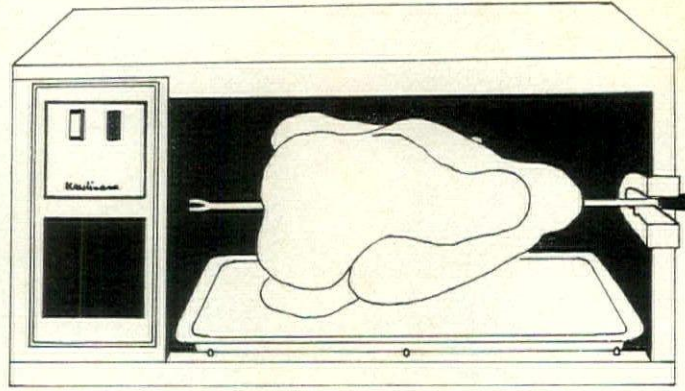
from a vegetable chopper at under £2.00 to this Cool Top Hob at about £1,000



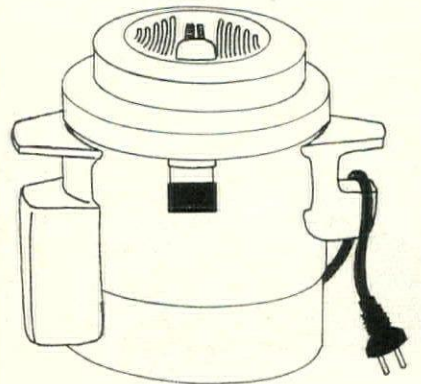
'Cool Top' glass hob by Westinghouse. Heat is induced by means of electronic circuits to indicated cooking positions but the hob itself remains cool. It can also be used as a working surface. About £1,000, from Advance Domestic Appliances, 18 Berners Street, London W1



'Weighmix' by Salter, includes two mixing bowls as part of the basic scale. In 4 colours, £3.97. Main stores



Self-cleaning spit roaster, Model 146.A5, with single heating element, by Moulinex, £15.75. To order, from LEB showrooms



Tefal 'Super Frier' in stainless steel, eliminates cooking smells and fat spillage. With thermostat control and tightly-fitting cover, £19.89. To order, from LEB showrooms

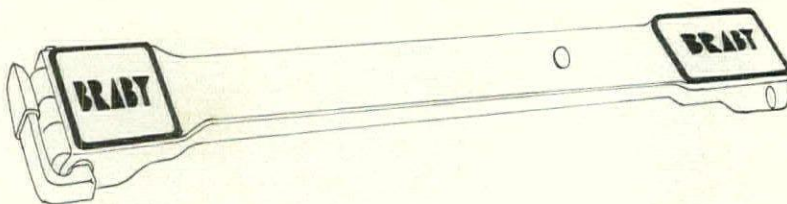
THE OLD ADAGE that all a good cook needs is provender, hob, oven, imagination, plus a pair of deft and willing hands (her own) has taken a lot of punishment during recent years, although a lot of men-about-the-house would probably (if secretly) agree with it.

Nowadays, good cooks love gadgets—not merely for their own sake (although quite a lot of alimentary devices do manage to look remarkably handsome objects like most things designed for a purpose) but for the way that a good gadget can notably cut kitchen chores. After all, why spend more time cooking than the cooking needs?

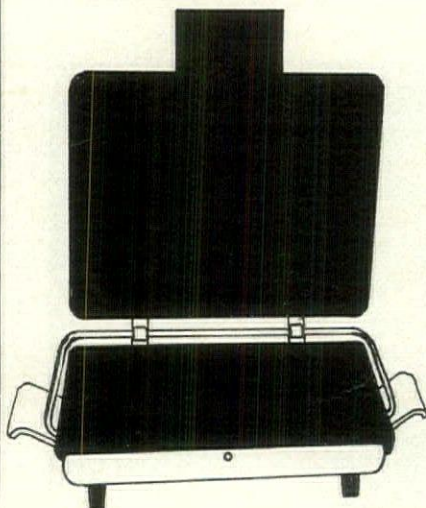
Here, then, is a group of gadgets from a blender which actually blends into storage-jars to the very latest in luxurious electronic cooking circuits.

Like most good gadgets, each of these derives from a simple basic idea so that the beholder-user's first response is to wonder why nobody ever thought of anything so obvious and logical before. But that's what puts a good designer so very far ahead of a master of mediocrity.

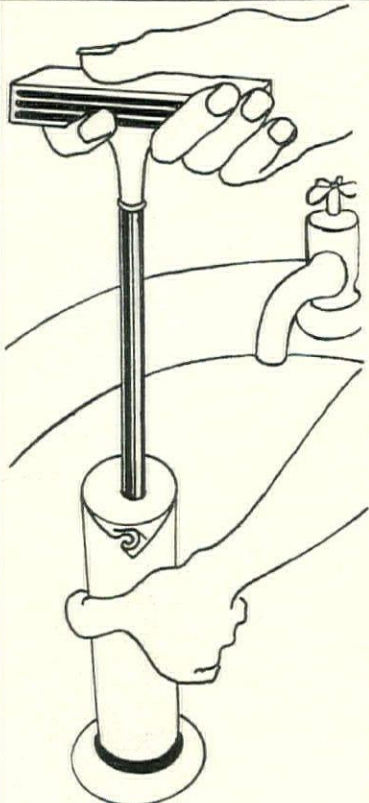
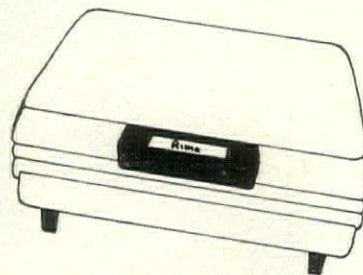
Any paterfamilias, therefore, can prove his magnanimous manhood at a price to fit his cheque-book. Action forthwith ●



'Easy Rider' rollers, enable heavy kitchen appliances to be moved easily. With safety brakes which lock the appliance into position, £2.95 pair. From LEB showrooms and most large stores

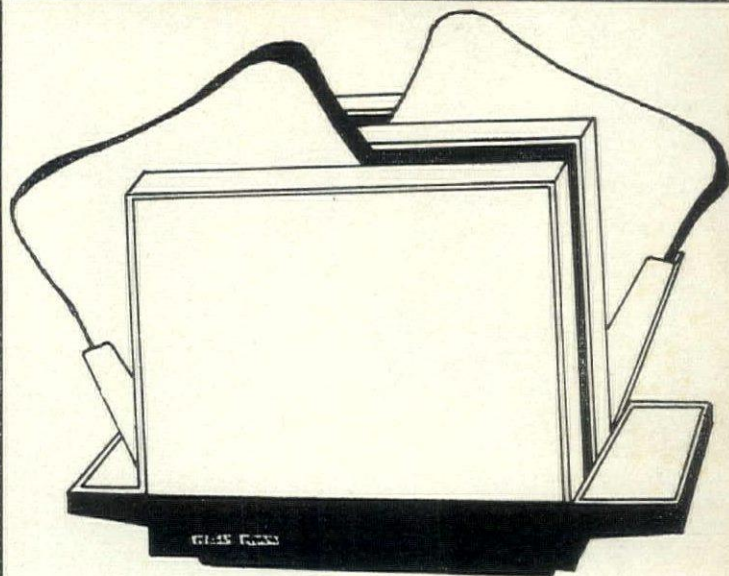
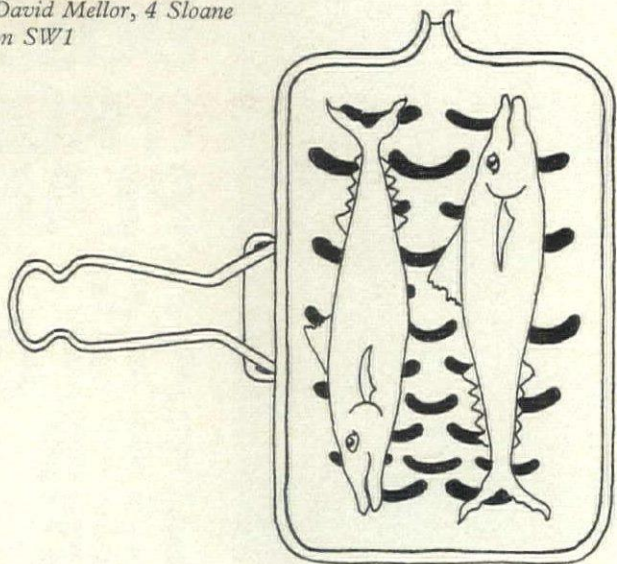


Rima infra-red cooker Model 900, grills, toasts and bakes in a matter of minutes, £12.99. From LEB showrooms

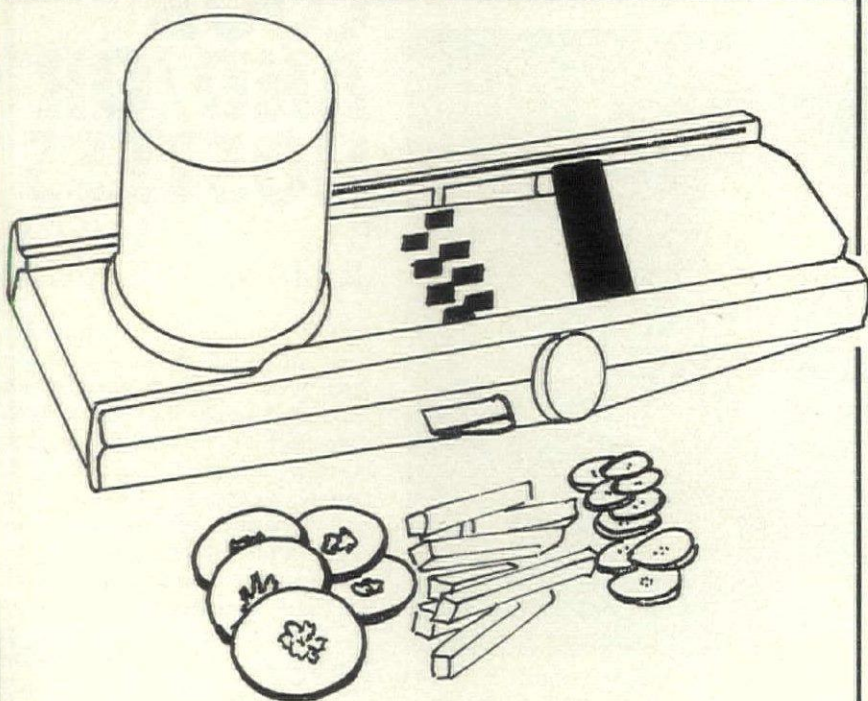


High-pressure sink clear by Beacon, made from unbreakable plastic, £1.25. From large stores and hardware shops

'Fish grill' for top-of-the-stove grilling, in black cast-iron by Le Creuset, £3.32. From David Mellor, 4 Sloane Square, London SW1

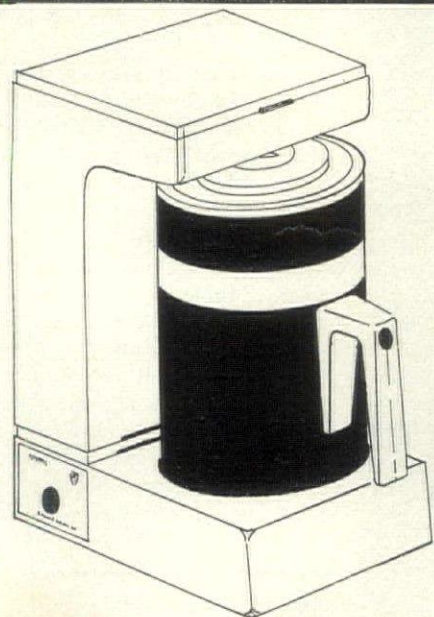
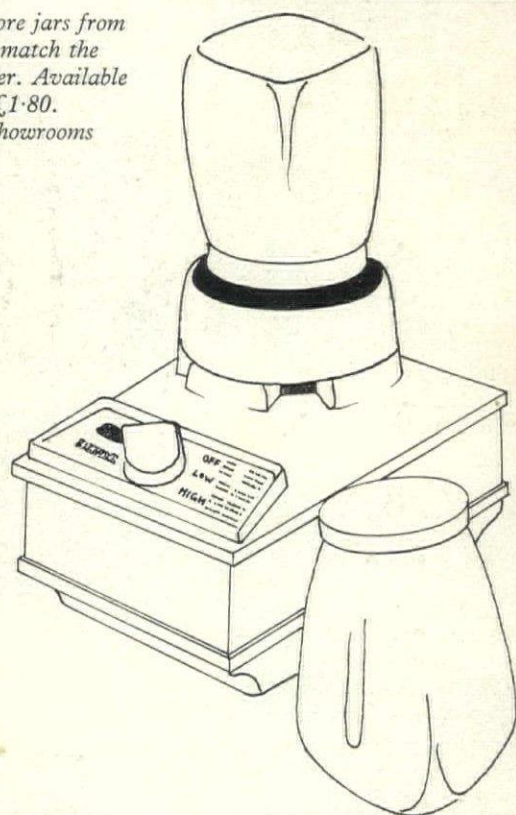


Two-way toaster by Russell Hobbs, with controls on either side, £9.20. From LEB showrooms

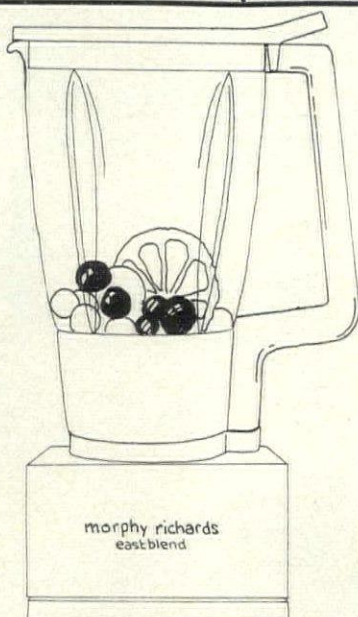


'Bruno' vegetable chopper, slices, shreds and cubes, £1.95. From Timothy White shops

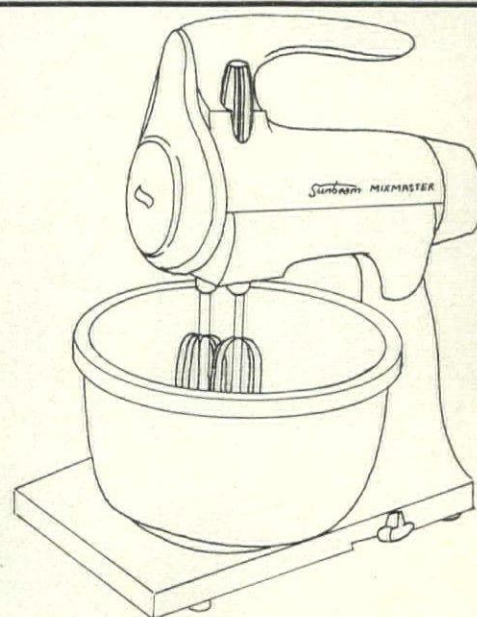
Blend and store jars from Sunbeam, to match the Power Blender. Available in sets of 6, £1.80. From LEB showrooms



Drip filter coffee maker by Philips, with thermostat control, Model HD 5105, about £7.62. From LEB showrooms



'Easiblend' liquidiser by Morphy Richards, also blends, chops, purees. Holds 1½ pints, £9.46. From LEB showrooms



Mixmaster de Luxe No MX 100 by Sunbeam, £29.04. Blender attachment, £7.50. From LEB showrooms

KITCHEN DOSSIER (FROM PLANS TO COLOUR) FOR THE COOK AND/OR HOSTESS

BY JULIANA RUSAKOW

WHILST MOST modern designers have been occupied with the modern kitchen as a room, playing around with what might be termed unconventional (E, I, O and U) working layouts, an eminent Italian designer, Giancarlo Piretti, has evolved what seems to be a revolutionary unit, solving many a problem of space. Such a unit was inevitable for many designers have been working along the lines of concentrating equipment. This steel Rossana Isola RB unit houses two cylindrical sinks, a waste-disposal unit, five rings and one electric plate, with two folding sides as additional working surfaces or eating place. The highly decorative, beautifully-sculpted extractor hood also houses a lighting system.

This is surely one of the most successful *multum in parvo* exercises in kitchen history. What would Alexis Soyer have made of such logic, with all those acres of sink and working surfaces in the depths of the Reform Club?

For those who must have the very latest equipment before experimenting with the very latest Katie Stewart and Elizabeth David masterpieces, I am happy to report, as we go to press, that Zarach of Sloane Street, SW1, tell us that they hope to have one of the Rossana RB units in their showrooms by the time this issue of *House & Garden* is published. If you have a very

Opposite page Island hob and sink unit 'Isola RB', in stainless steel, by Rossana of Italy. About £750, to order, from Zarach, 183 Sloane Street, London SW1



Kitchen in clay-brown, with central cooking island, by Multyflex. Work surfaces in silver birch laminate. Inquiries to Multyflex Kitchens, Elephant and Castle Shopping Centre, London SW1



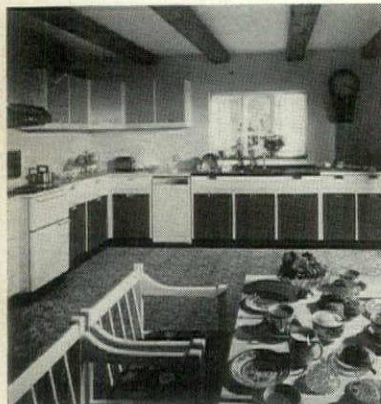
Kitchen in a house in Surrey, designed by Vernon Gibberd, where ash was chosen to match the wood used in adjacent rooms



Kitchen units by Prestige, with curved-edge worktops. Inquiries to PrestigeKitchens, Edgware, Middlesex



Sapele/mahogany and copper kitchen by Multyflex, with horizontal panelling. Inquiries to Multyflex Kitchens, Elephant and Castle Shopping Centre, London SW1



R800 Series kitchen by Whiteleaf, including wall, floor and sink units. Inquiries to them at Mendy Street, High Wycombe, Bucks



Kitchen designed by Indigroid Interiors, specialists in kitchen interiors. Inquiries to them at 16 Queens Road, Buckhurst Hill, Essex



Kitchen setting by Poggenpohl, using their corn-yellow cabinets and working surfaces topped with laminated plastic. Units available from Heal's, 196 Tottenham Court Road, London W1





Above Versatile 'Palaset' cubes from Finland. Made of plastic, they come in several colours, with shelves, drawer units and trays. Basic cube costs £3.50, from Habitat shops

Left (above) Open-plan kitchen, dining and living-area. Sliding doors at left conceals laundry room; at right, the heating system and, centre, folding doors hide the sink area and appliances when not in use

Left (below) Kitchen in two parts: in the foreground a cooking/dining-table, divided off from the kitchen storage area by a central pillar which houses on the one side, an oven, on the other, a double sink unit, dishwasher and so on. Surfaces are topped with Formica

Opposite page (above left) Kitchen designed by Liz Goldfinger for Robert and Jane McNeil in Holyport, with white plastic laminate facings, solid teak worktop and cork tile flooring

(Above right) Galley kitchen in a house designed by Ted Cullinan, with heavily-beamed sloping ceiling and sliding windows to the right, divided off from the living-dining-area by the wall of the central stair-well

(Below, left) Uniwhite one-sided kitchen by Beekay, with dishwasher, stainless-steel sink, cooker and extractor worktop. From the 'Complete Kitchen' range by Beekay. Inquiries to Beekay, 82-106 Cricklewood Lane, London NW2

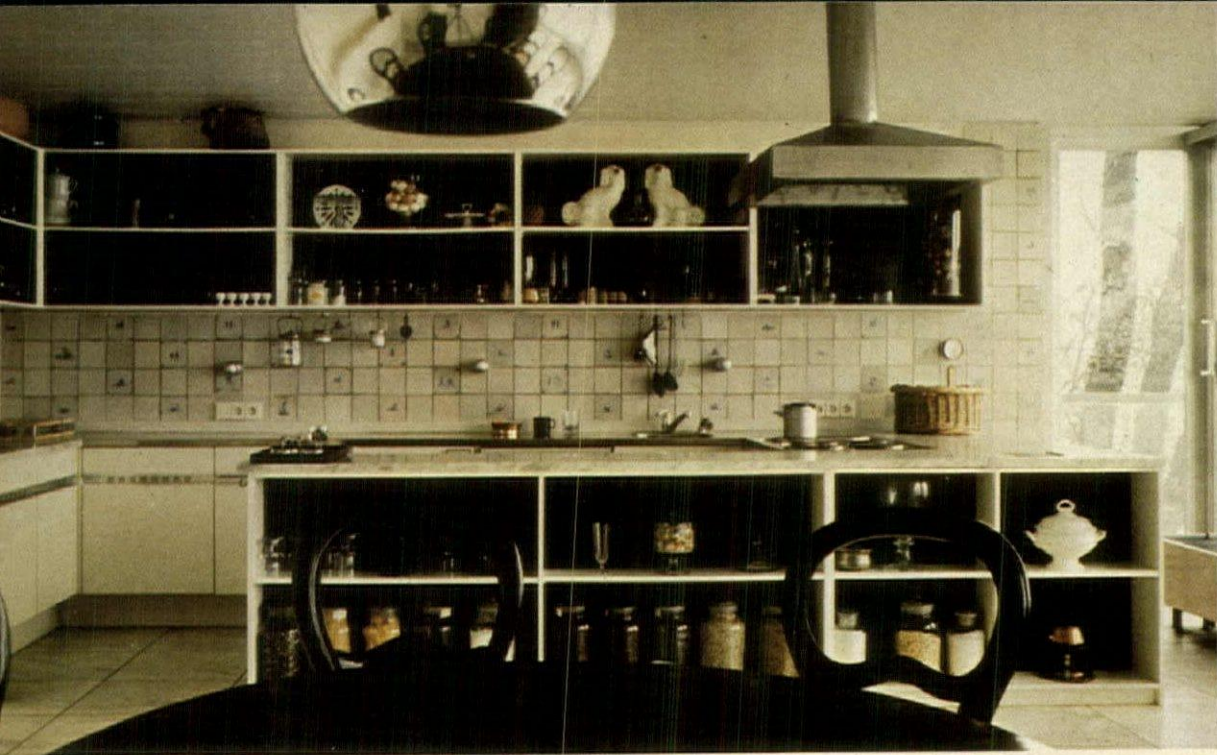
(Below right) U-shaped kitchen, with eating counter all round, by Poggenpohl. Kitchen units, in solid oak, topped with laminated plastic, available from Heal's, 196 Tottenham Court Road, London W1



indulgent husband, the unit will only set him back somewhere around £750.

But the Italians aren't alone in this kind of enterprise. Among the French exhibits this year at Euro Domus was an extremely well designed oval kitchen unit by Mourgue, while the British produced a free-standing circular device, sponsored by Bird's Eye, as long ago as 1968. A brand new unit, the 'Cooking

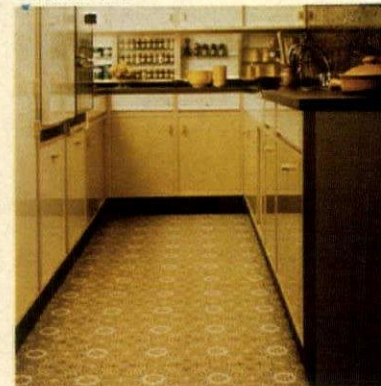




White ceramic cookware from Habitat, showing some of the new additions to their already well-established range. From Habitat shops



Kitchen setting featuring Wrighton kitchen units. Inquiries to Wrighton Showroom, 3 Portman Square, London W1



Kitchen in 'champagne' colour from the 'Continental' range of kitchen units by Kandya. Inquiries to them at 2 Ridgmount Place, London WC1



Above Kitchen units by W H Paul in a setting designed by John Prizeman to be seen at the Westinghouse Showroom, 18 Berners Street, London W1

Left (top) Kitchen-dining-room in house in Italy where old and new are skilfully combined and colour effectively kept to a minimum
(Centre) Galley kitchen in a house with glossy red-painted wooden kitchen cabinets, red sink bowl and linoleum tiled floor
Left (below) Combined kitchen and dining-area, infiltrated at one end of a wide corridor in journalist Jean Demachy's flat near Paris



Circular ultramarine-blue kitchen in a house in Italy, designed by Cini Boeri. In plastic laminate, stainless steel and glass shield which blocks off kitchen from the dining-area

ost'. designed by John Prizeman for the London Electricity Board featured in their 'New Living' promotion on the inside cover of this month's issue) incorporates—besides the usual kitchen equipment—a slot stereo radio unit, telephone and electronic calculator.

To come down from such a spectacular unit to the more mundane matter of adapting existing kitchen space to your own time-and-motion studies, may seem something of an anti-climax, but, take heart, a revamped kitchen can prove the car's most enjoyable domestic exercise. And investment in a long-overdue replacement to an unreliable

cooker, washing machine or refrigerator almost as heartening.

The major contribution made by the kitchen designers to a cosier life for the cook-hostess is the quite astonishing plethora of ready-made units in any number of colours and in an ingenious range of wood finishes. These fitments gain their individuality chiefly from door forms, which range from the lively use of louvres (notably by Centa, Liden and Solarbo) to panels, usually small (by Multyflex, Beckay and Elizabeth Ann) to mention but a few. There are also any number of Formica and melamine finishes in a wide range of colours.

Working-surfaces are another department of the kitchen life which has received a lot of attention from the designers. Most manufacturers of ready-made fitments again specialize in plastic laminate and similar finishes to match the door facings, but, for the do-it-yourself enthusiast, interesting and practical surfaces are available in many other forms. Tiles, for example, can be applied using a special waterproof grout (ie the jointing material between each tile), although some d-i-y men prefer lino, but this is not ideal for the cutting of fruit and vegetables directly on to the surface. The butcher-block table, preferably on

finger-tip-control castors, becomes increasingly popular and, as usual, it's wider use in the United States has meant a great popularity here. The hostess who prides herself on her *patisserie* skills will still show a preference for the marble working-surface, and old washing-stand tops are excellent for this. Stainless steel may show scratches, but it looks quite terrific and, of course, exquisitely smooth—little wonder that young newly-weds are quick to install stainless-steel kitchen units.

For my money, however, Eternit remains the best all-round working surface in a kitchen. It is durable, handsome, heat-resistant and hygie-

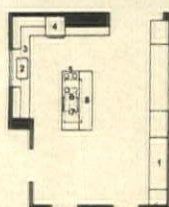




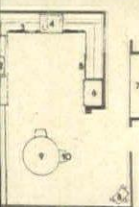
Kitchen designed by French architect, Michel Petuaud Letang, is built around a stainless-steel all-in-one cook-table at which the family also eats. Cupboards line one wall; there are worktops, double-sink unit and a heavy wooden chopping-block along another. Not seen is a sliding glass door which leads out to the garden.
1 Refrigerator 2 Storage 3 Oven 4 Dishwasher 5 Sinks 6 Chairs 7 Hob.



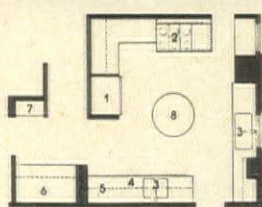
Kitchen designed by Angelo Donghia accommodates a large family and all its culinary needs. Again, it has a central cooking and eating unit. All the working surfaces are faced with Formica.
1 Refrigerator-freezer 2 Sink set in countertop 3 Dishwasher 4 Stainless-steel oven 5 Hob 6 Hood 7 Grill 8 Butcher-block counter and children's dining-table



Country-style kitchen-dining-room, designed by Walter R T Smith, is the core of the family home. It is used by children doing homework while mother prepares the meals, as well as for informal eating.
1 Bookshelves 2 Sink 3 Marble pastry slab 4 Range 5 Oven 6 Refrigerator 7 Storage cupboards 8 Stove heater 9 Table 10 Chairs



A large kitchen, skilfully redesigned by architects Richard D Kaplan and Arthur Wexler, is now divided up into smaller, separate working areas, which are more efficient for a family that entertains often and on a large scale. The new kitchen is virtually a shell built within the original room.
1 Refrigerator-freezer 2 Range with specially-designed hood 3 Stainless-steel plate-warmer 6 Tiled counter 7 Larder 8 Table



ic, although it's not in the same
 ague as Formica as far as colour
 possibilities are concerned.

Elsewhere in this issue (page 82)

Opposite page A combined kitchen-
 dining-room, with a bank of stainless-
 steel fittings along one wall contrasting
 with a rugged wooden table, in a
 numbered chalet in the Chamonix
 mountains, designed by Henri Caubel

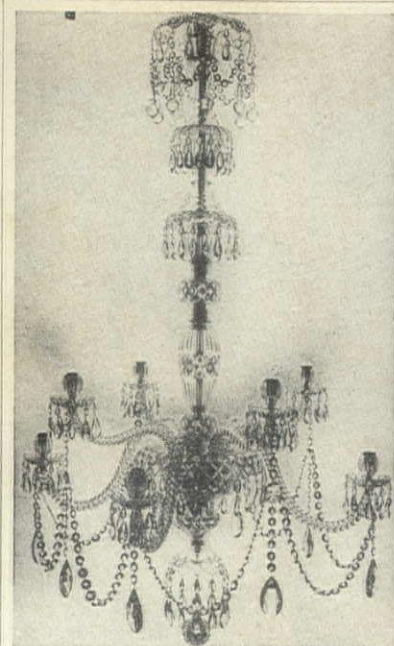
a drawing shows the new Cool Top
 cooker, which is the greatest break-
 through in such equipment for years.
 The cooker top never gets hot to the
 touch (a fabulous advantage with
 young children about the kitchen)
 and it can also be used as a working
 surface. As it offers a completely flat
 plane it is extremely easy to maintain
 and clean. At the moment these

Cool Top units are pretty expensive.
 Indeed, the Westinghouse top alone
 costs around £1000, (with a waiting-
 list of would-be buyers)

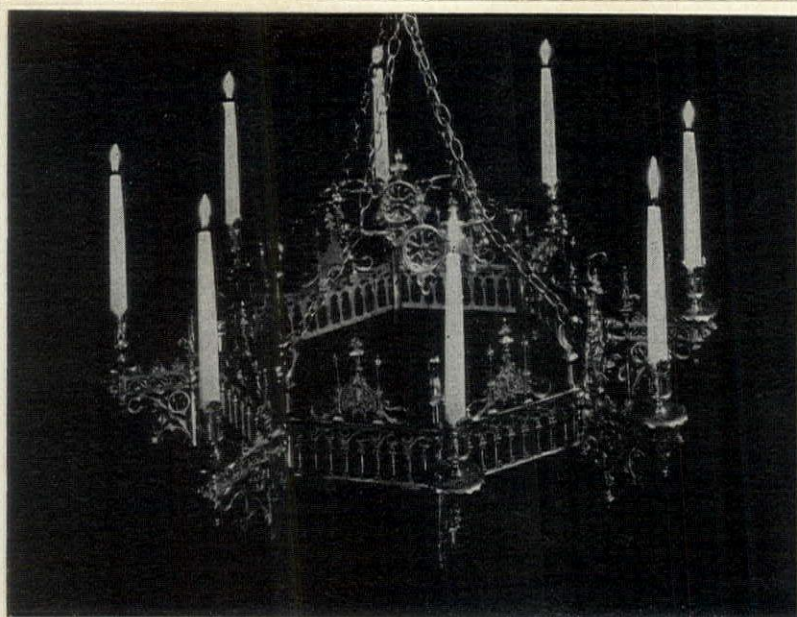
Planning is the most important
 thing, of course, but rather than
 include a lot of graph-paper dia-
 grams indicating how many miles
 a wife and mother-of-four walks
 during the course of a day's work in

her kitchen, I have given as much
 editorial space as possible to showing
 pictures of a number of kitchens that
 have caught my eye during recent
 months. Each picture has been in-
 cluded for a particular reason, noted
 in the caption. I feel that you are
 much more likely to find a guide-line
 here than in reading any number of
 words ●

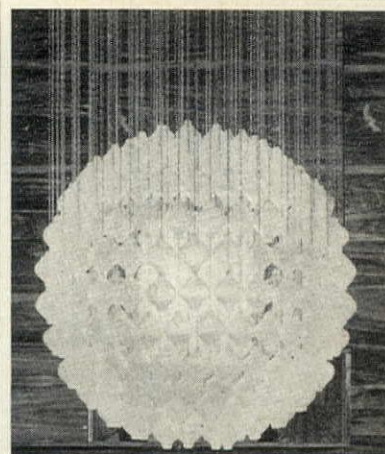




Lead crystal chandelier, originally for gas use, circa 1840, from a large selection of chandeliers ranging in price from £15.00 to £2,500, from David Paton, 10 Strathearn Place, London W2



Brass gothic chandelier, in the Pugin manner, £85.00, Green & Abbott, St George Street, London W1



Chandelier from the 'Tulipan' range by Kalmar. From about £231.00, to order, from Heal's, 196 Tottenham Court Road, London W1

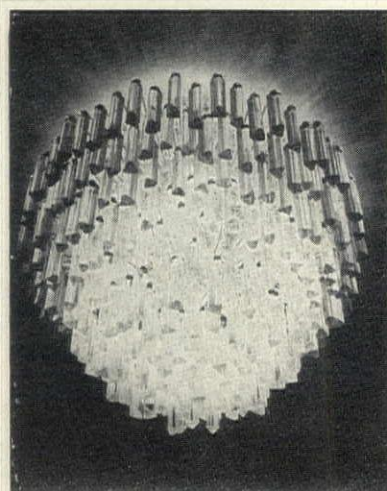
WELL ABOVE THE CROWD

IN BLAND DEFIANCE of the diktats of a number of interior decorators emphasizing that pools of light rather than overhead lights are *de rigueur*, any number of manufacturers and members of the public still find the chandelier to their lighting taste.

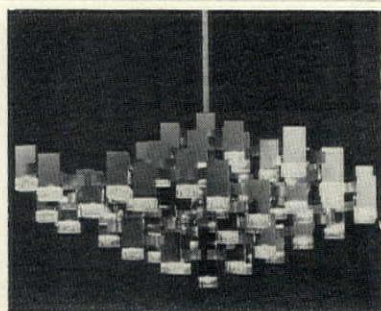
Chandeliers—the word seems steeped almost exclusively in the distant past, an evocation of crystals and candles, frills and furbelows, gorgeous beauties and gallant beaux. Yet, although some of the world's most splendid period chandeliers are available in London, and fine Waterford crystal chandeliers are again being made in Ireland, the hanging lamp also challenges the ingenuity of interior designers, especially those in Italy, France and Switzerland.

The example shown in the colour page opposite is one of the more exotic Swiss designs and is available in hanging, table and standing forms.

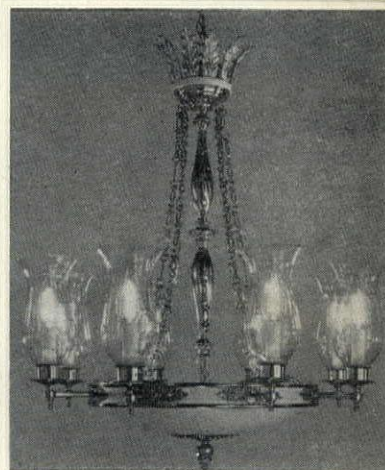
Needless to say, Venini, the great Venetian glass-blowers, have many versions of the modern chandelier, now available in Britain ●



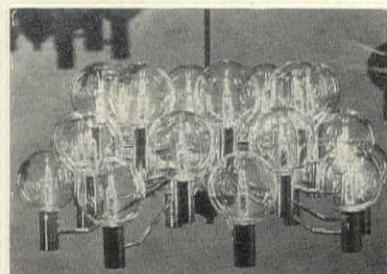
Hand-polished chandelier by Venini, from the 955 series, about £391.00. Inquiries to Venini Lighting, 5 Sedley Place, Woodstock Street, London W1



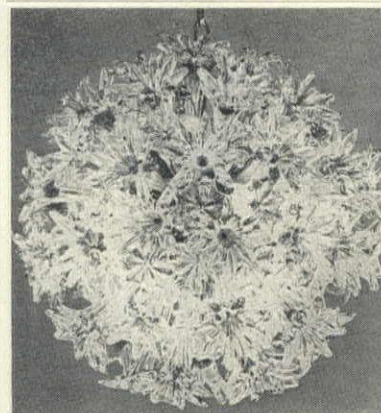
Cubic design lighting No 57 from Italy about £450.00. From Theaurus, 1039 Finchley Road, London NW11



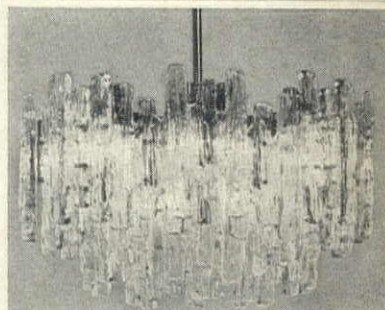
Brass Empire-style chandelier with storm glass shades, £195.84. Inquiries to Arnold Montrose, 45-46 Berners Street, London W1



No T 372/24 metal and glass chandelier by Hans-Agne Jakobsson, about £275.00. Stockists from Nina Breddal, 1/5 Tyers Gate, SE1



Hand-blown glass chandelier from the 'Esprit' 959 series by Venini, from about £380.00. Inquiries to Venini Lighting



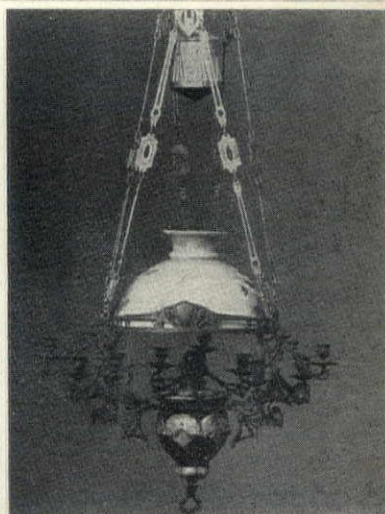
'Puck' No 3864 light by Kalmar, in nickel and relief-glass crystal, about £230.00. Grange Furnishing Stores



From the '5000' range by BBI Lighting, No 5302-3, £224.10. Inquiries to them at 58/60 Berners Street, London W1

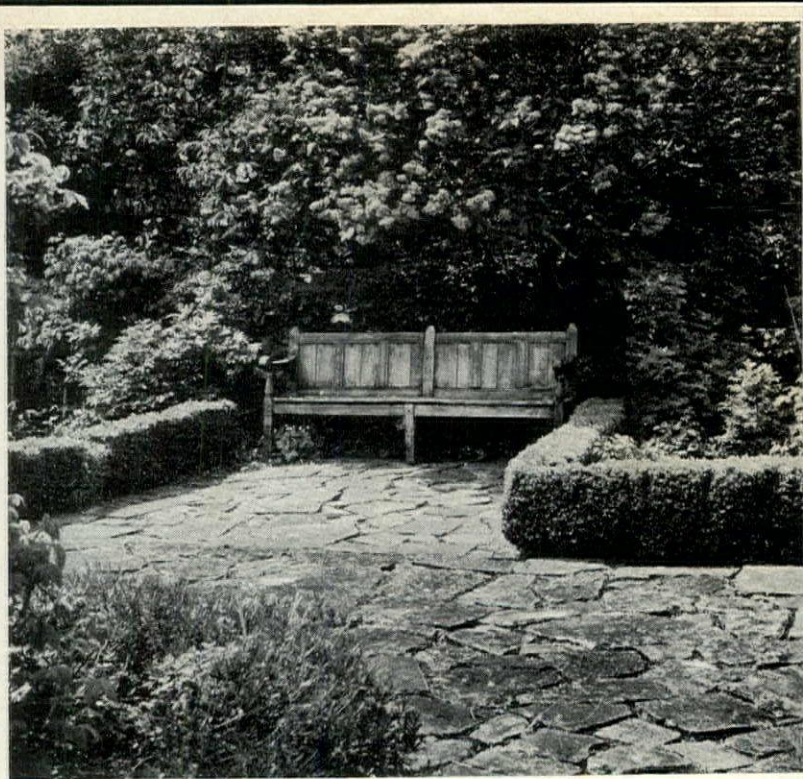


'Tambourin', by Baccarat of Paris, a cluster of free-hanging glass tinkles when touched, £180.00, from Asprey, New Bond Street, London W1



Nineteenth-century lamp with sconces, one of a selection of lamps, from £34.00 to £80.00, at Christopher Wray's Lighting Emporium, 604 King's Road, London SW6

Opposite page Sculptural chandelier by Swisslamps International, also available in floor and table versions. Hanging version, No 57012, £71.00, from Liberty's, Regent Street, W1



An unusual path need not take more time or trouble to lay, claims the writer of these notes, and offers some guide-lines

Paving the way for greater garden pleasure

BY TOM BYNG

BY THE TIME most gardeners have dug and prepared the ground for their projected garden path, duly sanded the bed and are ready to lay their chosen brick, stone, cobble, sett and so on, they sometimes seem too weary to spend time working out a pattern that isn't the more usual herringbone or two-by-two basket-work patterns. Yet a modicum of

time spent with a ruler and graph paper will produce variation which will give years of pleasure out of all proportion to that effort over a few evenings. And even if you are proposing to go ahead and lay your path without recourse to graph paper, do see that regularity doesn't become your watchword. The setts shown in the colour picture on page 97 owe

This page (left) Prefabricated cobble blocks and concrete slabs in a checker-board pattern. As the path is under trees, ivy has been used as a shade-tolerant panel of ground-cover

(Above) Random-set paving, with little pointing showing, in a box-bordered rose-garden in Wiltshire

Opposite page (above left) Elongated bricks and concrete squares to set off bold clumps of planting. **(Above right)** Stone set in an interesting pattern but with almost too much cement pointing.

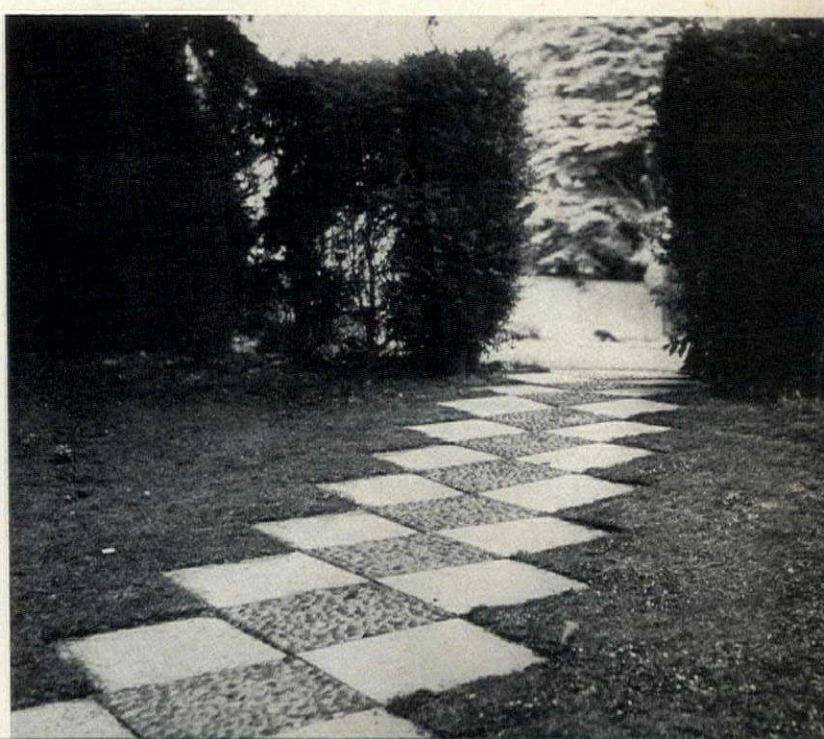
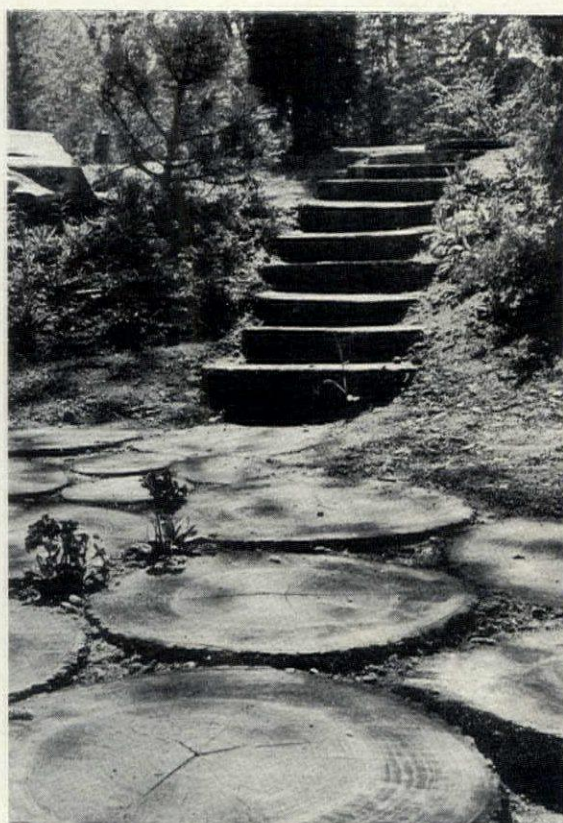
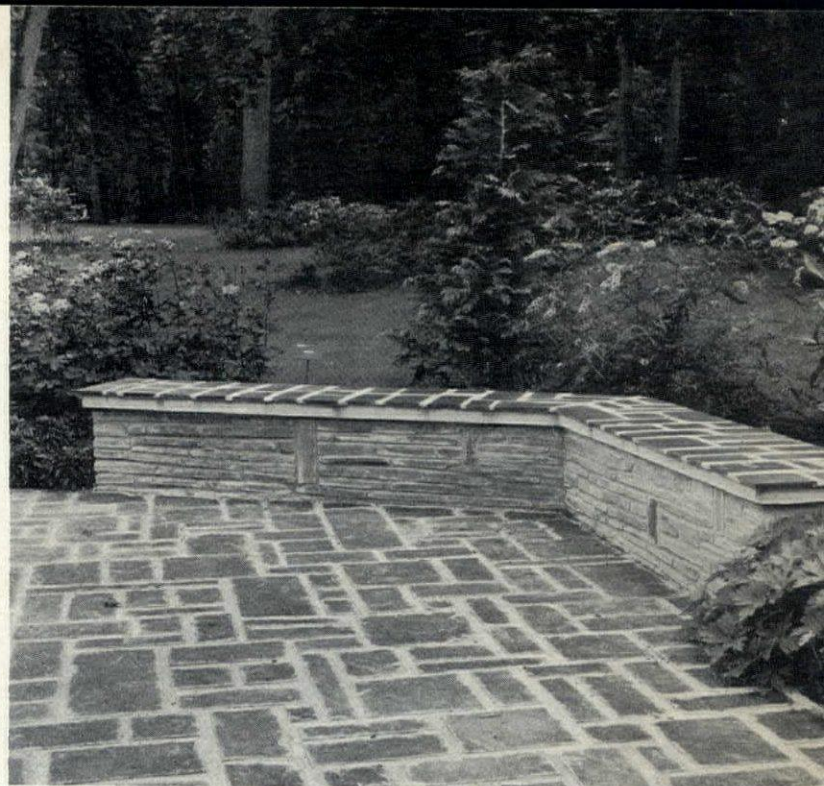
(Centre left) Informal stone setts, set off by the lush foliage of bergenia and mat-forming ajuga

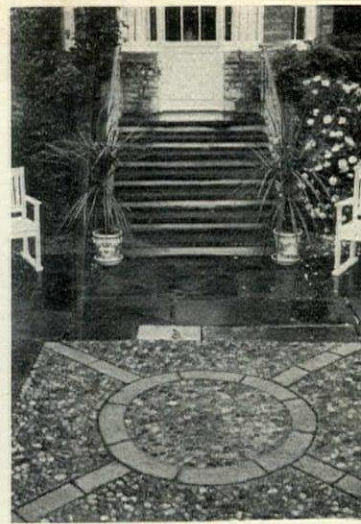
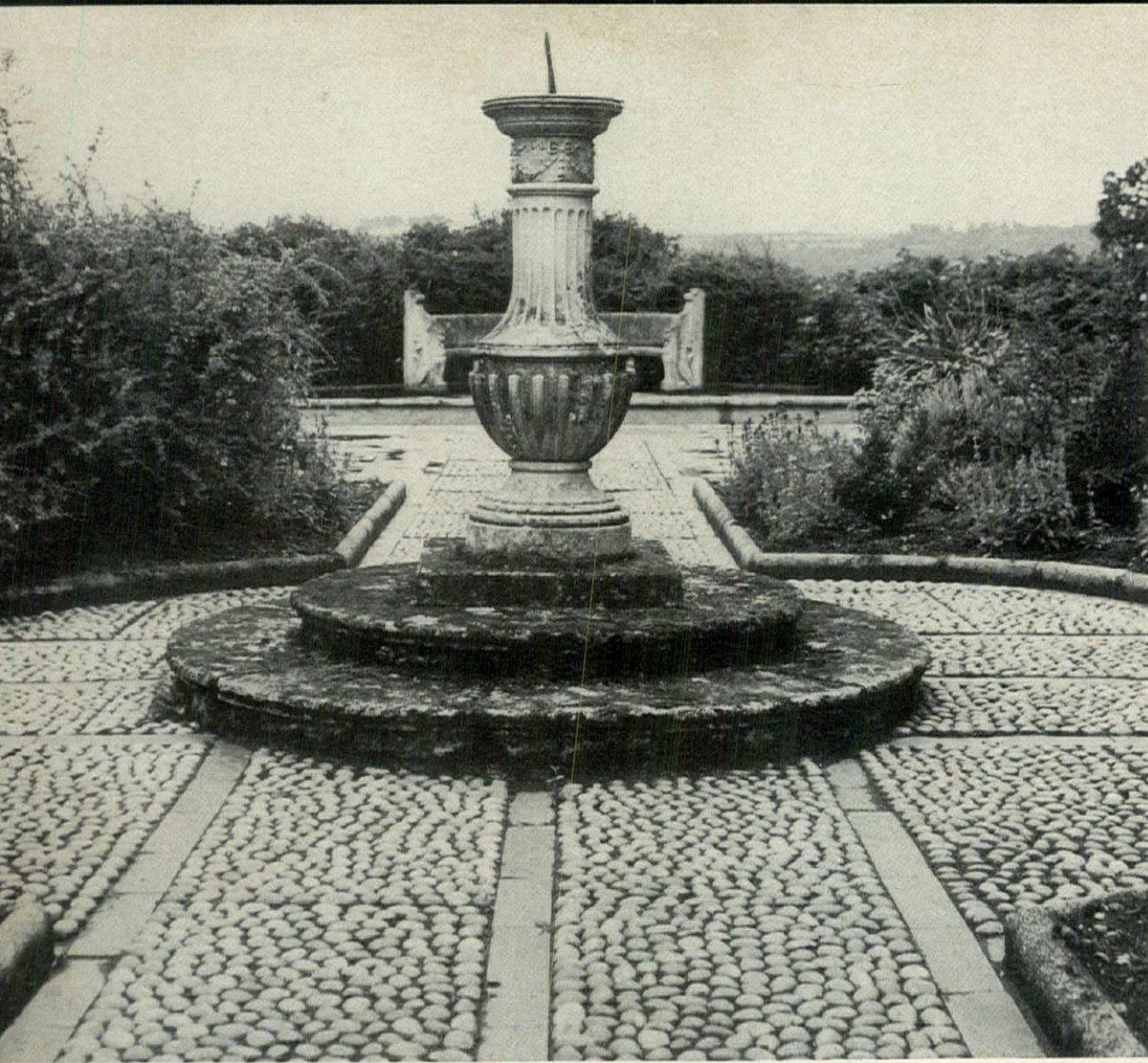
(Centre) Circles of cedar wood set in gravel, in a woodland setting

(Centre right) Classic paving of York stone, lapped with Viburnum and tumbling rosemary in a Hampshire garden

(Below left) Imaginative pebble-paving in a lattice-work design in the grounds of ruined Minster Lovell in Oxfordshire

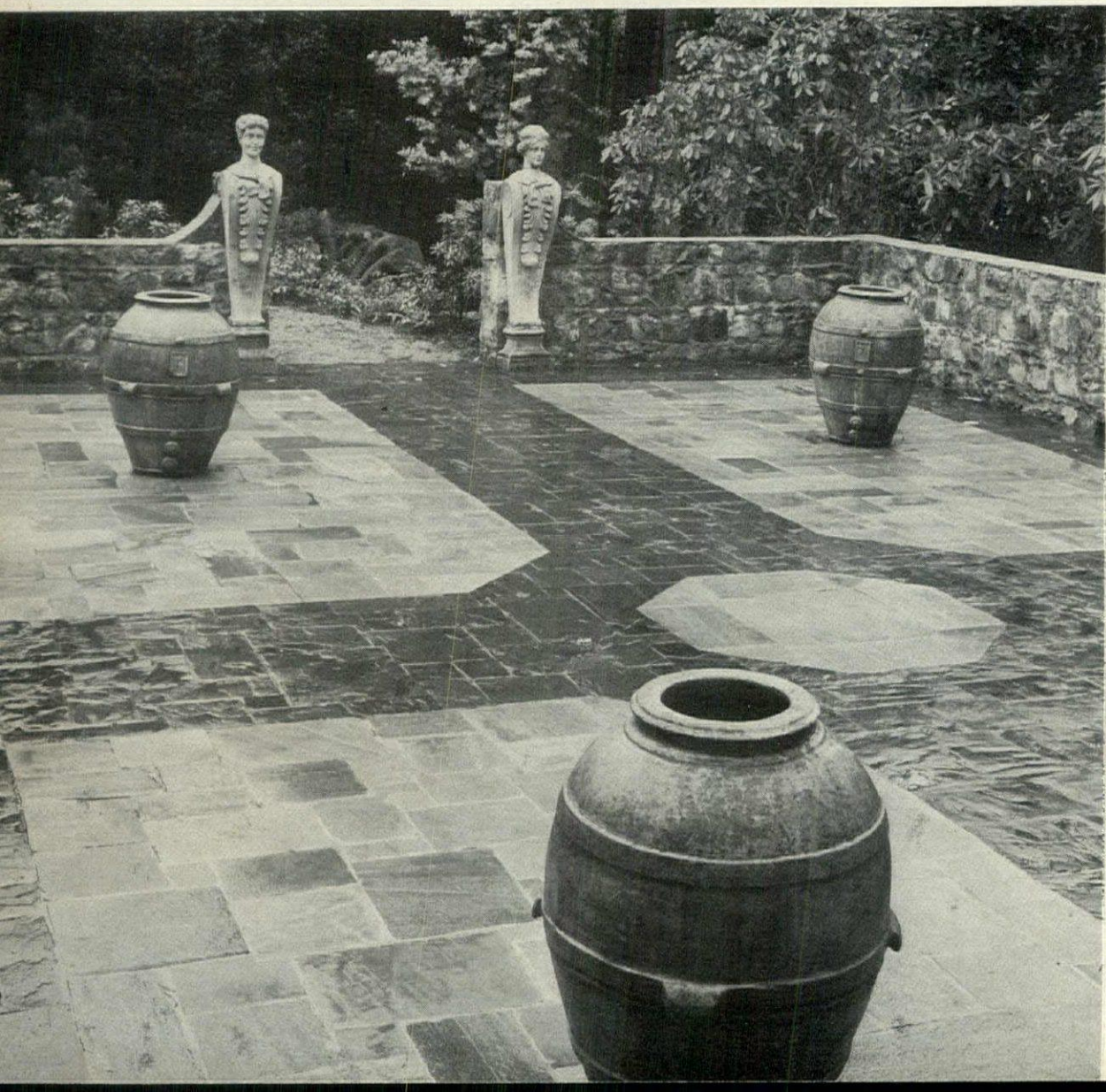
(Below right) Cobble slabs and concrete blocks set in turf lead to a yew-hedge in a Berkshire garden. (Prefabricated cobble slabs can be obtained from British & Overseas Minerals Ltd, 36 High Street, Harrow-on-the-Hill, Middlesex, from about £2.55 square yard.)





This page (left) Cobble blocks—outlined in stone—lead to a sundial raised on two steps in the garden at Ince Castle, Saltash, Cornwall. **(Below left)** Chaste paving in stone and shining slate, set off with oil jars and presiding terms, in the garden at Glenveagh Castle, Co Donegal. **(Above)** Perfectly-proportioned paving in flint stones and stone in a miniature courtyard in Oxfordshire

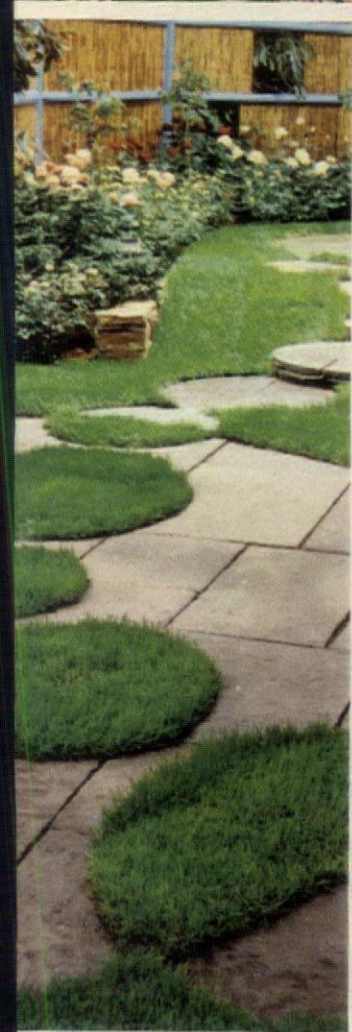
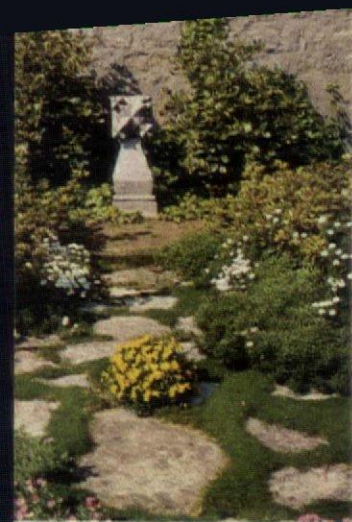
Opposite page (above left) Irregularly-shaped stone slabs, set in turf, in a French garden. **(Centre left)** 'Pop-art' groundwork in turf and stone circles. **(Below left)** A path of brick leading to a lattice-work gazebo. **(Right)** Rugged sets bordered with box in a garden at Senlis, near Paris, devised by garden architect Russell Page

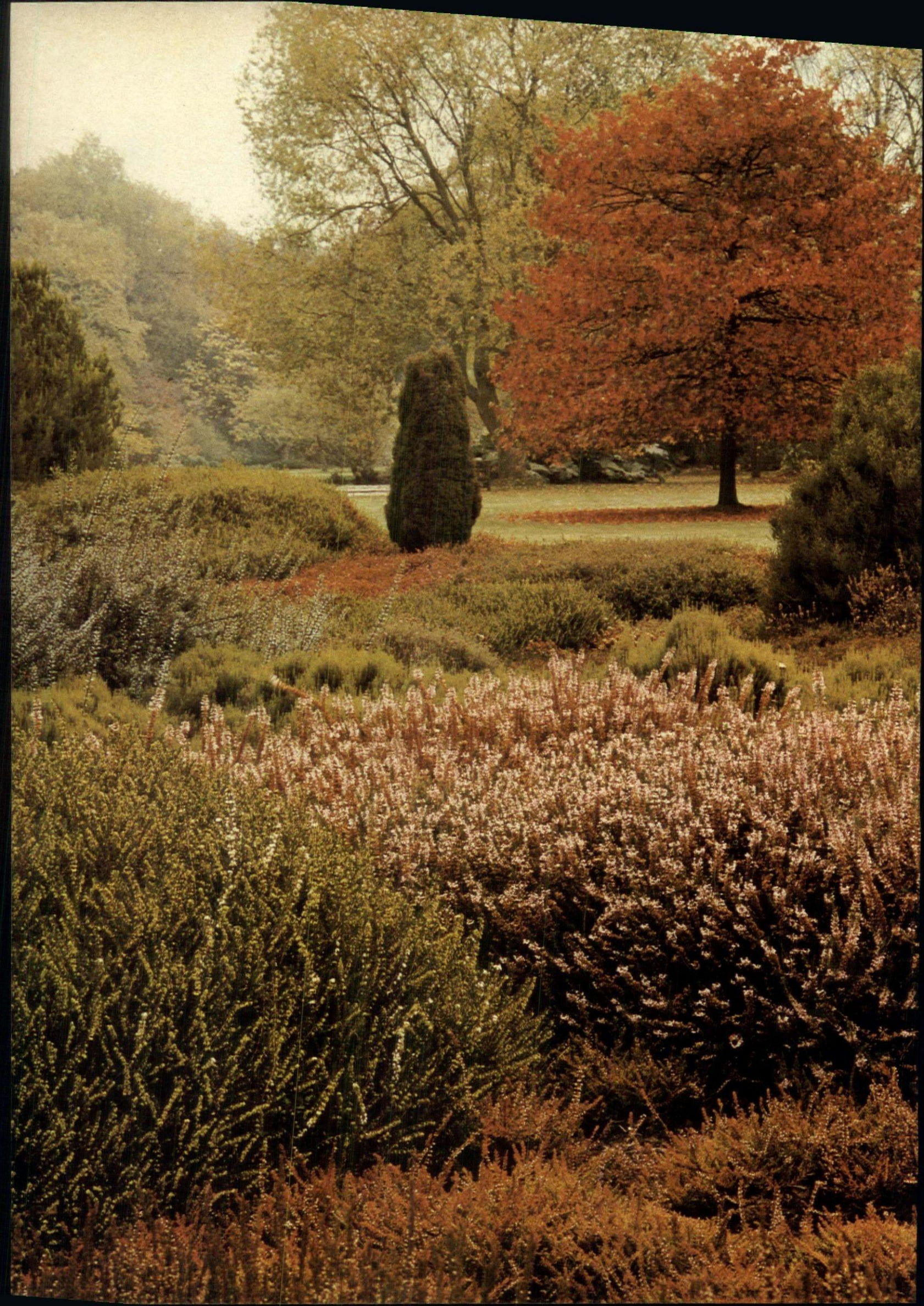


most of their considerable charm in their deliberately casual arrangement.

One of the most neglected opportunities in path-making is that of contrasting two different textures. As the GLC Parks Department has shown in Hyde Park and elsewhere, plain stone and variegated cobble can make a most decorative pathway or terrace, especially now that stiletto heels seem to have disappeared for a year or so from the feminine fashion scene. (British Overseas Minerals Ltd specialize in good-looking shingle-faced slabs which are particularly easy to walk on.) Brick and stone offer another useful contrast of texture. When stone—and to a lesser degree, brick—is used in path-making it is worth remembering, by the way, that a narrow space of an inch or so between the stones or bricks to enable grass to grow in the interstices will add immeasurably to the visual pleasure you hope will be occasioned by your path, and it will certainly soften the rigidity and angularity of a path of any length. Indeed, in some of the pathways shown here skillful use has been made of circular areas of grass juxtaposed against rectangular paving stones.

Crazy paving seems thoroughly out of fashion, but it remains a fairly durable pathway, although it is best when used in small areas







Heathers for all seasons

PICTURES BY GEORGES LEVEQUE

EVEN AMONGST quite experienced gardeners, heathers are too frequently thought of as the poor relations of the plant world. Indeed, many gardeners are apt to think that they are best left growing wild over the more northerly areas of Scotland.

But the open-minded visitor to the Royal Horticultural Society gardens at Wisley in Surrey or to the Botanic Gardens of the University of Liverpool quickly realizes just how much their plants have to offer in colour, variety of form and texture.

As a result of recent research and selection, heathers are now available in a remarkable number of varieties. Above all, thanks to their faculty for changing colour with the seasons and their unusually long span of flowering, heathers can provide a full year of colour for the gardeners.

At the risk of offending some botanical boffins, I am here referring to related species of heathers. Authentic heathers are

known as *Erica*, found from the Mediterranean to Scandinavia, with *Erica arborea* and *Erica australis* growing up to six feet, or *Erica cinerea*, much smaller, at no more than 8 inches.

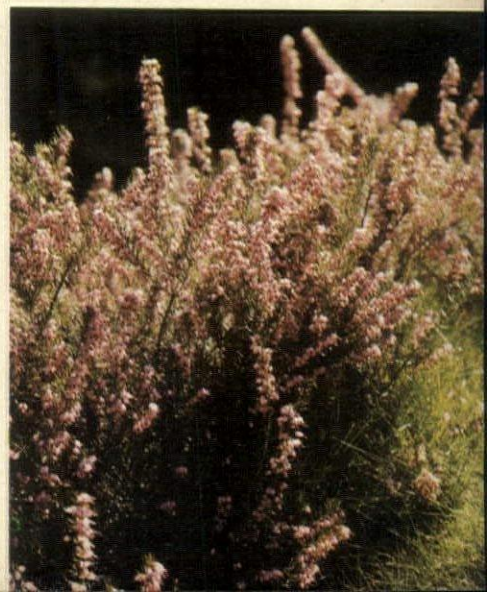
Then there is the variety which we in these islands know best—Scottish heather, which flowers in summer months, and is known, more academically, as *Calluna vulgaris*, which can grow up to three feet in mild sandy conditions.


Finally there is *Daboecia*, a false heather, low-growing, indigenous to Ireland, France and Portugal, with hanging bell-like flowers in summer and autumn ●

Left Autumn-flowering *Calluna vulgaris* Blazaway (yellow), *Calluna vulgaris* alba plena (green) and *Erica vagans grandiflora* (pink). In the background, *Liquidambar styracifolia*

Above Pink *Daboecia cantabrica pragerae* (at left) in August. Behind, taller, *Erica veitchii*. The conifers in the background are *Juniperus communis hibernica*

Right *Erica darleyensis* flowers from December right through to April



A photograph of a classical-style house with a circular balcony and a pool in the foreground. The house features a prominent circular balcony with a decorative balustrade. Below the balcony is a portico supported by two columns, with a large window and door. In the foreground, there is a pool of water reflecting the house and a large potted plant. The background shows trees and a clear sky.

A Roman 'ruin' in the Bahamas

PICTURES BY
BRUNO DE HAMEL

LA FEULLIE, on Lyford Cay in the Bahamas, is the home of Rosanna Seaborn, one-time star in French-Canadian films, whose major interest is the Papineau Rebellion of 1837* on which she is preparing a film script.

The house was designed by A F Robjohns, and took rather longer than most houses to build as Miss Seaborn had very clear-cut and not-easily-come-by notions of the house she wanted. Ground was broken in 1964 and the house not completed until five years later. But the retreat now embodies most of the ideas Miss Seaborn absorbed during her world travels, most notably her wish to have her dream house built round a Roman bath.

'I suppose my idea was originally sparked off in North Africa,' says Miss Seaborn. 'There I first became conscious of the way one civilization has been built on the ruins of another. Hence my desire to build for myself a house that would seem to embody something of the same elusive but, to me, compelling atmosphere.'

These ambitions have been realized by Miss Seaborn's structural specification. The sun, rain and wind of the Caribbean have given the coral walls the textures of antiquity, enhanced by decorative features brought back from Europe, such as the seventeenth-century Florentine fountain heads on coral plinths on either side of the pool steps, and the ancient copy of a marble head of Seneca, the Roman scholar and poet.

The high wall surrounding the pool-court is built of coral and pierced by round-headed openings looking out to sea. Later, a grotto will be built at one end of the pool.

Little wonder Rosanna Seaborn is content to spend her life in this idyllic place, her days divided between research, writing and swimming—in the new-old enchantments of her 'ruins', as she calls the 'leafy retreat' *La Feullie* ●

*The Papineau Rebellion in French Canada was, in the view of Miss Seaborn, the precursor of the Separatist Movement of today.—Ed.



At their best at summer's peak



a choice of flowers for July

BYRON SUGGESTED, perhaps unfairly, that the English winter ended in 'July—to recommence in August', but even he would have admitted that in July the English garden comes into its full beauty: it is then that most herbaceous plants take on their richest colouring and most luxuriant growth. Though the promises of May are past—either broken, or satisfyingly fulfilled in June—July brings a richness of its own. On these two pages we show some of the plants which are at their best in July.

This page At Sutton Park, Sutton on the Forest (open for the National Gardens Scheme on Sunday, July 9th) Bergamot (*Monarda didyma*) the plant which, thanks to Marvell, will always be connected with the youth of Oliver Cromwell, when it was 'His highest plot, to

plant the bergamot'. Cambridge Scarlet is one of the strongest growing variety, Croftway Pink a good pink variety.

Opposite page (top left) *Phlox decussata* revels in a cool, moist situation and comes into flower in July. Border Gem, Star-Fire

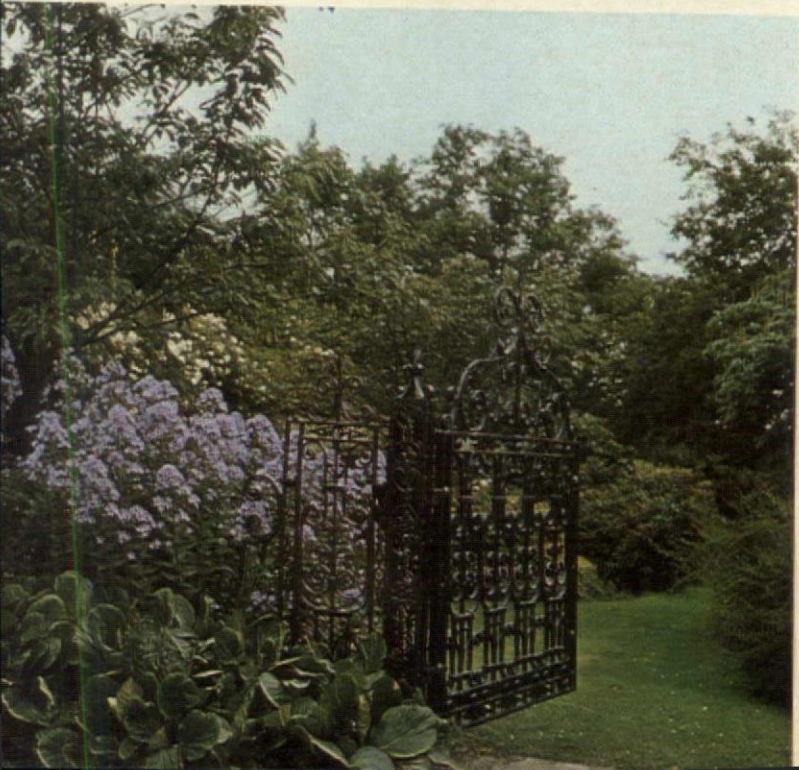
and William Ramsay are all outstanding varieties. (Also photographed at Sutton Park).

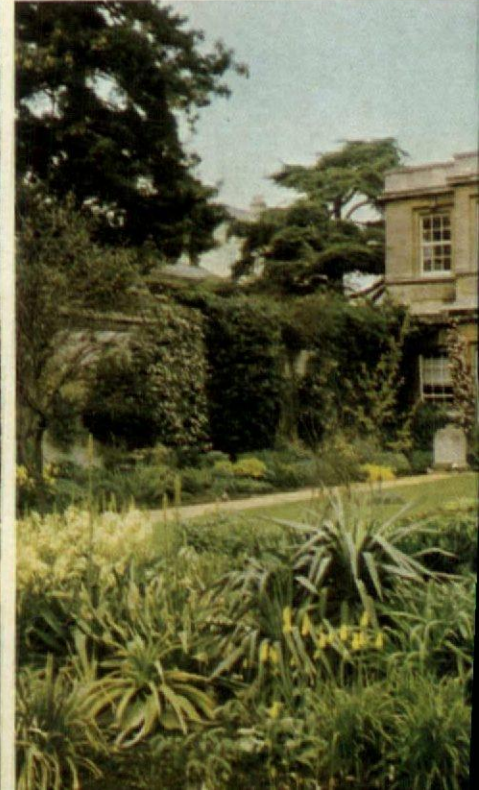
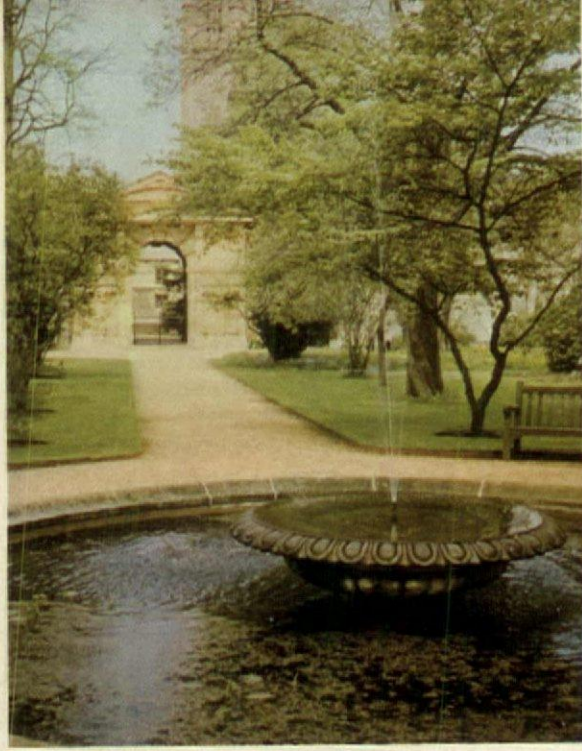
(Top right) *Dictamnus fraxinella*, 'The Burning Bush', shows its spires of rose-pink flowers in high summer. The pungent, oil-bearing leaves are inflammable and will burst into a flash of fire if a match is held to them on a warm, still evening, although the plant is quite unharmed by this odd manifestation.

Centre, left and right Lilies are a great feature of the well-planted garden in July. There are white varieties, such as *longiflorum* and the ever popular *candidum*, and orange lilies like the richly-coloured *pyrenaicum*, seen in the picture on the right.

(Below left) By a graceful iron gate at Doddington Hall near Lincoln (open May-September, Wednesdays, 2pm-6pm) there is a fine show of the blue flowers of *Campanula lactiflora*. Loddon Ann is a delicate mauve-pink form.

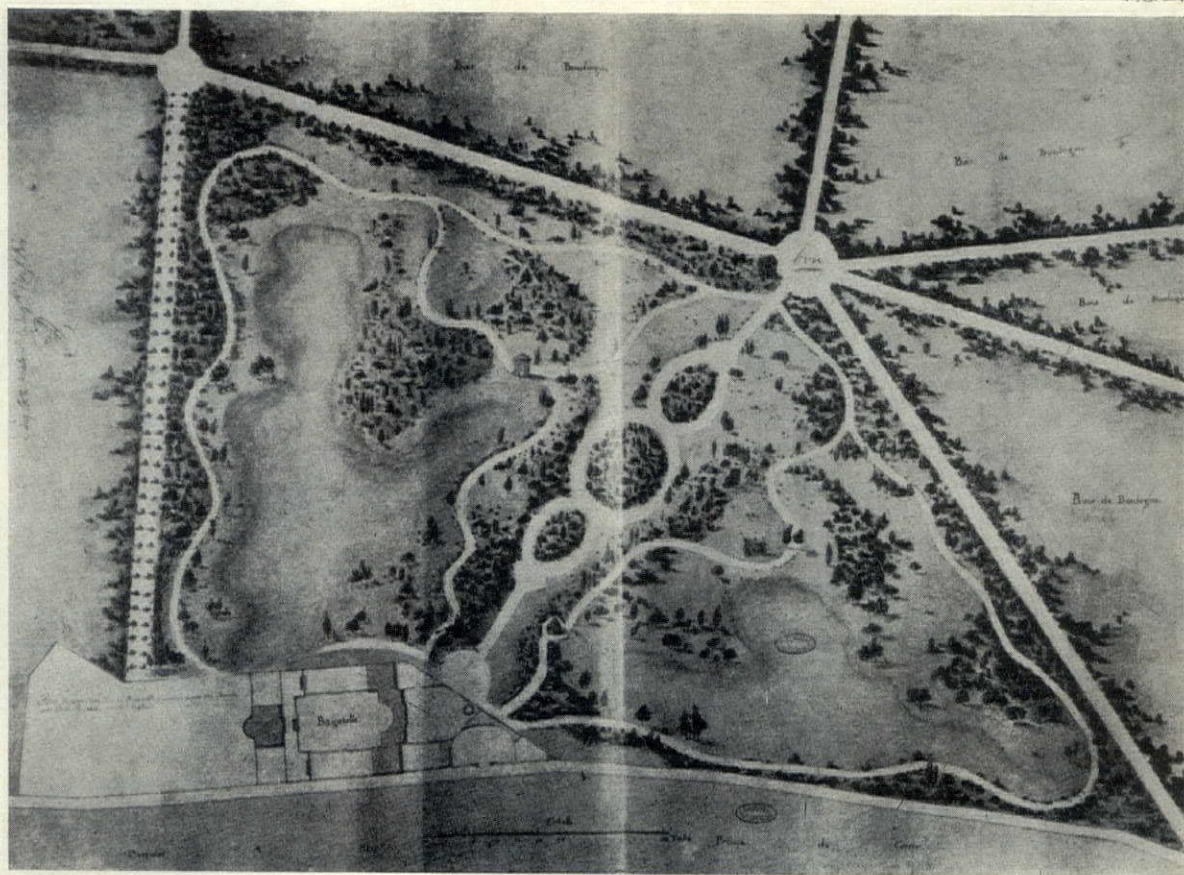
(Below right) In one of the great gardens of England—Chatsworth, near Bakewell—the beautifully and originally planted borders are at their peak in July. Here can be seen a 'Blue border' of delphiniums and that excellent annual, *echium* Blue Bedder, with the white flowers of *floribunda* rose Iceberg to set them off. The white flowers on the right are *datura*. The gardens at Chatsworth are open daily from March to October





Blaikie, Thomas (1750-1838). Blaikie might not be deemed to enter directly into the history of gardening in the British Isles itself, but he is representative of those British (particularly Scots) gardeners who worked in many overseas countries as exponents of the late-eighteenth and early-nineteenth century style of *le jardin anglais*. All were possessed of considerable practical skill as well as an understanding of the traditions begun by Kent, and they frequently maintained connexions with British nurserymen of the period who were outstanding plantsmen with a wide range of plants for sale.

Blaikie was sufficiently well known to appear in Loudon's *Encyclopaedia* as an outstanding gardener in France: 'A number of gardens in the English style were laid out just before the French revolution, by Mr Blaikie, a British landscape-gardener. He was born in the neighbourhood of Edinburgh, and continued till his death, the proprietor of a large market garden, which belonged to his father in the parish of Corstorphine. He went to France first as a botanical collector and walked in that capacity through the greater part of Switzerland. Mr Blaikie entered upon the profession of a landscape gardener in Paris in 1776; and died there in 1838, aged 89.' Loudon also records that Blaikie was associated with such gardens as Bagatelle, Monceau and the Petit Trianon. Subsequently, during the Consulate, he altered Malmaison in cooperation with the Englishman, Hudson. Little else would have been known about this remarkable man had not Francis Birrell published in 1931 *The Diary of a Scotch Gardener at the French Court at the End of the Eighteenth Century*. As far as the interests of British botany were concerned, Blaikie's early life was of far greater significance than his work for the French aristocracy, particularly on account of his alpine travels and collections, and his connexion with two remarkable amateur botanists, William Fothergill (1712-80) and



BLAIKIE: *The original design for the garden of Bagatelle, modified by Francois Belanger*

William Pitcairn (1711-91).

In the seventeenth and early eighteenth centuries, mountainous landscapes were generally regarded with apprehension, even horror. In the eighteenth century a change set in, sponsored by such books as Haller's *Die Alpen*, published in 1732, Saussure's *Voyages dans les Alpes Précédé d'un Essai Sur l'Histoire Naturelle des Environs de Geneve*, published in 1749.

The plant life of the mountains became a novel and important interest not only to botanists but to gardeners such as Fothergill and Pitcairn, who jointly engaged Blaikie 'to undertake a journey to the Alps in Switzerland in search of rare and curious plants.'

Why they chose a young man of 25 and how and when he came south from Edinburgh, already knowing a number of important people in the British botanical and horticultural world, is unknown, but many entries in William Aiton's *Hortus Kewensis*, which attributed the introduction of certain mountain plants to the two doctors, were due to Blaikie, who left London in 1775.

His entertaining diary, one of the

best of the many epics written by plant collectors searching the mountains, is the record of a most observant and lively character who made friends easily among all classes as he travelled in a new country, and the significance of his work resides in the list of 440 packets of 'specimens and seeds sent together in one box directed to Dr Pitcairn Warwick court Warwick Lane London' from Bourdigny the 25 November, 1775.

Blaikie's remarkable mission ended on December 31, 1775 when he 'dined at Dr Fothergills where I was well received by him and all the family; here ended a long and troublesome journey accompanied with many hardships.'

On the next day he breakfasted with the famous Joseph Banks, an indication of his standing, before proceeding to Upton to find that his introductions were doing well, except that the warmth of a greenhouse drew the silkworms out of their nests prematurely so that they had all died.

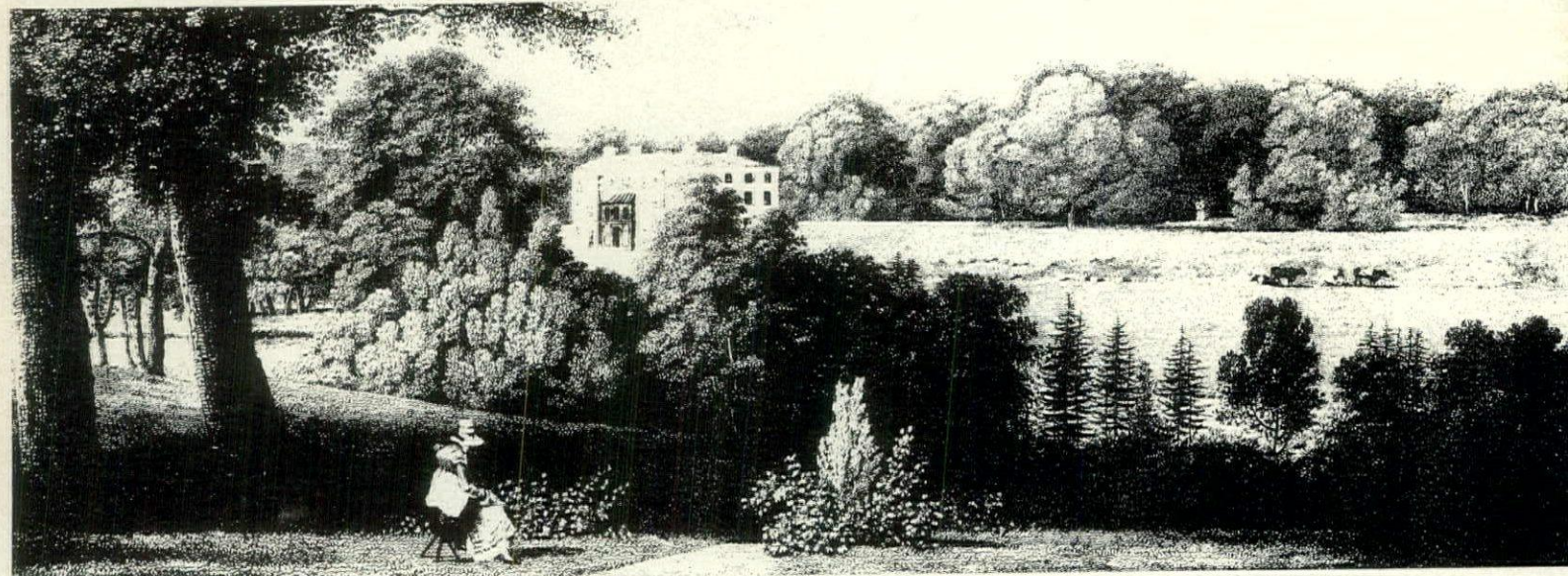
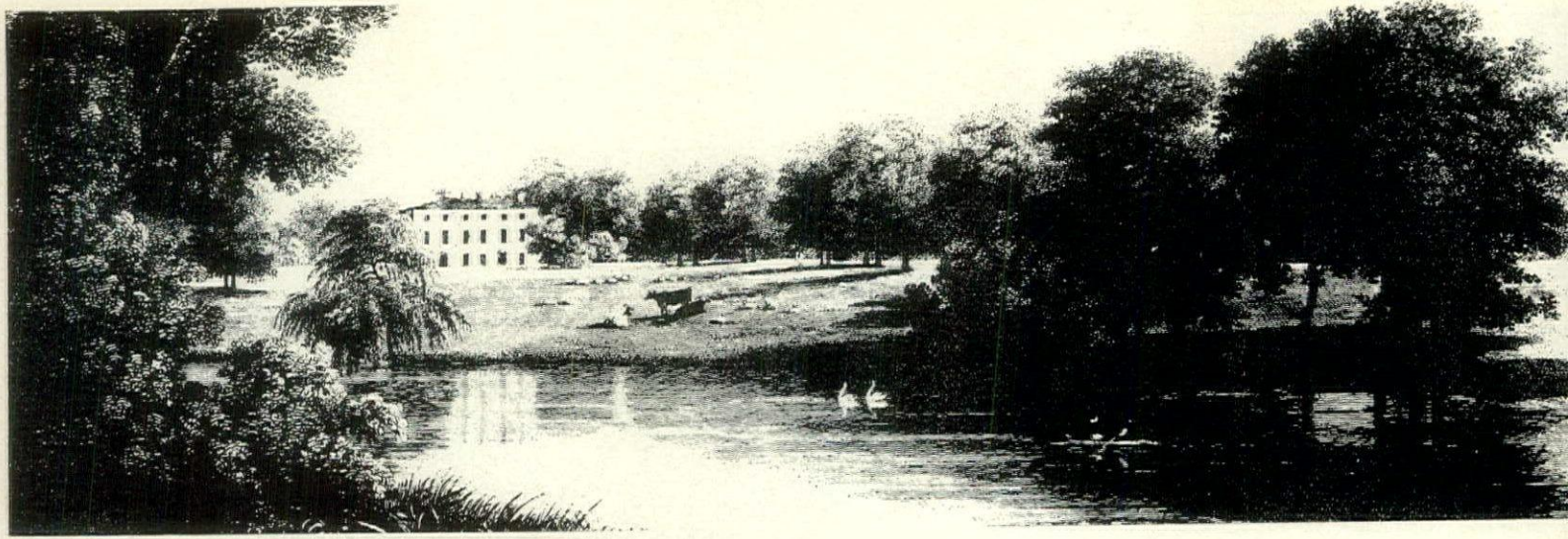
In September, 1776 Blaikie's whole career was changed. Thanks to an introduction by James Lee (1715-95), another Scot, who had with Lewis

Kennedy, once gardener to Spencer Compton, Speaker of the House of Commons and a prominent arboriculturist, set up the Hammersmith nursery, one of the most outstanding in England with wide continental contacts. Blaikie was engaged by the Comte du Lauragais, a versatile French intellectual, to work on the laying out of his estates in Normandy. Although Lauragais was quite unreliable financially—much to Blaikie's disadvantage—he did introduce the Scot to a brilliant set, with whose frequently grandiose garden schemes he later became involved.

The rest of Blaikie's diary is concerned with his work closely connected with notable garden-makers designers and architects of the French court and their rivalries, a subject for study on its own. Of greater interest to British gardening history would be to pursue in detail his continuing connexions with prominent British nurserymen and horticulturists which had singular influence in France, a task awaiting, perhaps, some future historian.

Blaikie's opinions of most French architects and garden designers was

BOBART: *Views of the Botanic Gardens, Oxford, as they are today, showing (centre left) the East Gate and (centre right) the Great Gate*



BLANDFORD: *Two views of White Knights, Berkshire, in 1820, engraved from drawings by T C Hofland*

poor, though, he said, they had great taste in their buildings. The French, he wrote, bragged about Le Nôtre, whose plans were the reverse of nature, with stiff terraces and extravagant stairs as if they imagined nothing could be 'noble without statues, terraces etc.'

We gain a good idea of Blaikie's interests and activities after the Revolution from his contributions to Loudon's *Gardener's Magazine*.

Blandford, George Spencer, Marquis of (1766-1840). Under this name and title, one of the foremost planters of the early nineteenth century became widely known when he lived at White Knights, near Reading, before moving to Blenheim on succeeding to the dukedom of Marlborough and acquiring the additional 'Churchill' in 1817. In about 1800 he began practising gardening in all its forms, collecting plants of all descriptions, building numerous hot-houses for his tender exotics, and, within a large walled garden, growing a collection of hardy herbaceous plants and the choicest shrubs. Finding these activities too limiting he planted many trees throughout his parkland, including collections of whole large genera such as the thorns, Grataegus, which were then fashionable.

The most famous feature at White Knights was the magnolia wall,



BLANDFORD: *The 5th Duke of Marlborough*

145 feet long and 24 feet high. The upper part of it was formed of trellis work, which projected with a curve. The two formed an angle of about 45° with the face of the wall. On this trellis the upper branches of the trees terminated, and by their projection, protected all those beneath from perpendicular rain and snow. It was known at the time that this was an unnecessary extravagance, as magnolias, mostly long introduced, then as now flower freely without any such protection!

There were many features in the design, such as a garden surrounded



BLANDFORD: *Thatched arbour at White Knights*

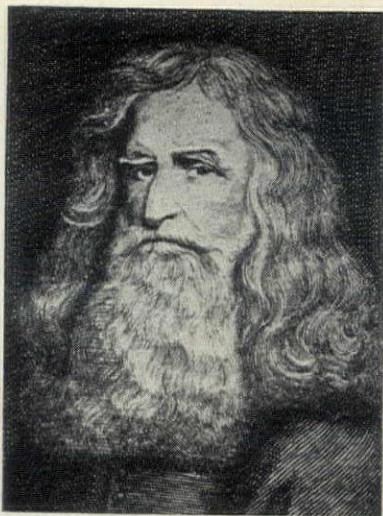
by a hedge and sunk fence, laid out in the ancient style, and abounding with curious seats and rustic huts.

Subsequent to 1816, 'in view of his extravagant mode of proceeding in his transactions generally' the Marquis found himself involved in debt and law suits, which greatly crippled his activities. However, on succeeding to the dukedom in 1817, as far as his now limited resources permitted, he showed the same taste for planting in the pleasure grounds of the palace at Blenheim. There he took with him his gardener, Mr Jones, who had been with him since

the beginning of gardening operations at White Knights.

White Knights (as it is now termed) is today occupied by the University of Reading. Some of the original trees still remain.

Bobart (or Bobert) Jacob (1599-1679). Bobart was born in Brunswick. His early history is obscure, although he is known to have served as a soldier. When he came to England is not recorded, but in 1641 he was appointed, in curious circumstances, as the first *Horti Praefectus* or superintendent of the Oxford Physic Garden, founded in 1621 by Henry Danvers, First Earl of Danby (1573-1645). Danvers, having overspent on the construction of the garden, seems to have lacked funds to appoint a horticulturist of any known eminence. Bobart, a local innkeeper, was also a successful gardener, and in the event got the appointment. Bobart amplified his income by selling the fruit and other produce that he grew in the Botanic Garden. He was undoubtedly a man of remarkable individuality and attainment; contemporary records speak of him as a huge man with long black beard, which, on holiday days, he tricked out with silver. He was followed about by a tame goat rather than the conventional dog. Altogether an original. Yet he was



BOBART: *Jacob (1599-1679)*

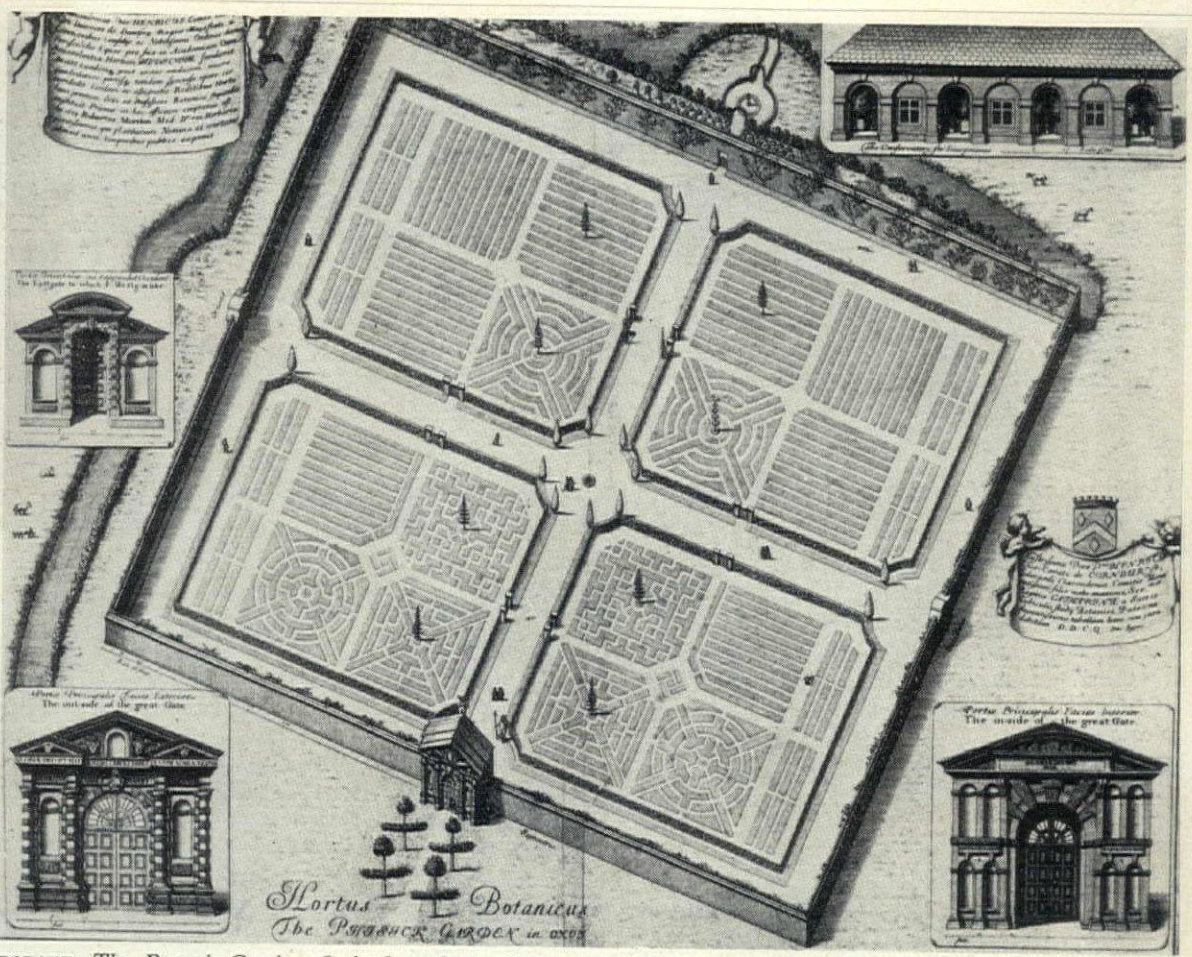
also a man of some academic intention and application, for in 1648 he published *Catalogus Hortus Botanicus Oxoniensis*, listing some 1,600 plants. Ten years later, with assistance from others, a revised edition was issued. Bobart kept the garden going throughout the difficult times prior to the restoration of Charles II.

Bobart, Jacob, the younger (1641-1719), was the son of the preceding, being born in Oxford. He succeeded his father as superintendent of the Oxford Botanic Garden in 1680, and four years later was appointed Professor of Botany at Oxford. In 1699 he completed and published the third volume of Robert Morison's important *Plantarum Historia Universalis Oxoniensis*, Morison, the first Professor of Botany at Oxford, having died in an accident in 1683.

The younger Bobart began the exchange of seeds and plants not only with other botanic gardens but private patrons. Interesting instances of these exchanges are recorded in correspondence of the period. The virtuoso Charles Hatton, for example, wrote in 1688 of having received from 'Mr Bobart seeds of very curious plants.' The earliest record of the London plane being grown is in Bobart's garden as *Platanus inter orientalem et occidentalem media* (the plane between the oriental and western—i.e. North American—



BOBART *Jacob, the younger (1641-1719)*



BOBART: *The Botanic Garden, Oxford, as depicted in Luggan's Oxonia Illustrata 1675*

kinds). This hybrid is said to have arisen in seed sent to him from Montpellier Botanic Garden, in southern France.

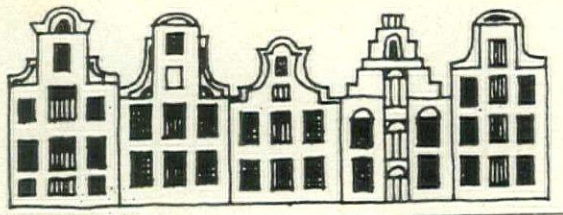
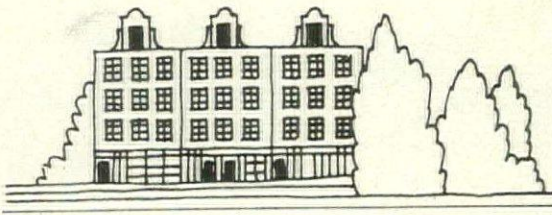
Bobart, Tilleman (1662-1724), brother of the foregoing, worked as a young man in the Oxford Botanic

Garden. Later, he was for some years a garden foreman at Hampton Court. From 1708 he was one of the senior staff under Henry Wise during the long and difficult construction of the gardens at Blenheim Palace, being dismissed by the Duchess of Marlborough (whom he

sued for non-payment of wages) in 1720. He is last heard of working for the Duke of Chandos at Canons. In common with other members of the family, Tilleman Bobart was a noted botanist, and a friend of William Sherard, who founded the Chair of Botany at Oxford University.



BOBART: *The Botanic Garden from the Oxford University Almanack, (1766)*



These sketches of Amsterdam façades come from one of a series of a brand-new kind of guide book. The first three of Verstoppen's **Insider's** card guides, complete with maps, are devoted to **London, Paris, and Amsterdam**. They cost £1.40 each and consist of 50 pocket-sized

cards plus maps which provide answers to every tourist query, from where to eat, drink, dance, buy and look (at everything, it seems, from Van Dycks to strippers). A new notion and well-worth having in your knapsack or handbag.

OF THE compilation of compilations about English furniture there is plainly no end. Reworkings of the Chippendale, Hepplewhite, Sheraton *oeuvre*s never cease. The latest is Maurice Tomlin's **English Furniture** (Faber, £9.00), an illustrated—but expensive—monograph which sets out to classify English furniture within stylistic eras. This is always a difficult task whether the classifier is dealing with social or aesthetic history, and Mr Tomlin has a hard time fitting some of his pieces into their temporal strait-jackets. He admits that he has produced no new discoveries, but too much of the historical survey has been done before, and the chapter on modern furniture is far too sketchy and open to criticism. The statement that unit furniture was hardly known in this country before the war is inaccurate. Plan Furniture, designed by Serge Chermayeff and Maxwell Fry, had a wide sale and was shown in room-sets at Whiteleys. And the unit furniture designed by Marcel Breuer and sponsored by Percy Gane in the West Country was also successfully marketed. There were also other unit schemes, including versions by Gordon Russell and Duncan Miller. But any history of modern English furniture, however potted, which omits mention of the impact of Habitat is scarcely being serious.

Music and daily life

Anybody with a wider interest in music than listening should make sure of getting hold of a copy of Henry Raynor's book **A Social History of Music** (Barrie & Jenkins, £5), which is irresistible reading, for Mr Raynor has the skill to colour a straightforward narration with unusual anecdotes concerning musicians, their training, their way of life, how they were paid, their social position from the Middle Ages to Beethoven. His range is rich and varied: from Renaissance court music and church choirs generally, to Tusser's training at Wallingford College and Handel's financial ups and downs in London specifically. The total effect is a highly readable book which will delight amateur and professional musicologists alike. The book is somewhat expensive and carries no illustrations, alas, which would have vastly enhanced its value and interest.

When did Queen Anne become Georgian?

Genius in the making

Too many art books run the gamut of the too-well-known works. Not so Gerald Wilkinson's book on **Turner's early sketchbooks** (Barrie & Jenkins, £6.00), one of the most unusual, enchanting and beautiful art books of recent years, with especially interesting colour printing by Colour Workshop of Hertford. Mr Wilkinson, who compiled and designed the book, pays handsome tribute to the work on Turner research done by A J Finberg, but his own book is very much an individual work.

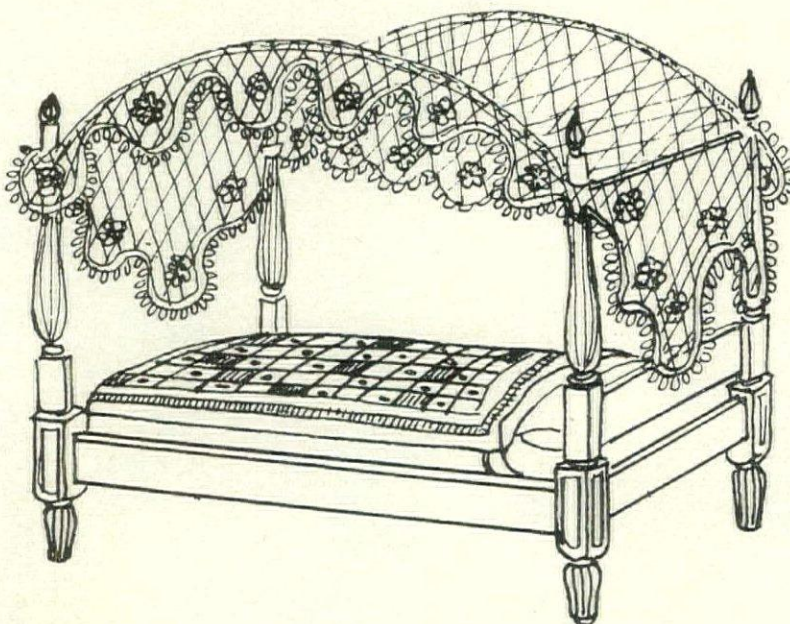
Latest addition

The Living Architecture series originated in Switzerland and is published by Macdonald in this country. The series has provided students with unusually compact and comprehensive introductions to a wide range of period and national styles, from Roman and Gothic to Japanese and now **Chinese** by Michele Pirazzoli-T'Serstevens. The book, published at £4.00, is a remarkable

achievement, for it provides anyone having a serious interest in this great, strange, still-unknown nation with an authoritative documentation, not only textually but also pictorially and graphically. The monograph is sanely designed, well printed and sturdily bound.

Gardeners all

Publishers David & Charles of Newton Abbot have made many enterprising ventures in reprinting commercial catalogues, but never one offering so much entertainment and instruction for gardeners as **Hilliers' Manual of Trees and Shrubs** (£3.25) which is an expanded version of the various catalogues which the great Winchester nursery has been issuing for many years past. No gardener can afford to be without this compendious manual which describes the nature and habit of over 8,000 trees, shrubs, climbers, conifers and bamboos. With good binding and printing, but, alas, indifferent typographical design, the book will serve a wide and appreciative public for years to come. But it would be



If your daughter has a doll's house and you wish to make her joy complete—and happen to be a handyman—**Furnishing Dolls' Houses** by Audrey Johnson (G Bell £4.25) provides hundreds of drawings by the author as guides. The four poster shown above is from a doll's house of 1875

pleasant to have it redesigned.

Most paper-back versions of hard-cover books are apt to look like poor relations. Not so the two versions of Ward Lock's Pictorial Gardening Series. The hard-cover versions of the series are priced at £1.00 and the paper-backs (issued by Pan Books) at 50p. Both are remarkably good value, although the colour printing in the hard-cover versions seems somewhat superior. **Greenhouse and Indoor Plants; Fruit & Vegetables, Roses and their Cultivation and Garden Shrubs and Trees** are all edited by Peter Hunt, and the material derives from an earlier encyclopaedia of gardening, but it is good to have these specific individual reissues.

A handbook on pruning costing £9.00 is scarcely likely to find a swift place in the bookshelves of most amateur gardeners, but for the specialist cossetting a pinetum or with a sizable nursery to look after, George E Brown's book, **The Pruning of Trees, Shrubs and Conifers**, published by Faber, will prove an invaluable investment. The author is assistant curator at Kew and, with the graphic help of Audrey Barton's clear-cut diagrams, he brings his copious expertise to bear upon the individual pruning needs of almost 450 genera of trees, shrubs and conifers. You name it, George Brown prunes it—or almost. Certainly his advice is informed, practical and simply expressed. The book is well printed, although the binding is rather more mundane than we normally expect from Faber.

Beaton unabashed

Cecil Beaton's latest extracts from his copious diaries, **The Happy Years** (Weidenfeld & Nicolson £2.25), with its coy and corny revelations concerning his relationship with Miss Garbo nearly thirty years ago must surely make this the most unblushing, unwellcome and ungallant book of the year.

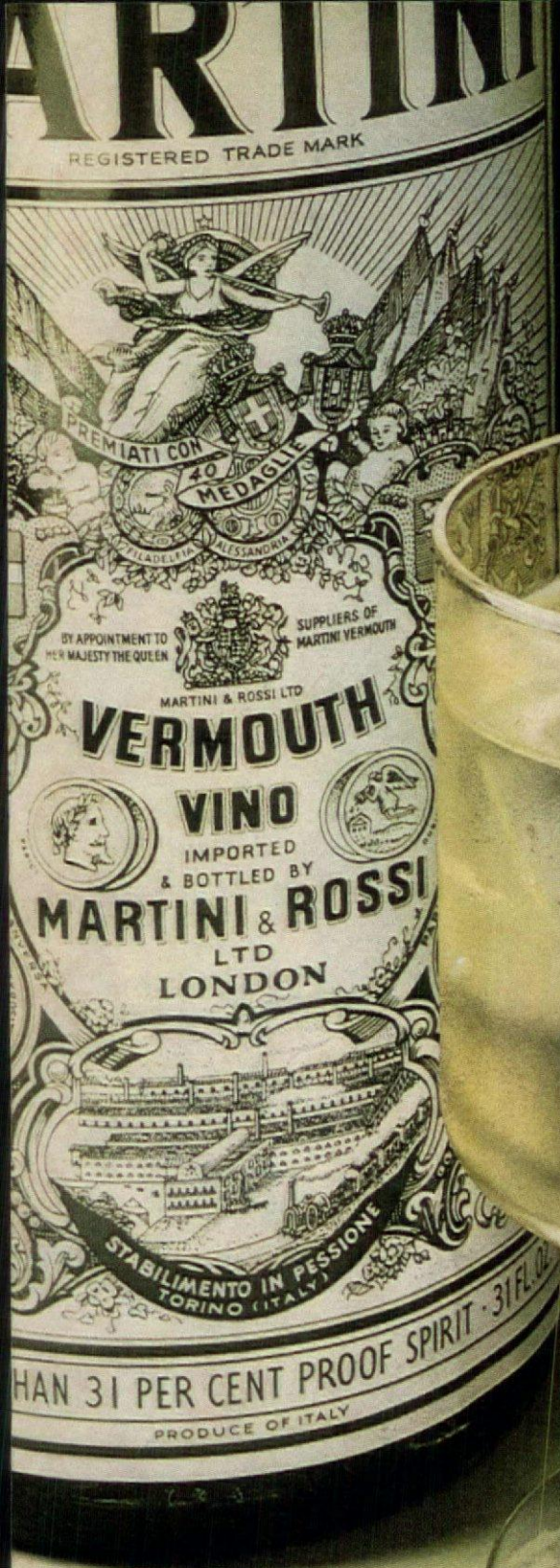
For younger fry

Finally, two enchanting sea-going tales for very young children, amusingly written in the best dead-pan prose and delightfully illustrated in colour: **Albert and the Green Bottle** by Elizabeth and Gerald Rose (Faber, £1.25) and, especially good, **The Smallest Pirate** by Denise and Alain Trez (Faber £1.30).

WINE & FOOD

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WINE & FOOD

JULY/AUGUST 19

Cover A portable barbecue and cold-storage box are essential ingredients for this most civilized of open-air meals. No more sandwiches curling at the edges or luke-warm lemonade: instead, an ice-cold apéritif and the delicious aromas of barbecued steak. On the opposite page Mary Norwak gives recipes for barbecue cooking and, on page 114, Philip Shaw suggests appropriate wines. (Photograph James Mortimer)

Articles and contributors to issue are:

COOKING IN THE OPEN

Cookery writer Mary Norwak lines some simple rules for open cooking and gives recipes.

SUMMER DIET FOR GOURMETS

A diet to appeal to the most gaudy mand of gourmets has been specially devised for *Wine & Food* by the Outspan Organisation and the Dairy Bureau.

WINES FOR BARBECUES

Philip Shaw suggests wines to drink with barbecued foods.

MANGER A DEUX

Brinsley & Moorea Black dine in SW10.

A GHOST ABOUT THE INN

Jack Hallam follows up his article on haunted houses (in December 1972 *House & Garden*) with notes on some other ghostly haunts.

OUT AND ABOUT

Penelope Maxwell continues her series of restaurant reviews.

TABLE JOTTINGS

Wine and food notes, book reviews, etc.

Right.

The right company is important
The right drink fractionally more so.
So it's reassuring to know that
Martini Dry is acceptable anywhere.
Just add ice.

Or a twist of lemon if you must.
It needs no more.
Martini Dry is perfect on its own.
Perfectly devilish with gin.
Righteousness can be so pleasant.

The right one **MARTINI**
just by itself

MARY NORWAK writes on the pleasures of

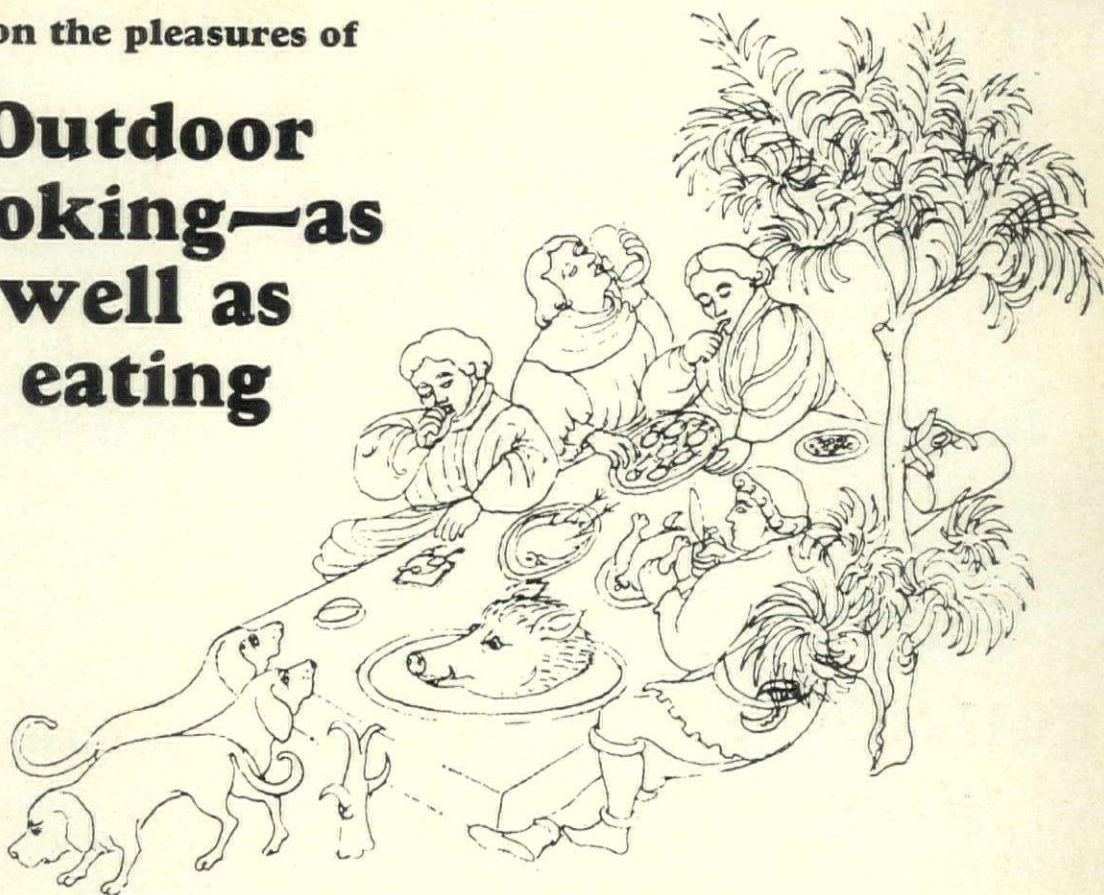
Outdoor cooking—as well as eating

THERE ARE so many types of barbecue available now that even those not addicted to the hearty outdoor life and charred steaks can indulge in the pleasure of alfresco eating without the accompanying pains. The small Portuguese cast-iron grill, and the French and Japanese versions of the 'hibachi' are often less than twelve inches in diameter, and can be used indoors or in a covered area for a thoroughly civilized meal. They are best for the smaller foods such as sardines (fresh or frozen), prawns or crayfish, or chunks of food on skewers, and can well be used to serve an unusual first course with pre-dinner drinks before the party gets down to the more serious business of eating food cooked in a conventional way.

Some useful rules for using all types of barbecue have been devised by Le Creuset. Don't grill anything before the charcoal has gone grey after turning red; the temperature will then be correct. Don't add more charcoal once cooking starts, as new charcoal means smoke, and flames will ruin the food. Brush meat with oil before grilling, and add some of the appropriate herbs to the oil before use. Try rosemary or savory with beef; thyme with lamb; thyme or rosemary with veal; sage with pork; fennel with fish; and tarragon with chicken. If you are making skewered kebabs with lamb and/or kidneys, marinate the meat first in olive oil, lemon juice, chopped onion, chopped garlic, salt, pepper, parsley and thyme.

If you're planning a party, arrange a table as a buffet. At one end, there can be the meat, poultry, fish or sausages for cooking, waiting in marinades. Then come the barbecue sauces and relishes, a selection of salads, bread (some can be heated near the barbecue), cheese and fruit. Drinks are best served from a separate table.

Have plenty of food, as most people eat more out of doors. Allow one chicken joint per person, or 4 oz steak, chops or gammon, or 2 large or 4 small sausages, but be prepared for most people to want second helpings and double the number you first thought of. Prepare food for cooking well ahead of time, and store in sealed air-tight containers, foil or polythene until ready to use. Vegetables or potatoes cooked in foil can be kept hot in a basket wrapped in a blanket. Salads are improved by being chilled so can be made some time before serving. Try to keep hot foods hot, and cold foods cold, but see that meat and poultry are at normal room temperature before grilling or they will take a long time to cook. Since the traditional steaks, chicken and sausages may become boring to even the most dedicated barbecue fan, here are some ideas for more tempting experiments.



Oriental kebabs

Ingredients: 1 lb shoulder lamb; 1 lb sirloin steak; 20-oz can pineapple chunks; 8 oz large, green pitted olives; 8 fl oz pineapple juice; 2 tablespoons soy sauce; 2 tablespoons lemon juice; 2 chopped garlic cloves; 1 bay leaf; pinch of ground cloves.

Method: Mix pineapple juice, soy sauce, lemon juice, garlic, bay leaf and cloves and shake well in a jar. Cut lamb and beef into 1½ inch cubes and leave in pineapple marinade for 6 hours at room temperature. Drain meat and save the marinade. Thread meat, pineapple chunks and olives on skewers and brush with marinade. Grill close to the fire, basting with marinade and turning frequently for about 15 minutes until meat is done medium-rare.

Basic barbecue sauce

Ingredients: 4 fl oz cooking oil; 6 fl oz wine vinegar; 2 fl oz water; 1 teaspoon salt; 2 tablespoons sugar; 1 teaspoon Tabasco sauce; ¼ teaspoon Worcester sauce; 1 bay leaf.

Method: Put all ingredients into a small saucepan and bring to the boil over medium heat. Keep warm by the side of the fire while using, and brush over steaks, chops or poultry.

Lamb steaks with redcurrant jelly

Ingredients: 4 1-inch-thick lamb steaks cut from shoulder; 4 oz redcurrant jelly.

Method: Melt redcurrant jelly over low heat. Grill steaks about 3 inches from the fire, 10 minutes on each side, brushing frequently with redcurrant jelly. Season with salt and pepper just before serving.

Fish in herb marinade

Ingredients: 3 lb salmon, haddock or

halibut steaks (cut about 1 inch thick); 2 bay leaves; ½ teaspoon thyme; 8 oz wine vinegar.

Method: Put fish into a shallow dish. Combine bay leaves, thyme and vinegar in a saucepan, and heat gently just to boiling point. Cool and pour over fish. Leave fish for 30 minutes, then drain well. Brush fish with a little cooking oil and grill over medium heat, about 3 inches from the fire for 12 minutes, turning once.

Chicken pieces in basting sauce

Ingredients: 3 lb chicken pieces; 4 fl oz wine vinegar; 4 fl oz lemon juice; 4 fl oz salad oil; ½ teaspoon soy sauce; salt and pepper to taste.

Method: Wash and wipe chicken pieces. Shake together all other ingredients in a jar. Brush chicken pieces with sauce and arrange close to hot fire, searing both sides for 3 minutes each. Move chicken pieces about 3 inches from the fire and continue cooking over medium heat, brushing chicken with more sauce and turning frequently for 25 minutes or until done.

Stuffed veal birds

Ingredients: 8 ½-inch-thick slices of veal; 8 oz soft liver sausage; 1 egg; 1 stick celery; 1 tablespoon parsley; 1 tablespoon chopped green pepper.

Method: Beat veal very thin. Mash liver sausage with a fork and add beaten egg, minced celery, parsley and green pepper. Spread mixture evenly on each veal slice and roll up, securing with a skewer. Brush with cooking oil. Barbecue 1 inch from fire, turning often and brushing with more oil, for 25 minutes.

Salted steak

Ingredients: 2 lb steak, 3 inches thick; 6 garlic cloves; cooking oil; 1 tablespoon prepared mustard; coarse salt.

Method: Crush the garlic cloves and spread on both sides of steak. Brush with cooking oil. Spread mustard on both sides of steak. Cover steak completely with coarse salt to form a crust, and leave to stand for 30 minutes. Put salt-coated steak directly on the fire and cook rare (20 minutes each side) or medium (25 minutes each side), turning only once. Break off salt crust, and slice meat across the grain.

Barbecued duckling

Ingredients: 2 4-lb duckling, cut in quarters; cooking oil.

Method: If duckling is frozen, thaw completely, and wash and dry thoroughly. Brush with cooking oil. Put on to grill, cut-side down, and cook over medium heat, about 3 inches from fire, turning frequently for 45 minutes. Serve with a salad of thin orange slices and onion rings.

Lamb in mint sauce

Ingredients: 8 2-inch-thick lamb chops; 8 fl oz vinegar; 6 fl oz of cooking oil; 4 tablespoons chopped mint; pinch of sugar; salt and pepper.

Method: Wipe chops. Mix all other ingredients and pour over chops. Cover and leave at room temperature for 2 hours, turning once. Drain chops and save marinade. Grill about 3 inches from fire over medium heat for about 15 minutes each side.

Garlic or herb bread

Ingredients: French bread; butter; garlic cloves or fresh herbs.

Method: Cut bread diagonally in 1½-inch slices, leaving base of loaf still joined. Crush garlic or chop herbs and mix with butter. Spread butter between slices, close up loaf, and wrap in foil. Heat over barbecue for 10-15 minutes ●

WINE & FOOD

in co-operation
with Outspan
and the
Dutch Dairy

Bureau
offer this

7-day gourmets' diet

KEEPING YOUR figure in trim by watching your diet sounds more tedious than it needs to be. The following gourmet's guide to weightwatching shows that it can even be enjoyable.

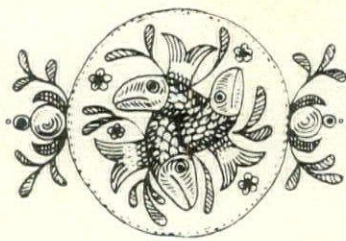
The day's allowances for liquids and alcohol are 5 cups of tea, coffee or freshly-squeezed citrus fruit juice, 1 glass of wine (not more than 1/5 bottle or 5 1/4 fluid ounces), dry sherry or dry vermouth with no gin. When selecting wines, go for a light table one, preferably on the dry side. All alcohol is calorie-loaded, so if you're a serious slimmer, cut down as much as you can.

Use artificial sweeteners instead of sugar, or drink tea and coffee unsweetened.

If social obligations make a diet meal impossible, eat moderately, and replace your next meal by 1 summer orange and 3 oz Edam or Gouda cheese, possibly with a single piece of (preferably) rye crispbread.

Receipes are given for the dishes marked with an asterisk.

MONDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice of the following: 1 egg, boiled, poached, baked or scrambled, OR 1 rasher grilled lean bacon with mushroom and tomato, OR grilled fish, kipper, OR poached smoked haddock.

LUNCH

Grilled trout meunière
Broccoli and Swiss Chard

*Orange and Apricot Mousse

DINNER

Fresh asparagus with
1/4 oz melted butter

*Baked veal Savoyard
French Beans
Courgettes—Boiled

Strawberries with a little lemon juice.

No sugar

1 glass wine

WINE

Sancerre, Clos Paradis: A superb dry white wine from the Loire, with a distinctive flinty bouquet. Hedges & Butler.

TUESDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

Steak tartare
Cucumber and onion salad
flavoured with fresh dill

1 slice fresh pineapple

DINNER

*Artichoke hearts with
lemon dressing

Grilled chicken rubbed
with lemon and tarragon
Spinach and grilled tomatoes

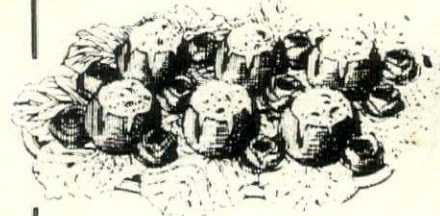
1 crispbread and a slice of Gouda
cheese with watercress

1 glass of wine

WINE

Beaujolais, George DuBoeuf: Amazingly light and fruity, and quite delicious. The bottle is also rather unusual. A range of several available from Jacksons of Piccadilly.

WEDNESDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

*Stuffed Tomatoes
a green salad of lambs lettuce,
cos, and spring onion
Lemon dressing

Fresh orange or
Gouda cheese and crispbread

DINNER

*Lemon soup

Cold lobster
Avocado & chicory salad
A little vinaigrette dressing

Fresh raspberries and a little
whipped cream

1 glass wine

WINE

Sylvaner: This is a crisp, spicy wine from Alsace. Positively different in character from its French and German neighbours. Christopher & Co.

RECIPES

Orange and apricot mousse

Ingredients: 1 large tin apricots; 3 oranges—2 washed, peeled and sliced, 1 washed and still with the peel on; 3 or 4 whole cloves; 1/2 pint natural yoghurt; a little grated nutmeg.

Method: Tip apricots and oranges into a saucepan and bring to the boil, stirring occasionally. Add cloves and nutmeg. Cover and

simmer for 20 minutes. Allow to cool a little and place in a blender, first removing the orange peel and cloves. Once the mixture is smooth, remove and place on one side until it is cold. Stir in yoghurt, mixing thoroughly. Place in individual dishes and chill overnight before serving.

Serves 6-8.

Baked veal savoyard

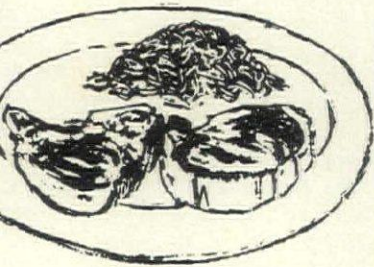
Ingredients: 4 escalopes of veal; 4 slices of lean ham; 4 large slices

of Edam cheese; Seasoning; A little butter.

Method: Season the escalopes and wrap each one in a slice of ham. Place each wrapped escalope in an ovenproof dish and top each with a slice of Edam cheese. Dot with butter, cover and cook for 1 1/4-1 1/2 hours (depending on the thickness of the veal) at Gas Mark 3 or 325°F.

Serves 4.

THURSDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

Smoked salmon,
thin slice brown bread
and a little butter
squeeze of lemon
* * *
fresh peach or orange

DINNER

Prawns, 1 thin slice of bread,
little butter
* * *
Lamb chop flavoured with
rosemary
Runner beans
small potato boiled in its jacket
* * *
fresh pear and cheese
* * *
glass of wine

WINE

Chateau de Selle: A rosé from Provence. If you find rosé rather weak, this is an outstanding example of how pleasant it can be. Shipped by Mentzendorff, available from good wine merchants.

FRIDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

Spanish omelette
Green salad with
fresh mint and parsley
* * *
Compote of fresh cherries,
grapes, plums and prunes

DINNER

Consomme
* * *
Fresh salmon
* * *
Cucumber salad
* * *
Bilberry flan
(thin base of pastry)
A little whipped cream
* * *
1 glass of wine

WINE

Batard Montrachet, Louis Jadot.
A dry white Burgundy, with a strong perfumed bouquet.
Grants of St James's.

SATURDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

Iced tomato juice
* * *
Grilled fillet steak
rubbed with garlic
Mixed salad
* * *
Sliced fresh peaches
and oranges sprinkled
with 5/6 whole cloves and
decorated with mint leaves

DINNER

Gazpacho soup
* * *
Red mullet (or sea bream, bass,
sea trout)—grilled
Watercress and chicory salad
Cauliflower
* * *
Rhubarb fool made with
yoghurt, not cream
* * *
1 glass of wine

WINE

Soave Lambertini: A well known Italian white wine, with a strong clean flavour. Goes very well with fish. Justerini & Brooks.

SUNDAY



BREAKFAST

Start the day with a fresh orange or half a grapefruit, followed by a choice from the list given for Monday's breakfast.

LUNCH

Roast Guinea Fowl
French beans,
carrots
* * *
Wild blackberry crumble
(thin topping of crumble only)
A little cream

DINNER

Cold lean meats
tomato salad with lemon dressing,
flavoured with basil
Watercress
OR Salade Niçoise
* * *
Fresh orange or 1 slice
crispbread and an ounce of
Gouda cheese and 2 radishes
* * *
1 glass of wine

WINE

Niersteiner Riesling: A light delicate German wine with a fresh finish. Harrods wine department.

Lemon dressing

(for the artichoke hearts)

Ingredients: Freshly-squeezed juice from 3 lemons; Zest from 1 lemon; salt and freshly-ground black pepper; ½ clove of garlic, finely chopped (optional) or garlic salt; 2 teaspoons chopped fresh (or dried) mint, or other herb if preferred; 2 tablespoons sour cream or natural yoghurt.

Method: Place all ingredients in a bowl and blend together thoroughly. Serves 6.

Lemon soup

Ingredients: 1 egg; 1 chicken stock cube; Juice and grated peel of 1 lemon; 1 medium sized onion; 5 cloves; 1 oz grated Edam cheese; salt; freshly-ground black pepper; Little freshly-chopped parsley.

Method: Peel onion and stick into it 4/5 cloves. Dissolve chicken stock cube in boiling water and add onion. Continue boiling in a covered pan for 5 minutes, then reduce heat and simmer until onion is tender. Add lemon juice

and peel, salt and black pepper. Immediately before serving drop in the egg and stir until soup is creamy. Garnish with grated cheese and fresh parsley.

Stuffed tomatoes

Ingredients: 8 medium sized tomatoes; ½ lb Dutch Edam, grated; 2 teaspoons chopped chive; 2 teaspoons chopped fresh basil; 2 oz chopped ham; Salt, pepper and paprika; Watercress and 2 oz olives.

Method: Wash tomatoes, remove stalks and cut wide slice off the top of each. Scoop out the inside of each with a teaspoon taking care not to break the skin. Mix the cheese with the chopped ham and herbs and season with pepper, salt and a pinch of paprika. Fill the hollow tomato shells with the mixture and decorate with black olives. Serve chilled on a bed of watercress.

Serves 4 ●

THE BARBECUE has crossed the Atlantic and become firmly established on English shores as a popular form of entertainment on summer and autumn evenings. The choice of a suitable wine for the occasion is as important a consideration as the food to be cooked; the wine should be ready for drinking, in a medium price range, and should complement the food provided. It is unnecessary to go to the expense of estate-bottled wines, as a barbecue tends to be an informal gathering and one does not have the chance to appraise as critically as at a formal dinner-party. Yet, both authenticity and distinctiveness are necessary characteristics which will be met by a good-quality district or 'parish' wine.

Chicken is a popular choice for the spit. A red Loire wine of charm would be appropriate from the villages of either Chinon or Bourgueil. It was Rabelais who gave Bourgueil its fame as he was born within a few miles of the site. The wines have a bouquet reminiscent of violets and a fruity crispness to taste.

An unusual Sicilian wine that I have enjoyed with barbecued chicken is Corvo. This wine has been described as the finest that Sicily can produce—and I can well believe it. The mild flavour of chicken is not overawed by the richness of Corvo that is largely the result of the Continental climate enjoyed by the vineyards of the Duca de Salaparuta, who has had them established along traditional French lines. If guests are waiting while the chicken is cooking, the white wine of Corvo could be served preparatory to the red. Findlater Mackie Todd of Wigmore Street, London, is the shipper.

Many hosts prepare kebabs of kidneys, mushrooms, lamb, bay-leaves and tomatoes. A richer wine with a fuller finish on the palate is needed here to contrast with the flavour of the kebabs. Deep full-bodied Rhône wines, like Côte Rôtie and Châteauneuf-du-Pape, are ideal. The strength of their flavour derives from both the hard granite Rhône soil and the predominant Syrah grape. If such wines are uncorked a good two hours before drinking and allowed to 'breathe', they improve markedly. Paten's of Peterborough list a wine that can match the fullest-flavoured kebabs; it is a Côte Rôtie made according to the old methods of vinification, when the grape skins were soaked in the juice for a much longer period than is common today.

The Rhône vineyards indeed contain many suitable wines for a barbecue. With their competitive price and legal safeguards in the form of newly-created Appellation districts, the Rhône wines are good open-air choices. Rasteau, with its Mediterranean warmth, is just such a wine; two French-bottled examples are available from Richard Kihl, 160 Regents Park Road, London NW1.

Chops and sausages can provide the basis of a most enjoyable bar-



Food in the great outdoors

and a note on the best

Barbecue wines

BY PHILIP SHAW

becue meal. The richness of the food, as with kebabs, demands an equally firm, full-flavoured wine. Tuscany provides a wide choice in wines but no finer accompaniment to chops than chianti, which is likely to become more widely available once Britain joins the Common Market. Two styles of genuine chianti are made, both of which are from the Classico region between Florence and Siena. They display the neck label of their authenticity which shows a black cock on a red-and-gold background. One type, often sold in wicker flasks, is made to drink young like fresh Beaujolais. The other style of Chianti Classico is aged for a minimum of three years in wood before bottling into traditional Bordeaux-shaped glass. Peter Dominic offers both types, including a 1962 Riserva. The chianti growers deserve the reputation that they have won for their fine wine which was the forerunner to the DOC laws now being enforced along Appellation lines. I well recall a barbecue one autumn served in the gardens of a house overlooking the city of Florence; the taste of the charcoal-smoked meat and rich chianti that accompanied it evoked a feeling that one was in Medieval Tuscany.

Steak is a deservedly popular meat for open-air cooking. The lighter, lesser-known clarets are suitable

wines here, especially those from such districts as Bourg and Blaye. These two communes lie across the estuary from the Médoc on undulating soil composed of lime and clay. The early-ripening Merlot grape gives the wine a forward quality which is well-suited to late-summer evenings. If one looks for these district clarets from lighter vintages, such as 1967, the reward will be an attractive fruity wine that can well complement steak; Château de Barbe is an example from the Côtes de Bourg.

The most northerly vineyards of Spain, situated in the Rioja, yield good quality wines, often with a similar texture to the lesser-known clarets. The leading Bodegas pride themselves on their red wines, which are matured in 225-litre American oak casks. Marqués de Riscal and Murrieta are two of the finest estates, both of whose wines are shipped to Britain. At the time of a recent visit, Murrieta still had the 1916 vintage in cask! The natural acidity present in the red Riojan wines contrasts well with the richer sauces that are often served with steak.

For those who like a change from the red wines that accompany the cooked meats at a barbecue, the white wines that complement grilled fish can be a delight. I particularly enjoy a chilled Traminer, that lovely

spicy wine from Alsace that is suitable for open-air parties. The smoked flavour of the fish—perhaps trout—goes well with the crisp taste and powerful aroma of the wine. If you prefer an even richer white wine, try the Alsatian Gewürztraminer which is made from selected clones of the original Traminer vine. White Burgundy tends to be on the heavy side for quaffing at a barbecue but a good Moselle has appeal with its refreshing acidity. Erdener Treppchen is an example of the attractive style which is to be seen in the fruity charm of the 1970 vintage; this wine is offered German-bottled from the Priesterseminar Trier by Elfield of 4 Eton Terrace, Edinburgh 4.

The remaining barbecue dishes such as gammon and roast sucking pig—tend to be on the fatty side. A classic single parish beaujolais has the fruit and power to relieve the underlying richness of gammon—largely the result of the Gamay grape. Such beaujolais is often more appealing if lightly chilled before serving; this gives a crispness to the palate. Like chianti—which is the most apt wine for sucking pig—beaujolais now comes in two styles: the youthful wine that should be drunk almost within a year, often therefore called 'de l'année', containing a high degree of malic acid as the full fermentation has not taken place prior to bottling; and, secondly, the firmer single-village wines that improve with several years in bottle. These are the wines of 'Clochmerle'—the lovely fruit well-balanced wines from the rolling southern slopes of Burgundy. Even in generally disappointing vintages like 1968, attractive wines are made. Christopher's of Tooley Street, London SE1, have selected a cruet of Fleurie that has more character than one might expect of this otherwise 'off-year'. Moulin-a-Vent has the greatest longevity of all: eight communes in Beaujolais reach their peak after five to ten years in bottle.

If you enjoy the contrast of acidity with gammon slices, certainly Yugoslavian wines may appeal. The Pinot Noir grape of Burgundy, for instance, yields a rich red wine known as Modri burgundac. The little-known wine is available, bottled in the country of origin, from Elton of Dickleburgh, Diss, Norfolk. The astringency present in many of the Yugoslavian wines is too marked to become a popular choice at a barbecue.

The selection of the right wine to accompany food cooked in the open is a vital ingredient to the success of the occasion. The host should decide whether he wants wine to complement or contrast with the food and one that will overpower it, taking into account any known views of the guests. Table wines have been discussed in the foregoing, but mulled wine may be served if a particularly cold evening presents itself.



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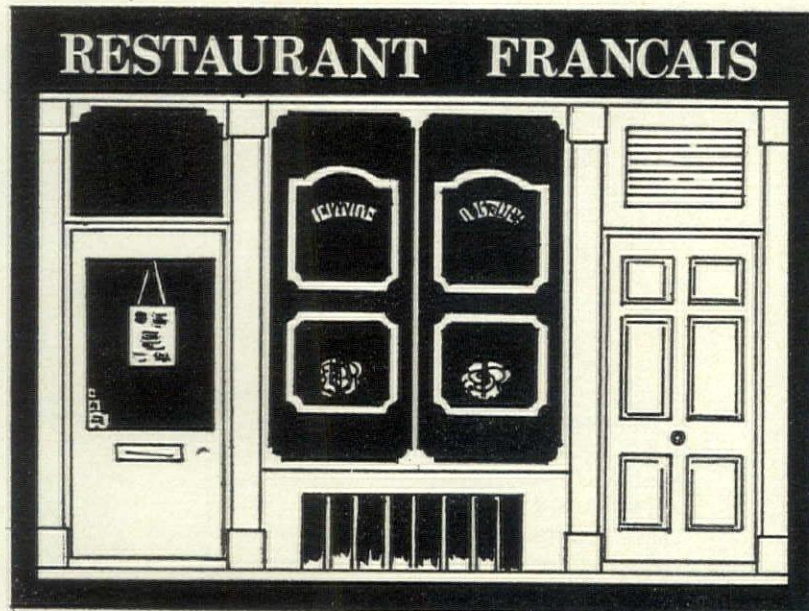
MANGER A DEUX

*Brinsley and Moorea Black discover
a true bistro in Fulham . . .*

La Fringale

Hollywood Road,
W10 (01-351 1011)

In the almost distant days when the King's Road, Chelsea, had a certain chic and style, the Fulham Road was regarded disdainfully as an extremely impoverished relation of consequence whatsoever. Now at the King's Road has become a bustling, bawdy market and an expensive showplace for the shoddy, the Fulham Road has blossomed forth with some of the smartest shops in London. Restaurants have been proliferated on and off the Fulham Road, and Hollywood Road for some time had a cluster of ever-changing ones—they seem to open and close with quite amazing rapidity. *La Fringale*, however, has been there for over two years and is fair to remain firmly where it is. The word 'bistro' has over the years become endlessly used and abused, but if it means a restaurant that serves good, inexpensive food



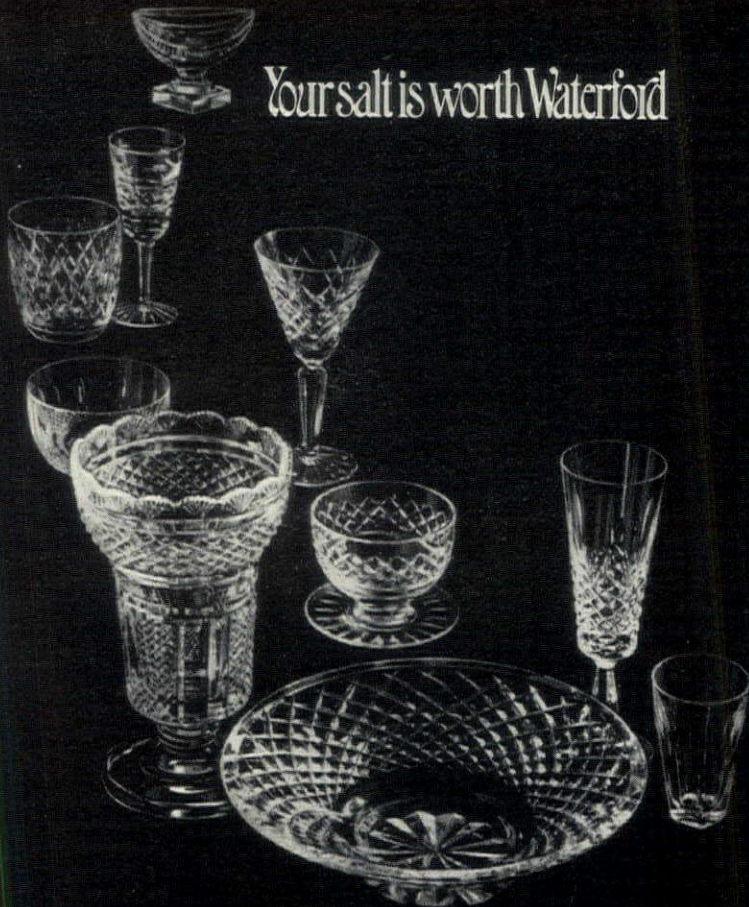
in relaxed surroundings, it describes *La Fringale* perfectly. Designed by John Oliver (whose wallpapers in his shop in Notting Hill Gate are

well worth looking at, even if you can't afford them), the Frenchness of the place is pleasantly reassuring. The owner, the chef, the waiters

and the music are all as French as Dijon mustard, and the food has a definite leaning in the same direction, if frogs' legs and *Soupe à l'oignon* (which could have been improved with a sprinkling of cheese) are anything to go by.

Cotelettes d'agneau à l'ailloli—grilled lamb chops with an excellent garlic-ridden mayonnaise—is one of the specialities and well worth having if you aren't going to speak to anybody for several days or can hold your breath for long periods without fainting. Quails stuffed with liver pâté and cooked in a cream, brandy and mushroom sauce gave these now rather tasteless birds a new and delicious interest and *Trouée florentine* (with spinach) and *Rouget en papillote* seemed to give satisfaction to the table next to us. Salad mimosa made from chopped egg, onion and lettuce with French dressing was a successful variation on a well-tried theme. The wine list is small, almost minuscule, but a 1966 *Château neuf du Pape* at £1.60 was perfectly enjoyable and judging by the clientele, the 95p carafe was very popular. According to the only French-English dictionary to hand, *fringale* means 'a sudden pang of hunger'. If, unlike most of us, you are taken that way, or even if you just want a pleasant, relaxed, inexpensive dinner, head for Hollywood Road. Dinner for two: £4.00/5.00.

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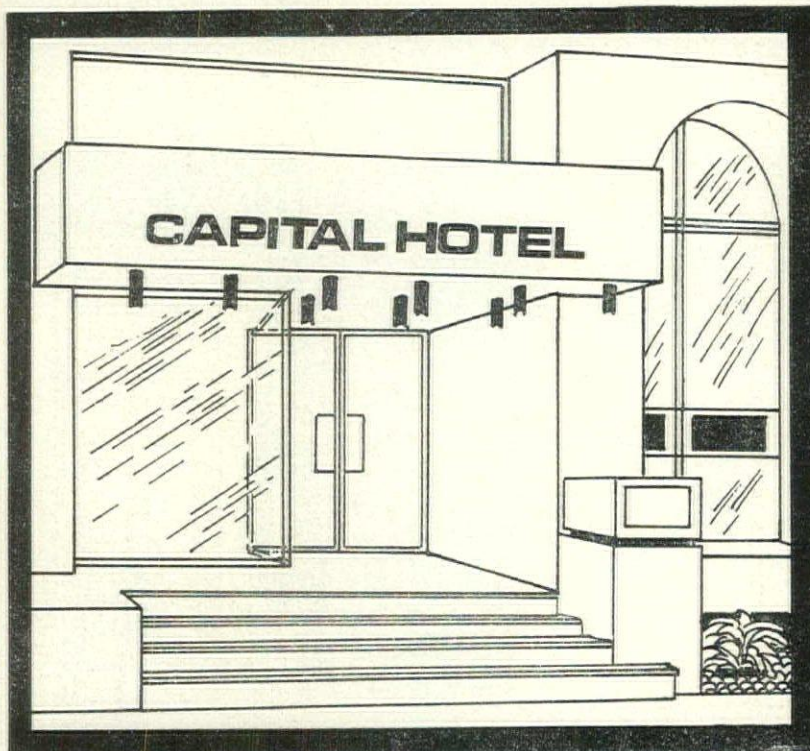
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MANGER A DEUX

... and a hotel in SW3



Capital Hotel

Basil Street, SW3 (01-589 5171)

When the government gave grants of £1,000 per bedroom towards the building of new hotels, provided work was begun before March 31st, 1971, one wonders whether they envisaged quite so many monstrosities being built as temples to tourists. There seems to have been an unpublicized competition between hoteliers to see who could reach the greatest heights (sic) of ugliness, with a gold-plated coathanger as the supreme prize for a standard of interior decoration that would justify putting the Burton/Taylor yacht on permanent exhibition at the Design Centre. When one visits Portman or Grosvenor Squares or the lower reaches of the Cromwell Road or Park Lane or Knightsbridge, one despairs at the missed opportunities for creating some really exciting buildings. Possibly the only exception in the hotels of the 'sixties and 'seventies is the *Capital*.

The dream of David Levin, the *Capital* opened just over a year ago, and it provides the comforts and service not seen in England for a very long time. Designed by Nigel Clarke, it is modern, attractive and has character. The bedrooms have television, radio and taped music, so that musical insomniacs can listen to their favourite operas at any time of the night. There are secretarial services, twin beds that convert to a double bed at the swish of a zip, and, believe it or not, a refrigerator can be put in any room at no extra cost. It is hardly surprising that someone like Mr Levin who has put so much

thought and care into creating his dream, has taken infinite trouble to create a really first-class restaurant.

Seating only thirty people, the restaurant, decorated and furnished down to the last napkin in varying shades of brown, has more the feeling of an intimate smart restaurant (which it is) than a hotel. The menu is positively mouth-watering and the standard of food certainly places the *Capital* amongst the top three restaurants in London. Artichoke hearts poached in a wine, nut-oil, and cream sauce, and *Mousseline of Coquilles St Jacques a la crème d'oursins* were both superb. *Sorbet a la fine Champagne* is recommended as a refresher between the first and main course and is said to be fabulous by friends with greater capacities than ours. *Medaillon de veau aux essences de truffe farci de foie gras*—two pieces of veal with foie gras and a truffle as a filling make quite the most delicious sandwich imaginable, and kidneys with a mustard and cream sauce (*Rognon de veau a la moutarde*) made kidneys taste as they never have before. Creamed potatoes deep fried and ham flavoured were shaped like apples and pears, and in spite of any waist-line worries, are a must. Mr Levin has kept his wine prices down to an absolute minimum and a bottle of Vosne Romanee 1966 at £1.70 was as delicious as it was reasonable.

Dinner at the *Capital* is a really worthwhile experience and it is worth working up an appetite the day before you go. Book a table at the same time, otherwise you won't stand a chance of getting in. Dinner for two: £7.00/10.00.

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WHAT BETTER PLACE is there to look for a ghost than in an ancient inn? There are inns the length and breadth of Britain that are part and parcel of history itself; inns beamed and bowed and alive with legend; inns that have been the backdrop for much wanton sculduggery, romantic intrigues, and human tragedies engulfing the men and women, rogues and royals alike, lodging beneath their roofs. There are once-great coaching houses, harbour-side taverns, backstreet city pubs and drowsy country inns, which are genuinely haunted from cellar to topmost ceiling by the wraithish offspring of some dramatic episode in their varied and often bloody past.

Unlike other haunted places boasting of more ghoulish phantoms, ghosted inns—of which there are at least two hundred—tend to be regarded with less apprehension by public and publican. Mine host and his customers look upon their particular prowling monk or white lady not as a spine-chiller to be avoided but as an old regular to be treated with respect and affection.

Perhaps one of the most unusual displays of affection for a ghost is that shown by The Spider Club, a group of Essex men who once a year sit down to celebrate the continued existence of the ghost of 'Spider' Marshall, one-time ostler at The Bear Inn, at Stock. This white-painted country pub with four cen-

turies of Essex history behind it, is one of the favourites of author and countryman James Wentworth Day who lives a mile or two along the road from Stock. He knows the landlord, Dick Wheston, like a brother, and is one of the exclusive few entitled to membership of the Spider Club.

In his book *In Search of Ghosts* (published by Frederick Muller) James Wentworth Day recalls the fond comment landlord Dick Wheston once made about the ghost of

Spider. 'We don't want to lose him,' he said. 'The old chaps often see him dodging about in his boots and white breeches, no higher than a handspan. You see he's shrunk since he became a ghost. We reckon he's part of the fixings. That's why the Huntsmen, the Master of Beagles and a whole lot of people turn up to drink his health at Christmas. He's our oldest customer.'

The Bear's oldest customer he may be yet compared with other ghosts that of Spider Marshall is

SOME HAUNTED INNS

'Excuse me, but aren't you Dame Alice?'

BY JACK HALLAM

(Jack Hallam is author of 'The Haunted Inns of England,' a new book, published by Wolfe Publishing Ltd, price £3.00)

only a youngster with no less than seventy years in the haunting business.

The benign old gentleman who warms himself in front of the ingle-nook at The White Horse inn, Chilham, Kent, is a ghost of three hundred years' standing. Grey haired and wearing a black gown and gaiters, this ghost always appears at the same hour—ten past ten in the morning. For an explanation one has to go back to 1670, long before what is now The White Horse inn became a pub. It was then the home of the Rev. Sampson Hieron, nonconformist vicar of the village, and it is his ghost that stands before the fire behaving very much as if he were still master of the house. Only when some unsuspecting customer acknowledges him with a polite 'good morning' does the figure fade from sight.

Prowling monks are the most frequently seen apparitions in the pubs of Britain, due possibly to the fact that many of our inns began as monastic lodging houses and the monks who looked after them suffered cruelly when the monasteries were liquidated on the orders of Henry VIII. Many were buried alive standing up or kneeling in prayer. Others were mutilated or disfigured. Some suffered the same fate as Mac Maude, a nun whose ghost haunts

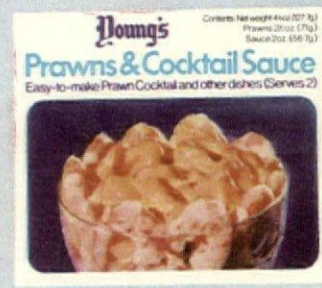
Continued on page 122

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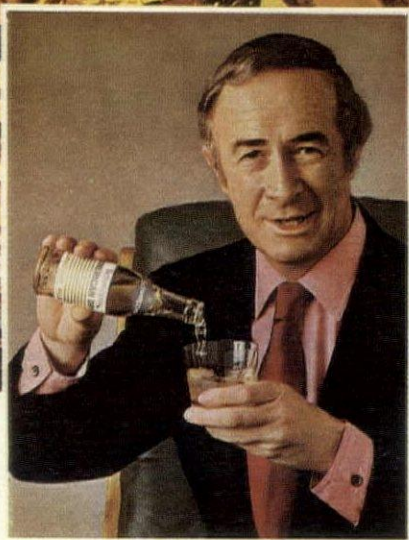
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MORE MANGO

A SOMEWHAT SUPERIOR FRUIT



The mango grows on a handsome, evergreen tropical tree which reaches vast age and height. Buddha sheltered under one, Eastern folklore pays tribute to the exotic fruit, Eastern poets rhyme its praises. The fruit, sometimes round or oval, or heart-shaped, ripens to a glowing dark green, to a translucent apricot, or a brilliant yellow. The mango is aromatic. It is sweet and spicy. It is piquant. It is succulent. Nature has been generous to it.

A SOMEWHAT SUPERIOR MANGO

We believe we have ways of improving on the mango. We take the finest mangoes from India, combine them with smaller, richer mangoes from the West Indies, cut them into generous slices, and simmer them until they're yieldingly tender, but uncompromisingly firm. We sweeten them, subtly, and add a unique combination of rare spices to make what we modestly believe to be the finest accompaniment to so many meals—Green Label Mango Chutney.

A SOMEWHAT SUPERIOR SALAD

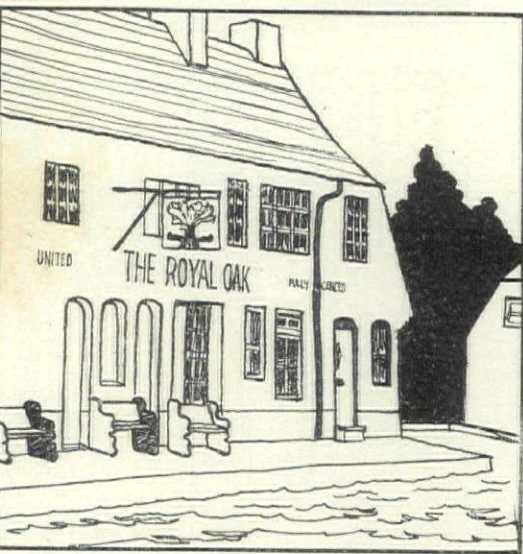
It is well known that Green Label Mango Chutney tames the fires of the most ardent curry. That it sweetens the most churlish of cheese sandwiches. What it does for a lively summer salad, with crisp lettuce, sweet, firm tomatoes, and succulent cold meats of your choosing is easily discovered. Place a generous helping on the side of your plate. And taste.

For a free booklet of somewhat superior recipes write to:
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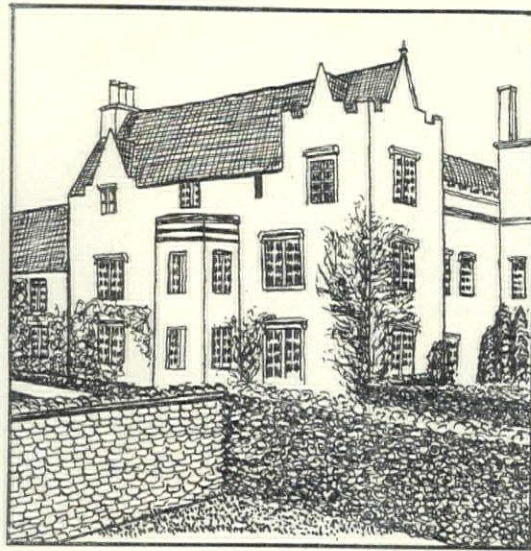



SOMEWHAT

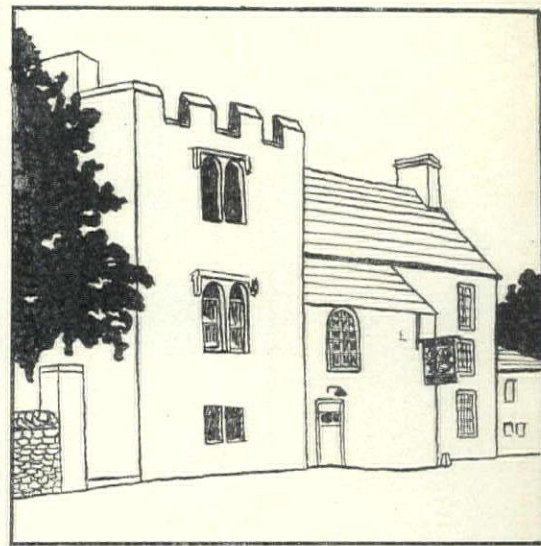
SUPERIOR



The Royal Oak,
Havant, Hampshire



Weston Manor Hotel,
Weston-on-the-Green, Oxford



The Lord Crewe Arms,
Blanchard, Northumberland

The Oak bedroom of the Weston Manor Hotel, in Oxfordshire. Maude, though a simple-minded soul, was a particular favourite of the Brothers in the early fifteenth century when the manor was part of Oseney Abbey. But she erred once too often and ended her days screaming for forgiveness as she was burned at the stake for immoral behaviour.

What was once part of the home of the white-robed monks of Blanch-

land, on the edge of the wild Northumbrian moors, is today The Lord Crewe Arms. Industrial Newcastle is only thirty miles from this lovely, lonely place where a phantom monk with red hair, victim of a border raid by the Scots, shares the haunting with the ghost of Dorothy Forster, a heroine of the Jacobite uprising.

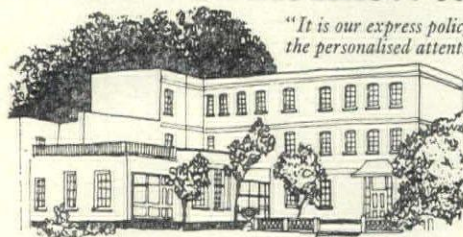
That other ill-fated rebellion led by the Duke of Monmouth, gave

Winchester a heroine and a ghost— Dame Alice Lisle—who walks the corridors of The Eclipse Inn, wherein she spent her last restless night. Sentenced at the Bloody Assizes by the notorious Judge Jeffreys for hiding two rebel soldiers, Dame Alice died with calm dignity on a scaffold built hard against the timbered front of The Eclipse, standing in the shadow of Winchester Cathedral.

You can if you wish stay the night at The Eclipse with the hope of meeting the ghost of Dame Alice. Or you can stay at any one of a dozen or more much-haunted pubs that are conveniently strung out along the south coast from The Angel at Lymington to The Mermaid at Rye. There is a very promising one at the edge of a tidal creek in Langstone

Continued overleaf

To the best traditions of the past we've added the finest cuisine of today



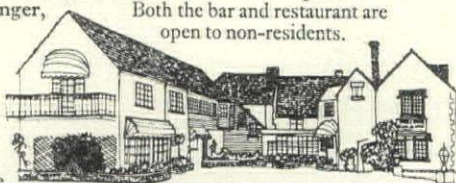
"It is our express policy to provide guests with not only the personalised attention of a bygone age, but also we feel a standard of cuisine and comfort unmatched by any other independent hoteliers."—David Newling Ward, Chairman, Newling Ward Hotels Limited.
Sopwell House Hotel,
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Tel: 64477

Hertfordshire's most luxurious hotel all bedrooms have private bathrooms, telephone and T.V. Here, just 25 minutes from London, you can enjoy superb food in a distinguished Georgian setting. A full a la carte menu is available as well as table d'hote luncheon. Banqueting rooms lead onto a spacious terrace and gardens to provide an ideal setting for receptions for 20 to 200 guests.

The Bell House, Sutton Benger, Nr. Chippenham, Wilts.
Tel: Seagry 401

Considered by many to be the finest small hotel in England. In fact, lunching or dining in the intimate atmosphere of the restaurant is an unforgettable experience.

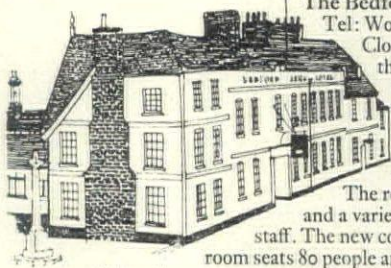
Beautifully appointed bedrooms all have private bathrooms. There are also several suites comprising of luxurious sitting room, double bedroom and bathroom. Bell House is an ideal centre for exploring the surrounding beautiful countryside and many famous houses and gardens.



The Bedford Arms Hotel, Woburn, Beds.
Tel: Woburn 441.

Close to Woburn Abbey and Whipsnade this fine Georgian house has recently been renovated and modernised without losing its original charm. All bedrooms are centrally heated, and equipped with telephones, radios and television, most with bathrooms.

The restaurant is elegant and comfortable and a varied menu is served by attentive staff. The new conference and banqueting room seats 80 people and is distinguished by paintings by some of England's finest contemporary artists.



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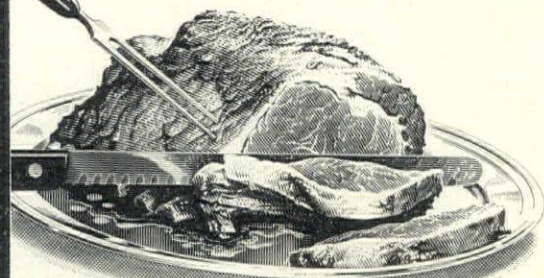
A slice of roast Aberdeen Angus. Accompanied by a baked potato of Brobdignagian proportions, brimming over with sour cream and chives (or cheddar cheese and bacon) and the best Yorkshire pudding this side of the Humber.

And savoured in a black leather clad room whose blood-red walls are hung with Feliks Topolski's greatest works.

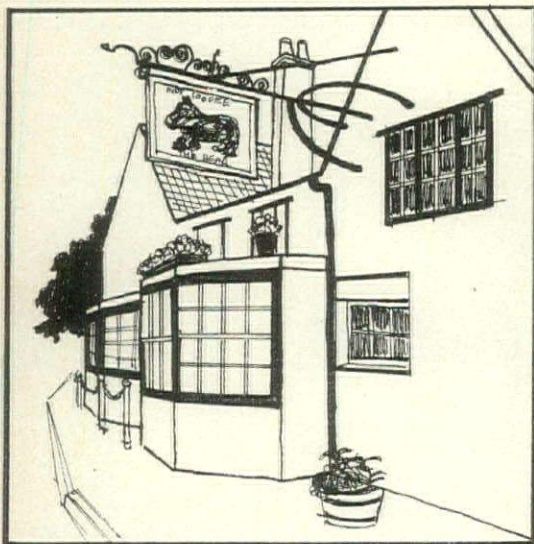
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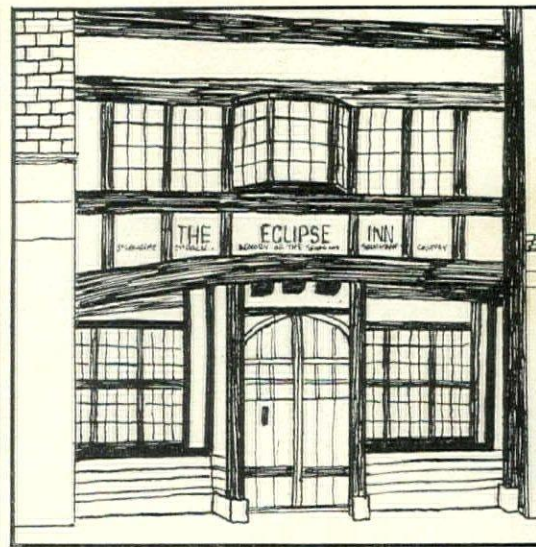
THE CARLTON TOWER
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*The Bear,
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*The White Horse,
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*The Eclipse Inn,
Winchester, Hampshire*

Harbour, a trim, white-washed inn called The Royal Oak, which has been there for about a couple of hundred years. Once the building was a bakery, supplying fresh bread to Nelson's fleet anchored off Selsey Bill. Perhaps it acquired its ghost from that period, though there is no hint of dark deeds or otherwise that might have resulted in the place becoming haunted.

Yet haunted it is: Mrs Spring, the landlord's wife, well remembers her

first weeks at The Royal Oak, the unaccountable footsteps on the stairs, the noises which sounded like chains being moved on the stone floor of the empty public bar. She describes her first face-to-face encounter with the ghost in these words: 'I was awakened suddenly by the feeling of a "presence" in my room. Thinking it was my daughter standing by my bed I asked what she wanted. I got no reply and thought she must be sleep-walking, but as I sat up intending to

lead her back to her room, the figure slowly glided away and disappeared through a corner of the room.

'In those days,' says Mrs Spring, 'we had a spaniel who used to sleep in the bar every night. One evening I was awakened by her howling, and on coming down to find out why, I found her trembling with fear and bristling all over. She pushed past me and ran up to my bedroom and from that day she would never stay alone in the bar.'

If you're still thinking of looking in at your local this evening remember to tell your landlord about Mr Richard Nelms, mine host at The King and Queen, in the Wiltshire village of Highworth. He didn't believe in ghosts until a dark night in 1969 when he saw a monk, robed, cowed and sandalled, walk through a brick wall in the cobbled-stoned yard. Now he has £100,000 worth of insurance in case the ghost gives someone a heart attack ●

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THE CHURCHILL HOTEL,
Portman Square, W1.
(01-486 5800).

This hotel has now been open for over a year and has two restaurants that have settled to a good and consistent standard. The main hotel restaurant is in rich reds and browns, is very comfortable and highly professional. It is definitely aimed at the American clientele, but still provides a very good restaurant for non-residents. Following the style of hotels now, it is medium sized, and has cut its menu slightly, to provide sound basic dishes and one or two specialities. A good place for business lunches. Next door they have a superb buttery/coffee shop, The Greenery. Superb, because it provides exactly the right sort of menu, atmosphere, and service that is all too often completely lacking in most "coffee houses" in London. They will quite genuinely let you have just a cup of coffee during the seething rush hour, but naturally this is not exactly encouraged. It sounded unbelievable, but the manageress assured me that it really was possible. Anyway, on reading the menu and guided gently by the extremely pleasant service, you'd probably land up at least with a salt beef sandwich and dill pickle for 50p, or perhaps "Breakfast Anytime" for 50p with two eggs, bacon and grilled tomato. Open at 7.00 and last orders at 12.45, and last Sunday they had 1,020 covers,

Out and about

BY
PENELOPE MAXWELL

which shows some people have discovered it. The menu is very comprehensive for a coffee shop, but then this really is an extremely comprehensive operation. The colours are greens and golds, the seats are green and red for weary shoppers, the clientele is amazingly interesting and the whole place is light and cheerful and airy. Highly recommended for chatty lunches, quick lunches, before-theatre suppers and any occasion that is casual rather than grand. Unfortunately you can't book, but then they do have the 70 items available day and night. Average cover 85p. Service 15%.

RICHOUX
Old Brompton Road, SW3.
(01-584 8300)

This is the latest branch to open of these excellent coffee shops. There is already one in New Quebec Street and one in North Audley Street. Knightsbridge is the largest yet. Upstairs it is very pleasant: luscious cakes and chocolates at the counter,

and one or two tables from where you can watch the Harrods taxi queue. Downstairs is unfortunately rather gloomy: slightly Brighton Pavilion with arches and deepes, but all in potential smart brown spray-on-velvet walls and soft blue velvet covered chairs—and appalling lighting. Hopefully that may change. At present, it's definitely like surfacing from the gloom of the flicks to the natural daylight. However, as there is still an overall dearth of any respectable coffee shops for Aunts at the moment (despite Searcys and Harrods), and being in such a site, they can hardly fail. Beware of the wine—on asking its doubtful origin I was told "Oh, I'm afraid we can't tell you, madam, it's specially bottled for us." I should say so. Specialities of the house include Quiche Lorraine, served with salad, at 56p. Salads separately 67p. Minimum lunchtime charge 50p. Service 12½% and, wonderful news, open all day Saturday and Sunday. The window table would be good for Sunday breakfast, though on second

thoughts the Hyde Park with a pretty view even better. No booking

THE MANCHURIAN
42 Baker Street, W1. (01-935 0333)
Having written this restaurant up in the last issue they now have some more innovations worth noticing. One of the subjects of service charges which at the Churchill's Greenery, at 15% is perhaps rather high for a coffee shop, the Manchurian is outstanding in that they have neither a service nor cover charge. The tip is left to the client's discretion. There is a businessman's lunch for 60p which for three choices of three different courses is very good value. They have also cut the menu down to size, and at the same time what was formerly expensive has now become positively excellent value. Even with the bar (which has also changed hands—how does one keep up!) there is no extra charge in the evenings, and special recommended menus have been added. Set meal for two £4.00. The Manchurian Barbecue £5.00 for two, for which you have soup, assorted vegetables and preserved vegetables, rice and either two of beef, chicken or prawns. The flavour from the small barbecue cooker placed in the middle of the table, is delicious, though the beef was not as tender as I have found in some Chinese restaurants. If you have a row, try the Goddess of Mercy, Red Herb Tea, an inexpensive pacifier at 15p.

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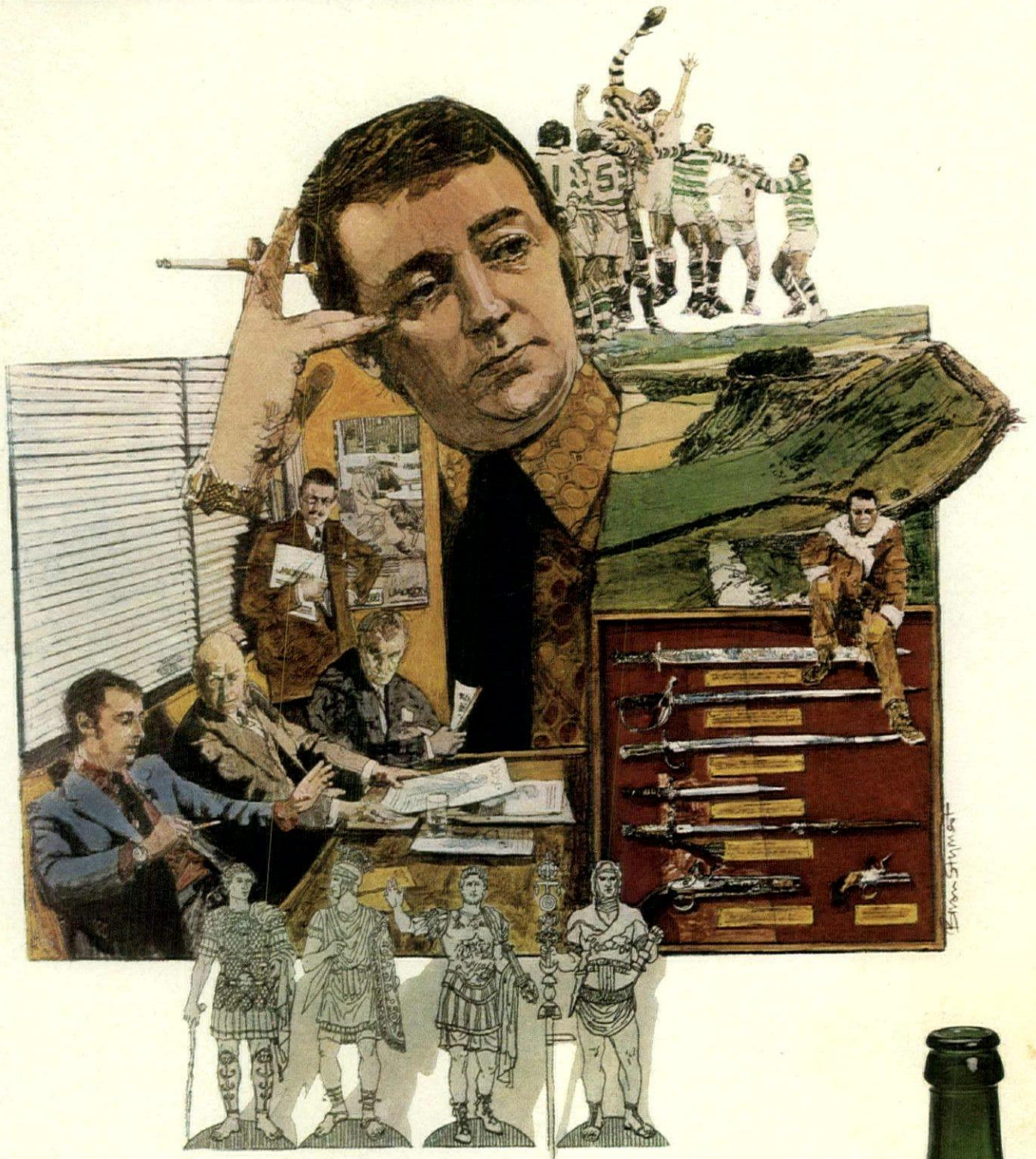
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Graeme Peacock is Sales Promotion Director of Jackson the Tailor. Away from the business his pastimes are appropriately made to measure, too.

He's an authority on old weapons for one thing and has a fascinating – and valuable – display of them at his home in Tynemouth. He's also a devotee of fell walking and thinks nothing of a 20 mile hike across the wild Northumberland countryside. And he's an expert on Roman military history, a subject which takes him on expeditions to all the ancient fortifications around North-East England.

A diverse life – and a discerning one. "People always seem to do things because everyone else does", Graeme says, "I don't. Take Ginger Ale. I enjoy it in Scotch, but I tried all of them before I finally decided which one was for me. Then I stuck with it. Canada Dry. It blends more smoothly. No doubt about it."

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She looked at me, hard. “I’ll get it” I said. Honestly, once you’ve had a Bendix.



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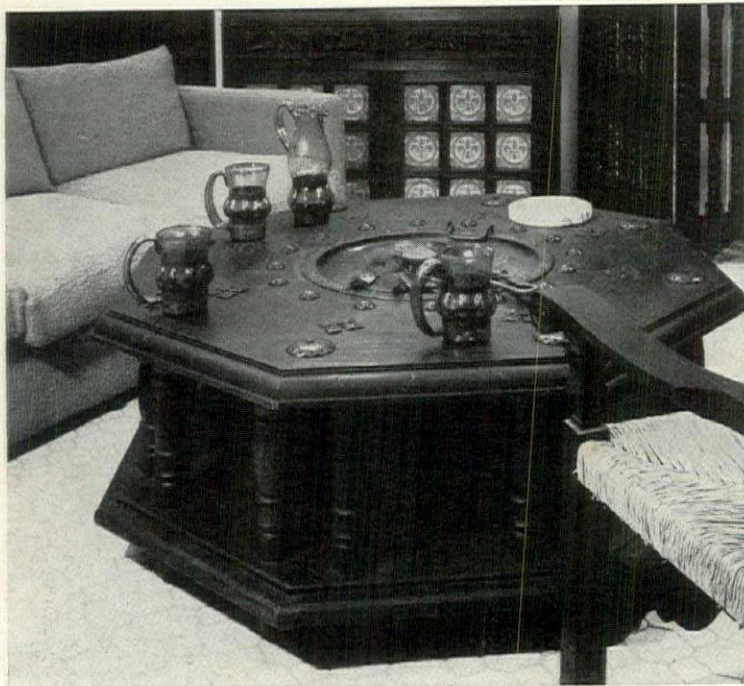
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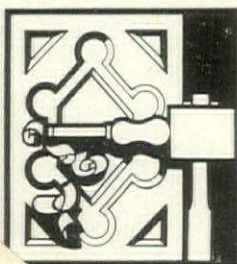
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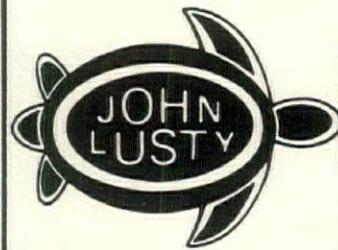
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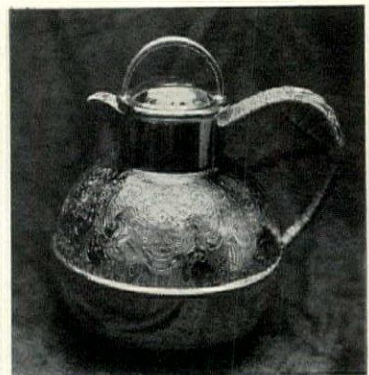


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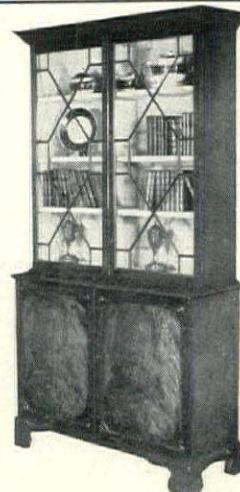
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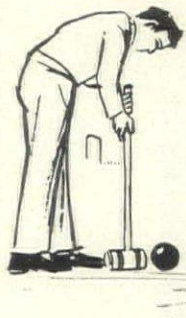
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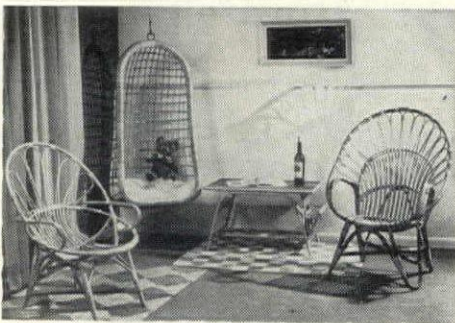


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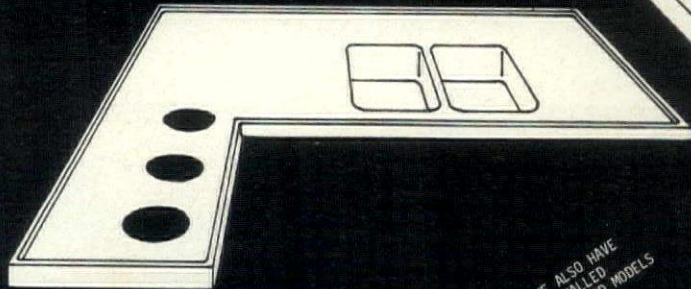
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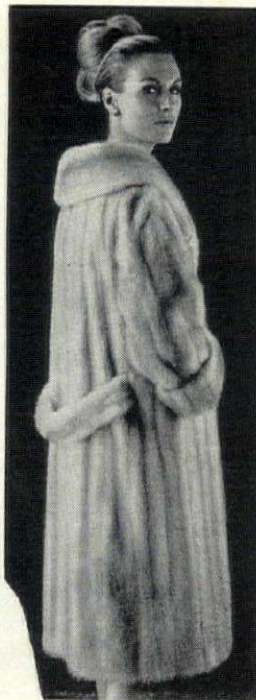
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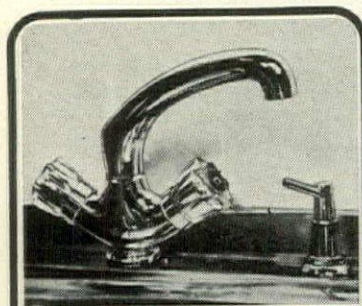
for that extra sparkle in
your kitchen



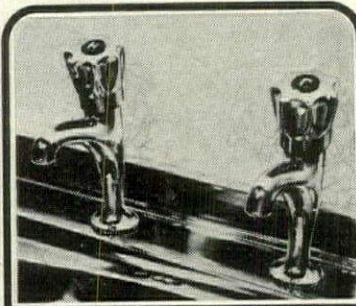
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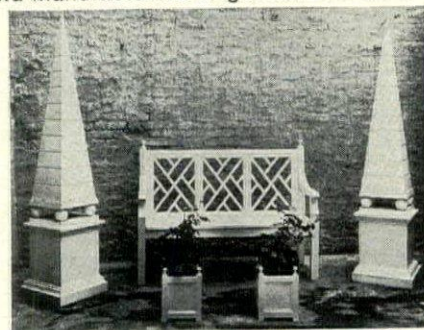
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WINE & FOOD

Table jottings

For food definers

Although Herman Senn's *Dictionary of Foods and Culinary Encyclopaedia* is nowhere near as exhaustive as Hering's comprehensive *Dictionary of Classical and Modern Cookery*, it was certainly a pretty daunting volume for the average cook to apprehend. But Harold Clarke's version of Senn's **Dictionary of Foods** (Ward Lock, £2-25) is a useful volume for all serious students. Entries range from *au brun* (done in brown sauce) and *au four* (baked in the oven) to *zea* (barley) and *Zythum* (liquid made from malt and wheat), which seems to take in the alimentation scene pretty comprehensively.

New from Cirio

The Cirio organization, which specializes in tinned tomatoes and tomato purée, recently commissioned the well-known Italian chef-restaurateur Elio Piavani, to evolve a special dish using their purée. *Wine & Food* tested the recipe and found it highly appetising. Here it is.

You can use red mullet, plaice or sea bass for this dish, and the

ingredients given for the sauce will make enough for four people. As well as the fish, you will need: 4-oz tin peeled Cirio tomatoes, chopped; ½ large onion, finely chopped; 2 coffee spoons tomato purée; 1 clove garlic and 3 anchovy fillets, both put through a garlic squeezer; 2 heaped tablespoons freshly-creamed parsley; 2 oz fresh double cream; 3 tablespoons olive oil; 2 oz butter; salt and pepper; 1 glass dry white wine.

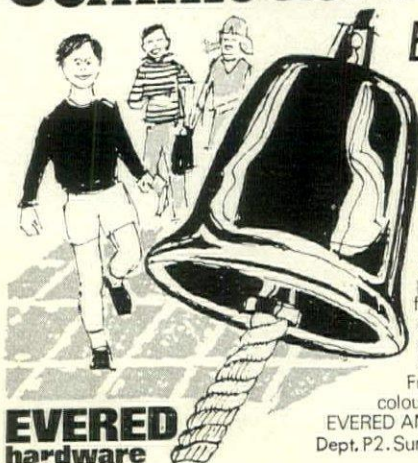
Heat the oil and butter and allow crushed garlic, onions and anchovies to cook gently for a few minutes. Add chopped tomatoes and tomato purée, salt and pepper to taste. Cook together for about 10 minutes.

Coat fish in flour and place it in frying-pan with the sauce. Cook on low heat for about 5 minutes. Add the wine and continue to simmer until the fish is cooked. Next add the cream and parsley, blending them both well into the sauce, and continue to simmer for a few minutes.

Serve on a pre-heated oval dish, placing fish in the centre and covering with the sauce. Garnish with chopped parsley and wedges of lemon.

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16. This isn't all we offer you with the Frigidaire De Luxe dishwasher, but already it's a lot more than many more expensive models can offer. Our Super version is another no-compromise dishwasher. It's the perfect answer in the price versus efficiency argument. You still get the same superlative wash. As well as some of the De Luxe features.



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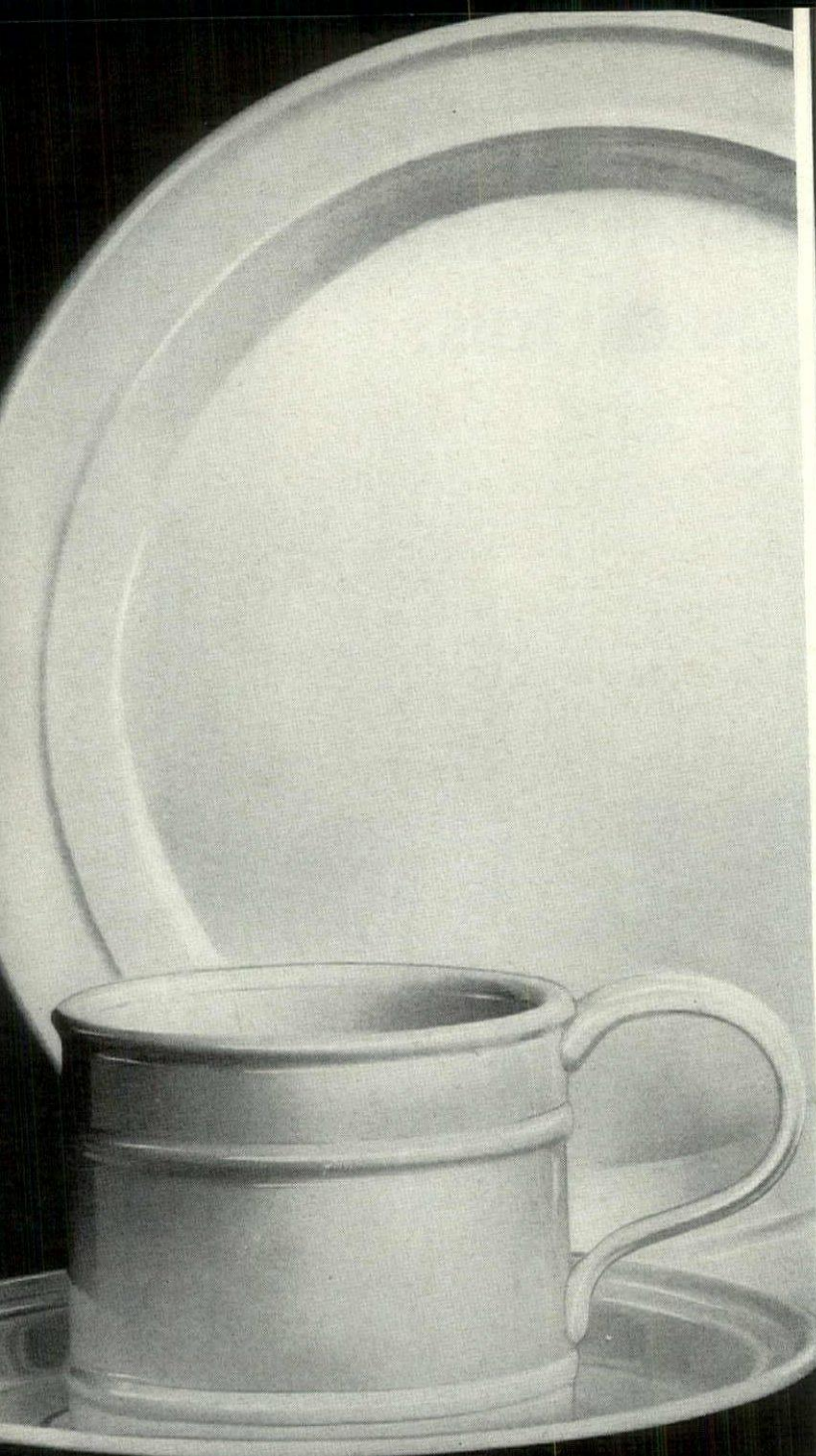


Table jottings

Wine courses

Despite the enormous increase in both the consumption and interest in wine, there are still very few courses available to the general public.

The GLC, however, runs an excellent evening course, at the very cheap rate of around £1.50, plus extra for evenings with tastings.

Both the International Wine & Food Society and Hedges & Butler also run courses. They have superb lecturers and a comprehensive range of wines—though at a price. Hedges & Butler's autumn courses run in October and November, with five sessions of three hours each, over two weeks, beginning at 6 pm, except the last session, over lunch, from 10.30 am to 3.30 pm. They also give you two half-bottles of wine after each tasting, to see if you can guess their origin yourself. Around fifty wines are covered overall, and the lecturers are more than inspiring. The cost is £31.50 which is certainly good value, though it helps to know some basic facts beforehand. Inquiries should be sent direct to The Academy of Wine, Hedges & Butler Ltd, 153 Regent Street, London W1. The courses are held in the attractive cellars on the premises and are limited to about fifteen people.

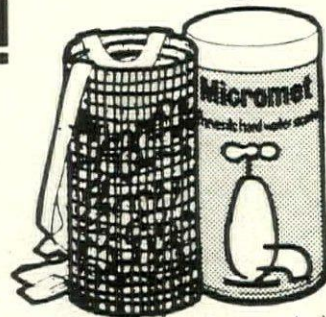
The International Wine & Food Society also takes a small number of

people at a time, and in the same way also have excellent lecturers, some from the trade and some wine journalists. They give about fifty wines to taste, and provide books and helpful notes for those attending. Courses are held at the Junior Carlton Club, and on the final evening there is a dinner at the Society's offices. Charge to non-members, which includes membership for a year, is £37.50 (member £35.00). Their next course begins on October 23rd. Inquiries should be addressed to The International Wine & Food Society, Marble Arch House, 44 Edgware Road, London W1.

New food shop

There has always been a dearth of food shops open late, for people dashing home from work, and it is encouraging to see shops providing really good food deciding to extend their hours. Partridges of Sloan Street are now open from 9.30 am to 9.00 pm, except Sundays when the hours are from 11.30 am to 2.30 pm. As well as providing all the basic essentials, such as eggs, milk, fruit and so on, they also have home-made quiches, freshly-ground coffee, fresh bread, and a small wine department. They will also do sandwiches from their whole turkeys and ham and have lots of different things for last-minute picnics at the weekend.

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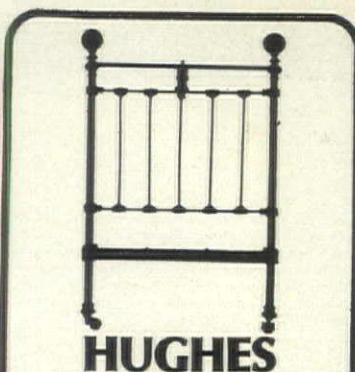
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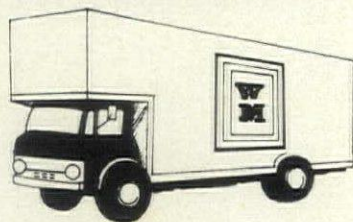
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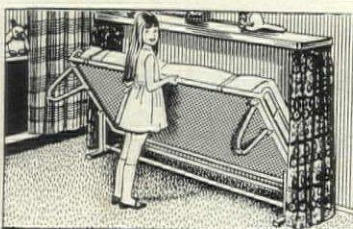
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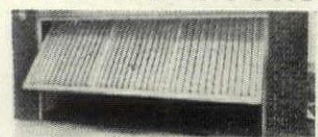
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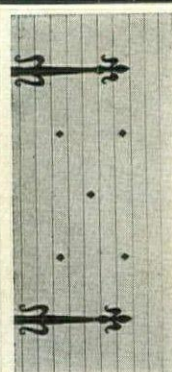
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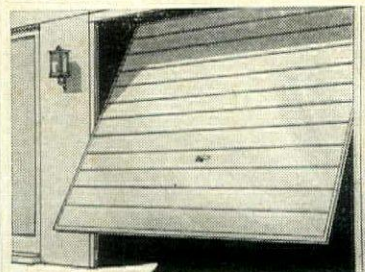


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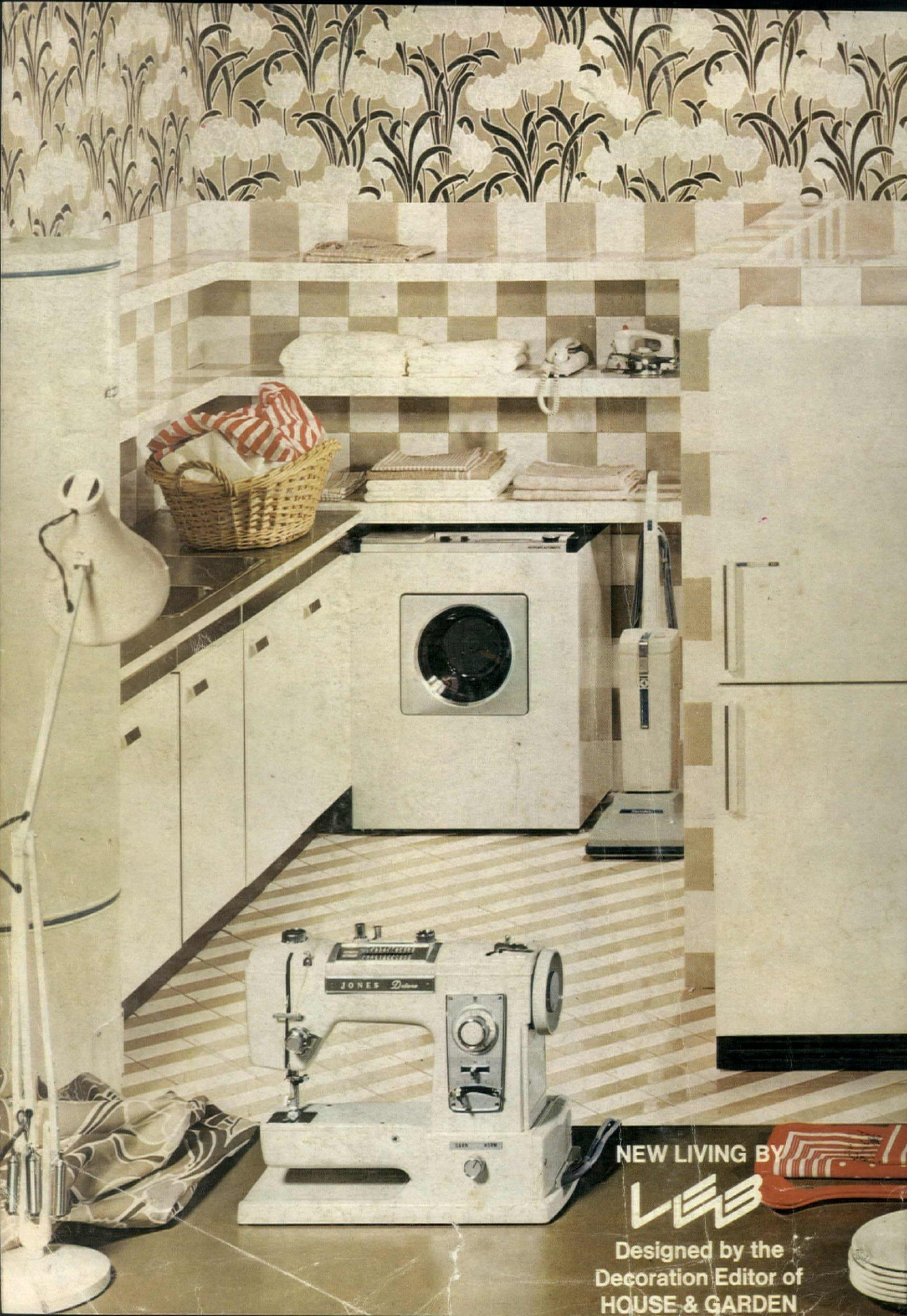
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