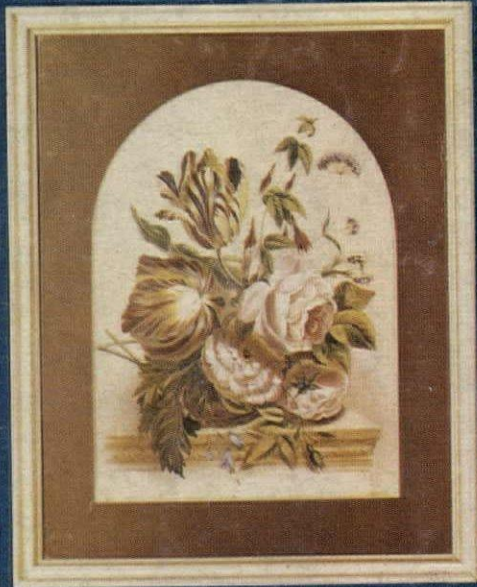


# HOUSE & GARDEN

APRIL  
1973  
30p

INCORPORATING WINE & FOOD MAGAZINE



The day-bed  
makes a  
come back  
lowers for borders

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This subtle interplay of woven shades is a unique feature of one range of Cavalcade hessian wallcoverings.

Cavalcade takes strong colours straight from nature, capturing them with high quality dyes that are exceptionally colour-fast.



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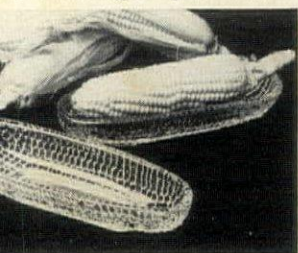
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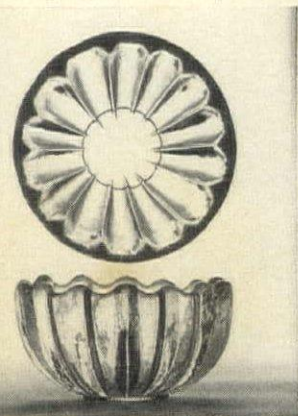
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# HOUSE & GARDEN

INCORPORATING WINE & FOOD MAGAZINE

Published by CONDÉ NAST PUBLICATIONS LTD.  
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**Cover** An evocative arrangement sparked off by wishful thoughts of summer and the rich Mediterranean blue of Rotunda's Cavalcade hessian wallcovering. Merchandise details are on page 6. (Set by Olive Sullivan, photographed by John Wingrove.)

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**Special features**

If only these prices had been frozen . . . 38

So you want a place in the sun? 50

Record reviews 74

Editorial notes 93-95

Three glass engravers 96-97

Bellotto: a topographical painter 98-99

What is the secret of the country style? 100-109

Book reviews 148

**Architecture and building**

Exterior decoration 17

Building know-how 36, 44

When a house is too small 61

Not quite such a fortress as the exteriors might suggest 110-113

House in the City 114-115

How to humanize a modern flat 116-117

In a Roman 'turret' 118-119

Over 400 sq ft of living space—and scope for a large extension 120-123

**Decoration and merchandise**

Fabric round-up 8, 130-131

Shopping in the West Country 24

Putting your feet up in style 124-129

A pot of paint about the house 132-133

Tented and mirrored splendour in the bathroom 134-137

Reproduction furniture 138-139

**Gardening**

Know-how 70

Mechanized mowing 81

Some border-line cases 140-143

Dictionary of British gardeners 144-147

**Wine & Food**

A bouillabaisse for fish fanciers 151

What on earth is bacalao? 152

What to drink with fish 153

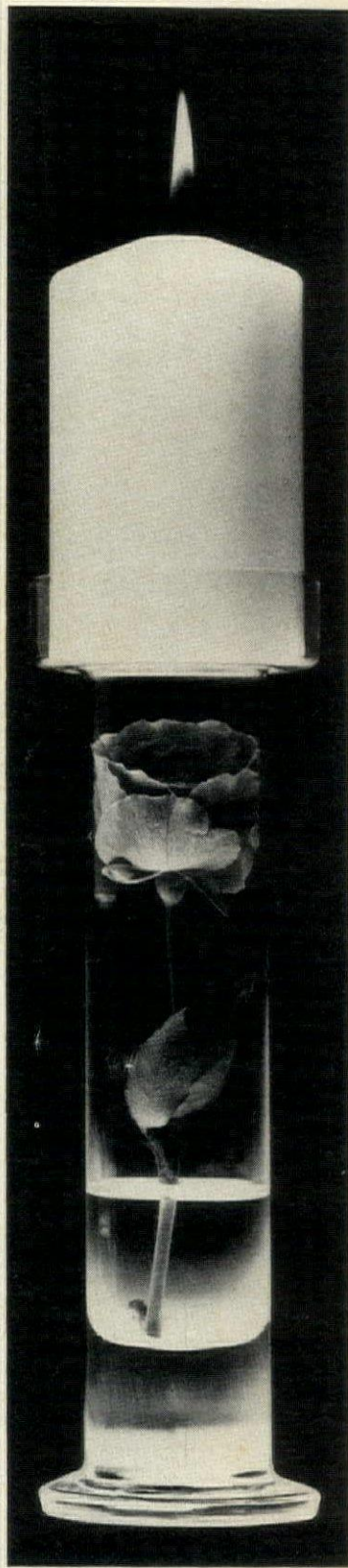
Special Wine & Food cellar selection 154

Menorca: the home of mayonnaise 157

Eating in London's hotels 168

Table jottings 170-172

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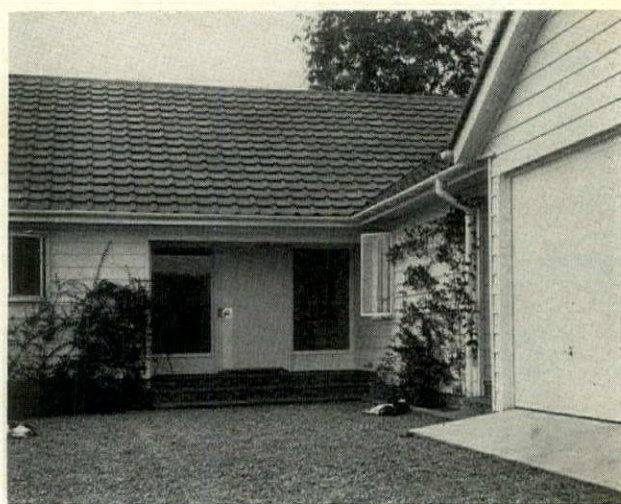
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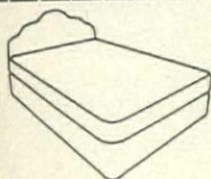
Dunlopillo beds give you uniquely continuous support, with every inch of foam ensuring blissful comfort and deep, relaxing sleep. No wonder specialists recommend the firmer Dunlopillo models for back trouble sufferers who need a firm bed.

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## Dunlopillo

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## WHERE TO BUY

### DATA for cover; see also page 3

#### Walls

'Cavalcade' hessian by Rotunda, 'Mediterranean' colourway, 36 inches wide, flameproof, about £1.00 per yard. Inquiries to Rotunda Ltd, Marketing Department, Denton, Manchester.

#### Furniture

'Sergesto' modular shelving made of abs cyclolac designed by Sergio Mazza for Artemide, shelf £5-10, upright section £4-00 from Liberty, Regent Street, London W1.

Wicker chair, Portuguese, £24-00 from Reginald Nardi, Antiquarius, Stall Z11, 135 Kings Road, London SW3.

#### Picture

Watercolour of roses and tulips, circa 1840, £30-00 from Portmerion, 5 Pont Street, London SW1.

#### Accessories

Cast aluminium architectural accessories by Kencast; corner block KA 761 £2-95, frieze KA 741 £2-95. Inquiries to Kencast, Old Town Hall, Albert Street, Ventnor, Isle-of-Wight.

Top shelf: Birdcage, £8-00 from J F Beard, Daddy-O, Antiquarius, 135 Kings Road, London, SW3.

Artglass vase by Holmegaard, imported by Danasco, number 2409 £7-70 from a selection at Heal's, 196 Tottenham Court Road, London W1.

Glass vase flashed with green and yellow by Oiva Toika, £9-67 from a selection at Heal's.

Lower shelf: Blue and white Baccarat glass vases, circa 1890, £95-00 each from Alfred Cook, 14 St Christopher's Place, London W1.

Handkerchief vase by Venini, £12-00 from Presents, 129 Sloane Street, SW1.

Artglass vase by Holmegaard, imported by Danasco, number 2411 £19-25 from a selection at Heal's.

Liqueur glasses by Holmegaard, imported by Danasco, number 2417, £5-75 each from a selection at Heal's.

Hand-made flowers from Constance Spry Flower Studio, 98 Marylebone Lane, London W1.

### DATA for room-set on page 103

#### Walls

Felt colour 101 'Sophie Brown' from the Greville range, 72 inches wide, £1-15 per yard from Felt & Hessian Shop, 34 Greville Street, London EC1.

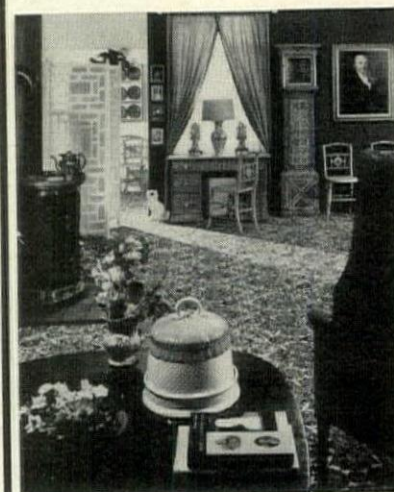
#### Floor

'Bedouin' carpet from the Afghan range by Bond Worth, 4/3002, available in 27 inch, 36 inch and 12 foot widths, about £6-50 per yard from main furnishing stores and carpet retailers.

Ceramic floor tiles 'Fireflash Red' by H & R Johnson, 6 inches by 6 inches by 3/4 inch, about £2-50 per square yard, enquiries to H & R Johnson, PO Box 1, Tunstall, Stoke-on-Trent.

#### Furniture

(in foreground) Elm Pembroke table, eighteenth century, £145-00 from Portmerion, 5 Pont Street, SW1.



Leather wing armchair, from a selection at Geoffrey Bennison, 91 Pimlico Road, SW1. Stove, circa 1860, £165-00 from Portmerion. Pine knee-hole desk, £85-00 from Portmerion.

Set of four pine Regency chairs, 1810, £110-00 the set from A J Reffold, 28 Pimlico Road, London SW1. Grandfather clock decorated with shells, £198-00 from Anthony Redmile, 73 Pimlico Road, London SW1. Painted wood screen, Moroccan, £130-00, from Loot, 76 Pimlico Road, SW1.

#### Picture

Portrait in oils, £90-00 from A J Reffold.

#### Curtains

Made from cotton fabric 'Fleurette' from the Avery collection by Tissunique, 48 inches wide, available in five colourways, about £2-84 per yard from interior decorators.

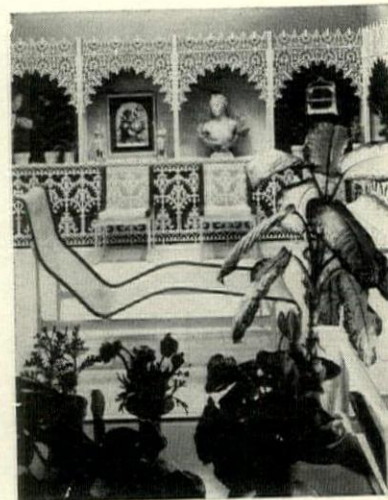
#### Accessories

In foreground: Antique cheese dish, £28-00 from A J Reffold.

Lustre teapot, £8-50 from Portmerion. Pair of China dogs, Staffordshire, £28-00, from A J Reffold.

On desk: Pink pottery lamp, £44-00, and pink shade, £6-50, from Portmerion. Arrangement of shell flowers under pair of glass domes, £130-00 the pair from Loot.

In background: Set of twelve green Wedgwood plates and dish, £72-00, from Portmerion.



### DATA for room-set on page 129

#### Floor

'Bianco Sale' ceramic floor tiles, 8 inches by 8 inches, £6-60 per square metre, from the Tile Mart, 107 Pimlico Road, London SW1 and Tile Mart branches.

#### Furniture

'Leisure' collection by Form International designed by Richard Schultz; chaise-longue with woven Dacron mesh seat £210, lounge chair without arms £103-00, dining chair with arms £110-00, dining table (in foreground) with aluminium frame £180-00 from a selection at Heal's, 196 Tottenham Court Road, London W1.

#### Accessories

Cast aluminium architectural fittings by Kencast, corner block KA760 £2-95, frieze KA740 £2-95, panels KA702 £8-95 each. Inquiries to Kencast, Old Town Hall, Albert Street, Ventnor, Isle-of-Wight.

Watercolour of roses and tulips, circa 1840, £30-00 from Portmerion, 5 Pont Street, London SW1.

Pair of baseball players, continental decorated bisque, circa 1870, £80-00 from Mullions, 138 New Bond Street, London W1.

Ceramic bust, French, circa 1895, £85-00 from Martins-Forrest Antiques, Stands 310-311 Antique Market, Barrett Street, London W1.

Birdcage £8-00 from J F Beard, Daddy-O, Antiquarius, 135 Kings Road, London SW3.

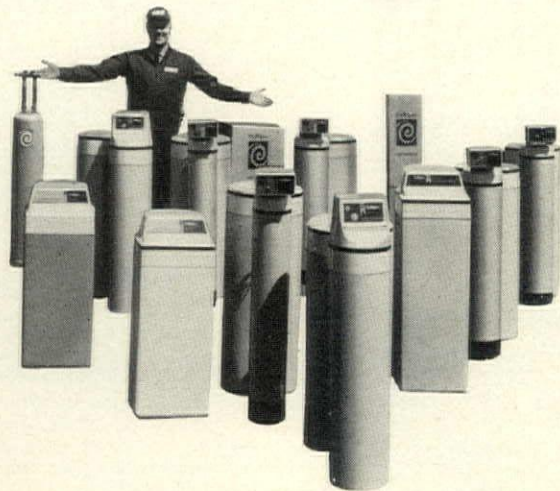


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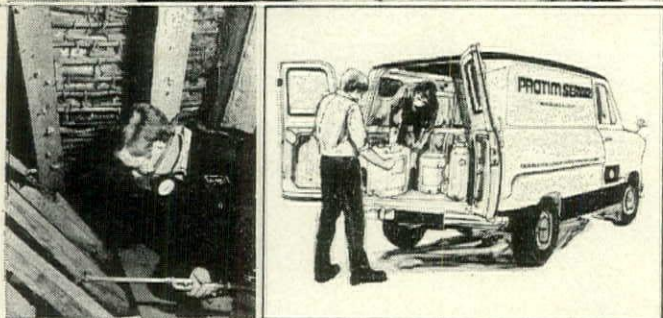
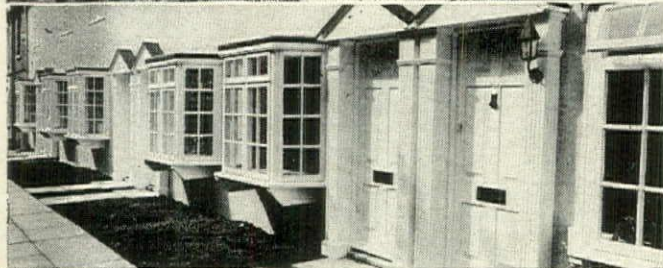
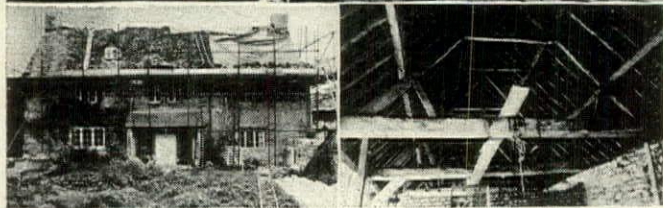
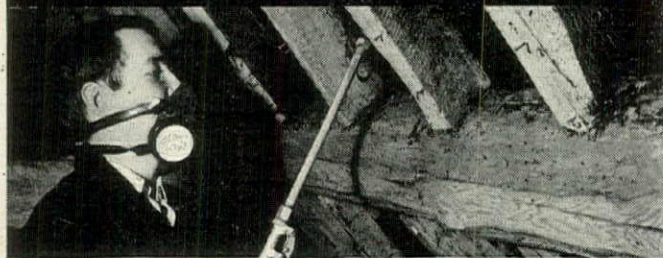
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# FOR MATERIALISTS, TOO

with more fabrics shown on page 10 and, in colour, on pages 130 to 131



'Persian Wood' from the Woodland range by Warners, all cotton, available in 4 colourways, 54 inches wide, about £2.85 per yard to order from Home Decorating Ltd, 83 Walton Street, SW3



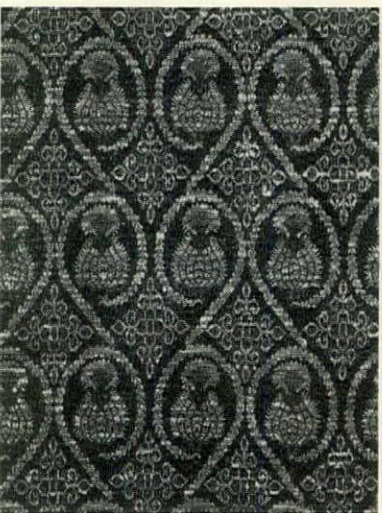
'Ferns' from the Woodland range by Warners, all cotton, available in 5 colourways, 54 inches wide, about £2.99 per yard, from Home Decorating Ltd, 83 Walton Street, London SW3



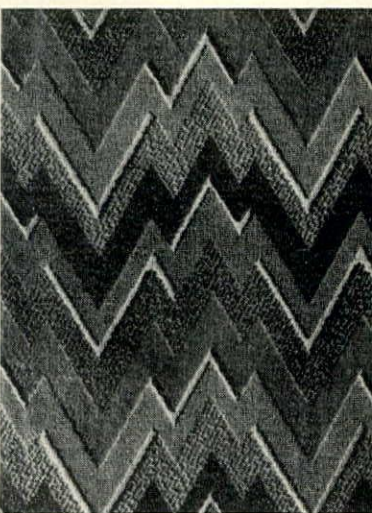
Linen-and-cotton mixture fabric by Fischbacher, design number 15474. Further details from Christian Fischbacher, 40 Clipstone Street, London W1



'Ramona' by Sandersons, EGAF 515, cotton chintz, available in 3 colourways, 48 inches wide, about £1.75 per yard, from main stores



'Victoria' by Sekers, 100 per cent rayon, available in 13 colourways, 48 inches wide, about £3.10 per yard, from main stores



Jacquard velvet HZ 4668 from Sandersons' 'Connoisseur' range, suitable for upholstery, 2 colourways, about 50 inches wide, £8.00 yard, main stores

Continued on page 10

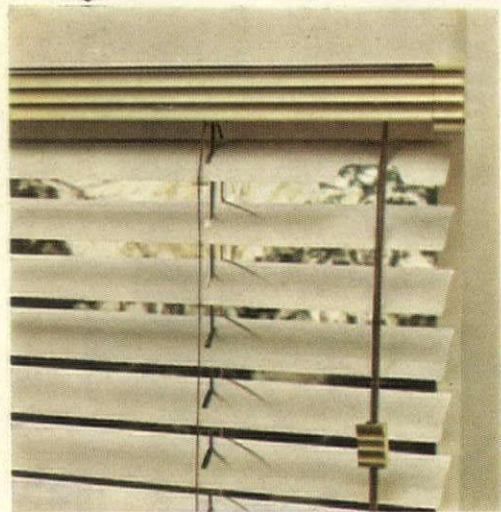


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The reversible blind for people who like to ring the changes! With white slats on the outside and a choice of 10 different colours to match up to your interior.

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To: Dept VB2 Sunway Venetian Blinds, 240 Bath Road, Slough, Bucks.



**JERAN**

Specialists in home lighting



An extensive selection of both traditional and modern lighting—(ALWAYS IN STOCK).

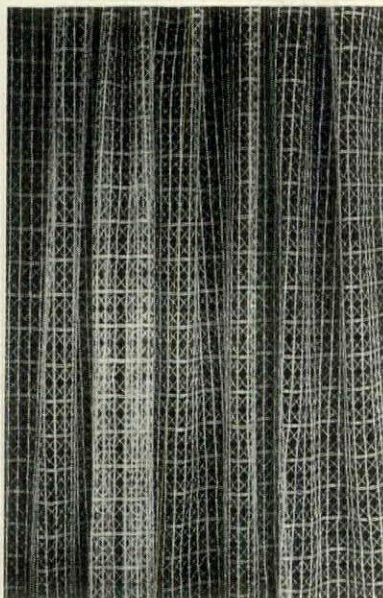
Crystal cleaning service available.

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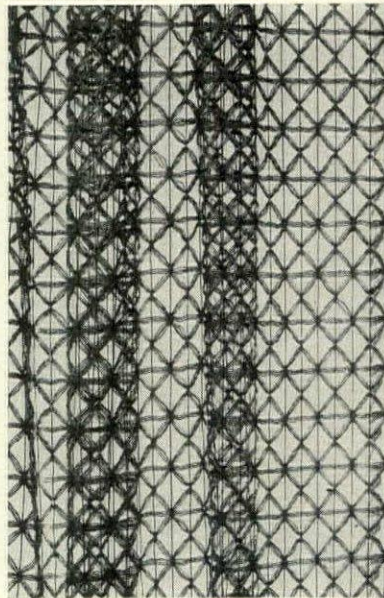
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6/7 State Parade, High Street  
Barkingside, Essex  
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**FOR MATERIALISTS, TOO**



'Vertigo' by Sekers, 100 per cent clevyl flameproof net, available in 6 colourways, 120 inches wide, £3.20 per yard, from main stores



Woven crochet sheer HL 4675 by Sandersons, 81 per cent dralon, 19 per cent nylon, 5 colourways, 48 inches wide, about £1.75 per yard, main stores

**BUCKINGHAM**

*The pleasuremakers*

We've a fine range of eight glass fibre pools for you to choose from. Concrete pools available too— together with the Robuc Pool Hall for year round swimming and a complete selection of accessories.



**BUCKINGHAM POOLS**

Priory Rd., Kenilworth, Warks.  
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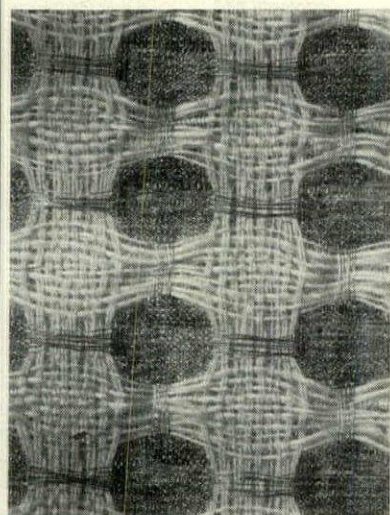
Please send FREE pool information to:—

Name.....

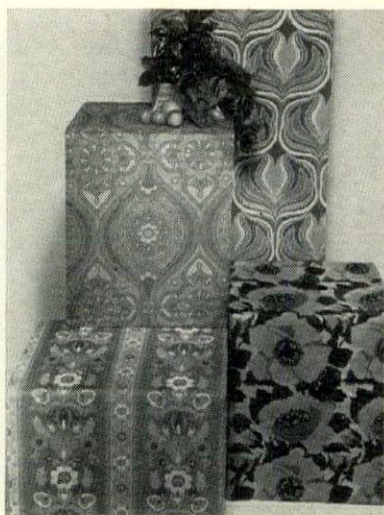
Address.....

Phone No.....

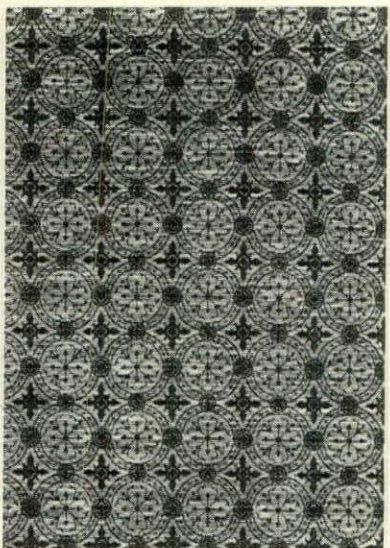
H.G.4/73



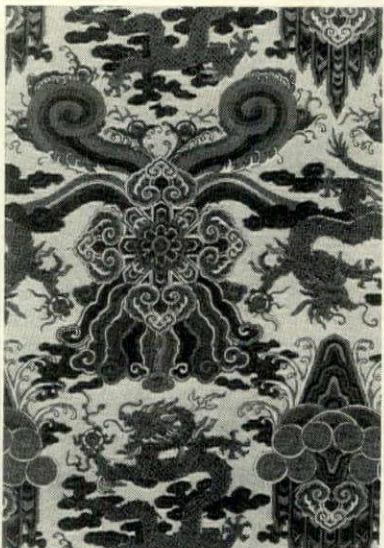
'Waterford' from the Irish Awakening range by John Orr, mohair and worsted combined with silver guimpe, available in 2 colourways, 52 inches wide, about £9.00 per yard, from Bosanquet Ives, 3 Court Lodge, 48 Sloane Square, London SW1



Fabrics by Sundour: (Top) 'Lille', Courtelle, 7 colourways, £2.04 yard. (Centre left) 'Strasbourg', Courtelle, 7 colourways, £1.76 yard. (Below right) 'Dog Rose', cotton and rayon, 5 colourways, £1.88 yard. (Below left) 'Orlando', Courtelle, 5 colourways, £2.48 yard. All, 48 inches, from main stores



'Taranto' by Sekers, 100 per cent rayon, available in 5 colourways, 48 inches wide, about £3.00 per yard, from main stores



'Emperor Robe' by G P & J Baker, R1053 linen/cotton twill, available in 3 colourways, 54 inches wide, about £3.20 per yard, from main stores

More fabrics on pages 130-131

The FISBA fabric shown opposite is exclusive to the stores listed below:

- London**
- Army & Navy Stores Ltd., SW1
- Bentalls Ltd., Ealing W
- Bowman Brothers Ltd., NW1
- Heal & Son Ltd., W1
- Maple & Co. Ltd., W1
- Waring & Gillow Ltd., W1
- Bracknell**
- Bentalls Ltd.
- Bromley**
- Army & Navy Stores Ltd.
- Cheadle**
- Jeremy Mark Fabrics Ltd.
- Cheltenham**
- Cavendish House (Cheltenham) Ltd.
- Chester**
- Browns & Co. Ltd.
- Chichester**
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- Salisbury**
- Shepherd & Hedger (Maple) Ltd.
- Sheffield**
- Walshs (Sheffield) Ltd.
- Southampton**
- Shepherd & Hedger (Maple) Ltd.
- Southport**
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- Winchester**
- Hodders (Plummer Roddis) Ltd.
- Wolverhampton**
- Clarksons Ltd.
- Worthing**
- Bentalls Ltd.
- WALES**
- Cardiff**
- Jas. Howell & Co. Ltd.
- Swansea**
- David Evans & Co. Ltd.
- SCOTLAND**
- Aberdeen**
- James L. Archibald & Sons Ltd.
- Edinburgh**
- C & J Brown Ltd.
- Robert Frost & Son Ltd.
- Dundee**
- Thomas Justice & Sons Ltd.
- Glasgow**
- D. McDonald + Bros. Ltd., North Hanover Street & Kilmarnock Road.
- Wylie & Lockhead
- Perth**
- Thos. Love & Sons.

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





# FISBA—DESIGN OF THE MONTH



The living idea of the month  
with FISBA furnishing fabrics





# Now you don't have to go upstairs to lie down.

Or sit up when you're downstairs.

Because Parker Knoll's Norton Recliner has three relaxing positions: first it's a cosy armchair, second a reclining chair with footrest attached and third a full-stretch daybed.

(A little pressure on the Norton's arms works the magic.)

To match the Norton, in comfort as well as style, we also make a non-reclining armchair and a settee.

Their prices depend on which of our 250 covering fabrics you choose.



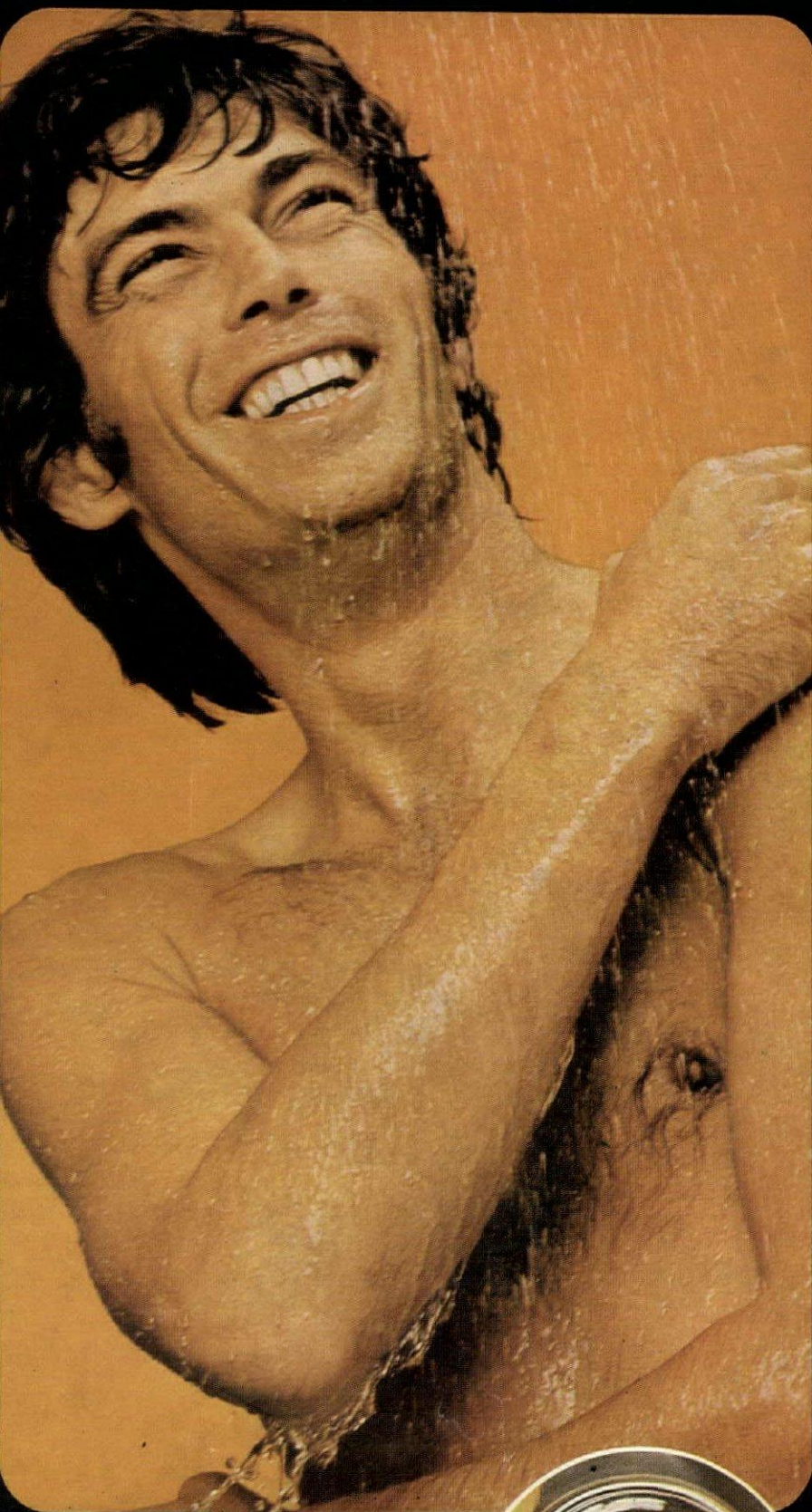
To Parker Knoll Furniture Ltd. (HSGB) P.O. Box 2 Liverpool L4 1UR. Please send me the Parker Knoll Book of Comfort.

Name \_\_\_\_\_ Address \_\_\_\_\_

**Parker Knoll**  
No one cares more for your comfort.



# Why a Mira shower is a completely fresh experience



The man in your life will love you for suggesting he has a Mira shower. So will your children. A Mira shower not only gives you a fresh experience every day of your life—it increases the value of your home by far more than the cost of the installation.

A Mira shower is precision-built to last a lifetime, by Britain's biggest and most respected shower manufacturer.

You can have one over your bath or in its own cubicle.

If you want the best shower and the best advice, go to your builder's merchant. He's the expert. He knows and understands shower equipment—because it's part of his life. He'll explain the Mira control and the advanced design of the spray head. And, when you decide to go ahead, he's the man who can supply you with everything.

But if you'd like more details first, we'll gladly send you a free booklet which explains all aspects of choosing and living with a shower. Or you can visit the Shower Centre, 138 Theobalds Road, London WC1. —a refreshing experience in itself.

## **mira**



To: Mirafla Limited, Cheltenham, Glos. GL52 5EP. Tel: 0242 56-  
MEMBER OF THE WALKER CROSSWALKER GROUP  
Please send me free booklet 'A Shower in Your Home'

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Scots pine:  
ERCOL reveal all its  
warmth and light



# 420 FURNITURE: SEE HOW IT GROWS

420 is a new range of modular furniture that's more than just a pretty face.

420 is *flexible*.

It moves with you.

Grows with you.

Changes rooms, even changes houses, and still looks custom-built however you arrange it.

Every single piece co-ordinates with the rest of the range, so you can start with a few pieces and add more as you go (when you have a bigger house, for instance ...or a bigger budget).

And 420 is craftsman-built with rich, natural wood veneers and brilliant white melamine surfaces that just wipe clean, inside and out (no need to polish, ever).

Hard-wearing, easy-to-clean upholstery comes in leather-look (light or dark tan) and pure new wool (oatmeal, chocolate, orange, blue, green, hot pink, mauve) in matching or toning shades for living and dining room.

You'd expect to pay a lot for this kind of quality—but you won't.

Compare the prices on the right, and you'll probably find you'll actually *save* with 420.

If you'd like to find out more, send for a free colour brochure and stockists' list to:

420 FURNITURE LTD.  
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*This room setting  
would probably  
cost you less than  
£128.00*







Crossley Broad Acres: 2204 Wool Knoll: Setting designed by Garnett Cloughley Blakemore & Associates

## The most beautiful part of this picture is the part you can buy.

Anyone who has ever felt that long-pile carpets were only for upstairs rooms has reckoned without Broad Acres.

This is the long-pile carpet you can sensibly use in any room, upstairs or downstairs.

The exclusive Kara-Loc weave of pure new wool with 20% nylon pile sees to that.

And Crossley have 170 years of experience in carpet-weaving.

As for the sunlight and shadow tones, you'll need to see them to appreciate them properly.

So go and see your local stockist. Or come along to our London Showroom where you can browse around and put your questions to our helpful staff.

Meanwhile, send off the coupon for a leaflet.

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## CROSSLEY CARPETS

London Showroom: 14/15 Berners Street, London W1P 4JN and at Manchester, Leeds, Glasgow, Liverpool, Newcastle, Birmingham and Bristol.

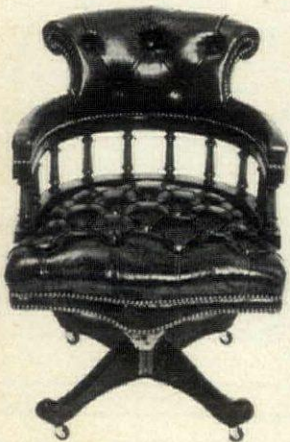




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Georgian Tub Chair  
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Tilting Victorian  
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NEW COLLECTION of  
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**KEEPING UP APPEARANCES**

*continued from page 17*

by dust and dirt. Because our skies are so often grey, the clear bright colours which look so well in the Mediterranean sunshine can look raw and garish here. This even applies if you are looking for pastels. Unless you have seen successful examples locally, it is safer to avoid the sharper yellows, blues and greens. Pale ochres, cream, warm greys and pinks all look more appropriate and are certainly more traditional.

Before applying any finishes, however, it is vital to cure causes of damp—rising damp, leaking pipes and so on. The surface must be clean and dust-free, which involves treating with a mould inhibitor, unless the paint itself incorporates one, and also following the manufacturers instructions for sealing the surface before applying the final finish. Blue Circle Stabilizing Solution is a valuable material for pre-treating difficult surfaces.

There are many kinds of exterior finishes now available. The most longlasting (some fifteen to twenty years) are the spirit-based, textured type, which are sprayed on either by the manufacturers' own team or by a specialist firm. Available in white and a range of colours, they act as a water-proofer while allowing any damp in the wall to escape, and they usually come with a ten-year guarantee. These include: Powercote P L (Donald Macpherson & Co, Decorative Coatings Unit, Bury, Lancs); Duratex (8a Station Road, London SE26); Kenitex; Scandinavian Schweig Coatings (58b London Road, Kingston-upon-Thames, Surrey); Thermastex (Mastex Coatings Ltd, Brook Street, Kingston-upon-Thames, Surrey); and Thermotex (Decorative & Protective Spraying, 333 Chiswick High Road, London W4).

The following are suitable water-based finishes lasting seven to ten years and brush applied: Sandtex (The Cement Marketing Co); Silexene Stone Paint (Silexene Paints).

For a life of some five to seven years there are: Silexene Sandcote (a light texture from Silexene Paints); Cover-Plus Exterior Wall Finish (a fine-textured 'household' product from Woolworths); Dulux Weathershield (smooth texture from ICI's Paints Division).

For a reliable life of up to five years there are: Snowcem (light texture from the Cement Marketing Co Ltd) or even good emulsion paints which are specially recommended by the manufacturer as suitable for outside use.

**Woodwork**

Again you can't go far wrong if you use white for all painted woodwork: porches, pergolas, balconies, window and door frames. You can include the door itself where the walls are

painted or are a rich-toned natural material such as red brickwork, sandstone or weather-boarding. If garage doors are incorporated in the front façade of a house they can look over-emphatic, because of their size, if they are painted white and seen against a stone or dark-coloured wall. Unless the walls are white or a pastel colour, there is a lot to be said for painting the front door white and matching the garage doors to the walls of the house, whether it is a painted or natural material. Where walls are finished in a quiet-toned natural material or white, then painting the front door a contrasting colour is an effective way of focussing attention on it. In the country, such colours can look harsh, and softer, greyed-down blues, greens, reds and ochre, will blend in more happily with garden colours.

**Wooden fences**

These fences look crisp and pretty in the country when painted white or grey. In town and country, they look well against natural foliage if painted dead, dark blues, greys, black or an earthy green, especially if this colour is echoed in the front door.

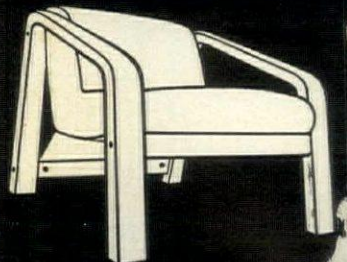
Here, it is essential to use full gloss paint—semi-gloss is not tough enough—which must be applied to a clean, prepared surface, so check with manufacturers instructions. ICI recommend 1 coat of undercoat and 2 coats of gloss against the standard 2 undercoats and 1 gloss. In my own experience, I have found this good advice.

**Metalwork**

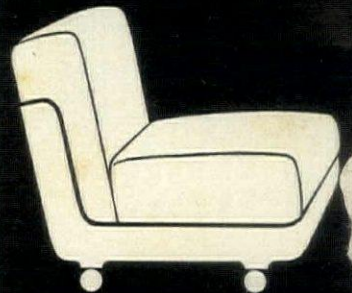
Wrought iron should always be painted a semi-matt black as this shows off its fine flowing lines to best advantage. White and pale colours are traditionally inappropriate and can make wrought-iron look clumsy and fussy. Cast-iron work has in itself a sturdier, more substantial, character, and although it can look very pretty painted white in the country, people living in towns will probably find it more practical to paint it black. Where down pipes run neatly down the edges or boundaries of a building, black is the traditional treatment—as, indeed, it is for gutters. Where there is a jumble of pipes and connections, you can do a lot to make them disappear by matching them to the wall colour as closely as possible.

Metalwork needs brushing down thoroughly with a wire brush to remove all rust, then treating with a rust-inhibitor before painting. Use an exterior-quality gloss paint, carefully following manufacturers' instructions. ICI's two top-coat recommendation still applies. Plastic gutters can be painted with the same paint where the down pipes and gutters are mixed plastic and metal.

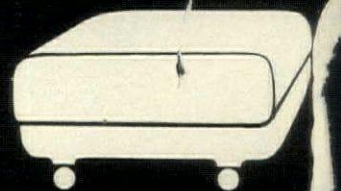
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Soans  
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SOLID BEECH  
CHUNKY CORDUROY  
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GLOSSY FIBREGLASS  
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CHAIR £34.50  
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THAT IS WHY OUR PRICES  
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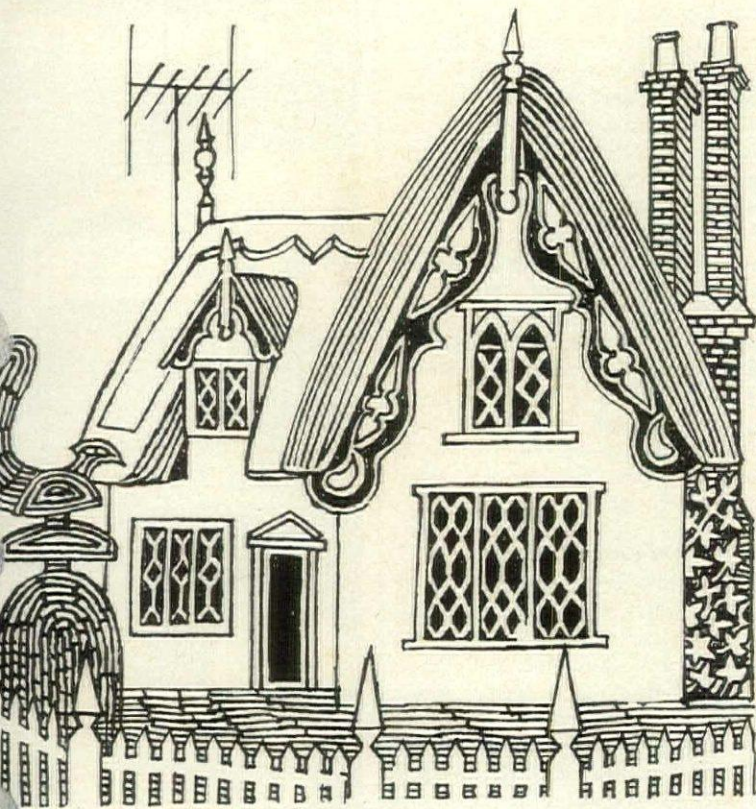
ADDRESS \_\_\_\_\_  
\_\_\_\_\_  
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Post to:- Richard Soans Furniture Limited,  
St. Michael's Road, Northampton NN1 3JU.



# KEEPING UP APPEARANCES

JOYCE LOWRIE, ARIBA



DECORATING the outside of your house has to be considered on two levels: firstly, the cosmetic effect of a particular finish and, secondly, its weather-proofing qualities. Deciding on an external colour scheme alone can be pretty daunting, as mistakes can affect not only yourselves but the whole road, too, and, unlike interior decoration where a few gallons of paint and a weekend's work can usually put things right, rectifying outside mistakes can be an expensive business.

With exterior decoration, it is not enough simply to team two or three colours together that relate attractively. It is much more of an architectural exercise.

Sadly, although the leading paint manufacturers are now producing products of an extremely high quality and in increasingly good colours, you would not always be well advised to copy the schemes shown on their colour brochures. Generally they seem to be somewhat inept. It is a pity that when manufacturers are making up these brochures they don't always appear to appreciate the quality of British domestic architecture, traditional as well as modern, and waste such an obvious opportunity to improve the general quality of our environment.

#### Walls

There is not enough space within the scope of this article to give exhaustive advice on dealing with

exterior wall surfaces, but there are some general rules which are well tried traditional ones and worth bearing in mind.

Generally if your house is finished in natural materials, such as brick, stone, slate or tile-hanging or unpainted timber, try to avoid painting these because, once painted, they will demand regular maintenance. A colourless silicone water-proofer will look after any problems of damp penetration where the materials are porous, and it will help preserve them at the same time from crumbling and flaking. Where the colours of existing natural materials are dull and dirty, emphasizing other features, such as plaster mouldings and woodwork, painting them a sparkling white, will often minimize this. Sometimes staining can help cover up patchiness.

Many houses—particularly of the suburban, inter-war years—incorporate such a number of surface finishes, especially on the upper floor, that painting them all over in one colour is the only way to simplify the façade and give the house some real quality. It is difficult to go very wrong with white, although there are now a number of extremely good darker colours—brown-reds and earth colours—as well as the more familiar pastel colours to choose from. These can be valuable in town as their appearance is less affected

Continued on page 18

## How can she afford to sit so pretty?

That's an expensive-looking chair.

Designs with its flair and quality cost £100 or more in good modern furniture stores. She paid £63.40.

Including the footstool. Who does she know that you

don't? Totum, just off Bond St.

People even hundreds of miles from the West End are living with Totum chairs, sofas, tables.

Our prices' secret?

We're not only our own designers. We also either make or import — then sell direct. No middleman's costs.

Totum designs can never be cheap.

But they do cost less than anything else of their calibre.

Send for a catalogue. Or stroll around to our showroom.

At least you know you can put your feet up when you arrive.

# TOTUM

19 Bruton Place, London  
W1X 8HH. Tel: 01-493 4907

Please send me a copy of the latest Totum catalogue and price list.

Name

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To: Totum Ltd, 19 Bruton Place,  
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HG416





The 'Humming Top' room.

All furniture shown is made from Bayer specialised products.

## Dralon is so many new and beautiful things-with Visiona

Visiona is a completely new international concept in colour and design, creating unusual and exciting ideas for tomorrow's textiles today.

Top international designers are regularly commissioned by Bayer to design the home of the future, including home textiles in Dralon fibre. These designs take form in mills and factories throughout Britain and across the continent, and are eventually sold around the world.

Only Dralon is versatile enough to interpret a complete decorative theme through rugs, carpets, curtains, upholstery fabrics and bedspreads. Because Dralon meets the highest international standards: hard-wearing, fade-resistant, moth-proof, it washes easily, dries quickly and cleans perfectly. Spills wipe clean away, even from luxurious velvets . . . and the pile is crush-resistant too.

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



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



For simple warmth and kindness, no wood can equal pine. Pine has a natural, unspoilt gentleness, and a softness of colour that merges from pale honey to a delicate hint of rose. It is a home-loving wood, and will happily grace any room in your house, from the best drawing-room to kitchen, with an unobtrusive air of solid reliability.

#### Simple beauty

The clean-cut purity of pine is reflected in the designs of Ercol's Pine Line furniture; plain, workmanlike designs. They have no unnecessary embellishments, because the soft, translucent colours of pine wood are best displayed in the simplest way possible—and because this is furniture made to be used, and made to last.



The comfort that only real craftsmanship can give is displayed by this Ercol pine settee.



A room furnished in Ercol pine furniture always glows with light and warmth.

#### Outstanding strength

Ercol Pine Line furniture is as hardwearing as any you can buy. This outstanding reliability is due not only to the natural strength of the solid pine which we use so extensively, but to the added strength of Ercol craftsmanship. Look at the quality of the dovetailing, the mortice and tenon joins, the way the doors open and the drawers slide. You will see why Pine Line pieces can become coveted possessions to hand down to your great-grand-children.

#### Our catalogue will help you decide

Send off the coupon below and we will send you the 1973 Ercol full-colour catalogue. It shows all the Ercol styles: Fully-upholstered, Old Colonial, Windsor, Mural and Pine Line. We will also send you a list of stockists in your area who are Ercol Specialists.

To Ercol Furniture Limited,  
High Wycombe, Buckinghamshire, HP13 7AE.  
Please send me your full-colour catalogue,  
together with list of stockists in my area.

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

TOWN \_\_\_\_\_

COUNTY \_\_\_\_\_



HG1/3



Ercol pine dressing table, complete with pine mirror, brings elegance to the bedroom.









## EVERY PATTERN TELLS A STORY.

Our story begins in 1893 with George and James Baker. As Victorian merchants trading with Turkey and the East, they'd grown to love the rich, intricately worked designs of the Oriental rugs they imported.

To reproduce these designs they bought a printing works and soon their exquisite and original furnishing fabrics began to be seen in the finest homes.

In books like these we've kept examples of all their original patterns and from these beginnings came fabrics like the ones you see here.

Fabrics like Hassan: an exact

copy of a richly detailed Indian cotton square painted by hand in the 18th century.

And Provençal: a fresh and very pretty design taken from a child's bodice and dating from 18th century France.

There's a choice of nearly a 100 more curtain and upholstery fabrics in our range today (some of them with complementary wallpapers) all as fascinating to look at as their histories are to hear.

We know you'll live happily ever after with the one you choose.

G. P. & J. Baker Limited

You'll find Baker fabrics at West End Rd., High Wycombe, Bucks.  
& 28 Berners St., London W.1, or call 01-580 8087 for your nearest stockist.





# If we made it faster you wouldn't want it so badly.

We promise to do everything we can to get Space-Fitta to you as quickly as possible.

Except compromise our standards.

We decided over 10 years ago, when Limelight started making Space-Fitta, that this fitted furniture really would fit.

And although since then we have increased our production in a big way, we've refused to let ever-rising demand push us into cutting corners.

You only need touch a Space-Fitta door and it'll click swiftly, unfailingly shut.

Because it's made from selected materials, fitted with four hinges and set into a hardwood frame that's been assembled by hand by skilled craftsmen.

You can open and close a Space-Fitta drawer with your little finger.

Because the sides are made of solid mahogany and the dove-tailed joints are assembled and glued by hand.

(We have some of the most up-to-date furniture-making machinery in the UK, but when hands do a better job we use hands.)

If you choose one of the Space-Fitta veneers—light oak, teak or rosewood—you won't come unstuck.

All our veneers are applied under pressure of 100lbs per square inch and the glue heat-set at 190°F.

If you choose white, or white reproduction, you may be interested to know how that satin finish is arrived at.

We apply a veneer base and give it three coats of good quality paint.

We allow all three coats to dry naturally,

and carefully sand in between each.

Finally, whether it's veneered or painted, every unit of Space-Fitta has to get the okay from our totally uncompromising Quality Control Unit.

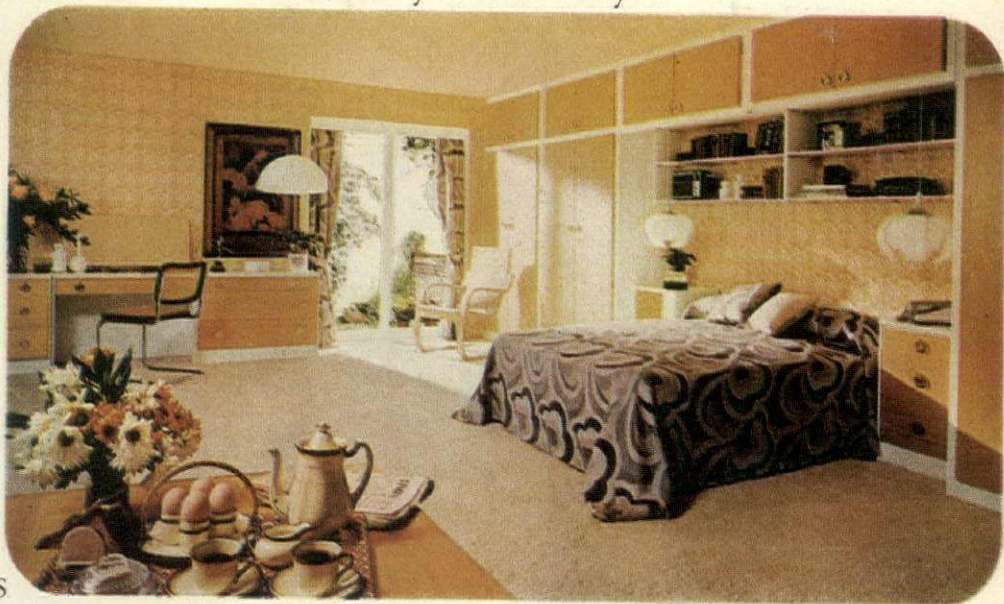
If you'd like to know more, send for the Space-Fitta colour brochure and name of your nearest main stockist.

He can help you plan your bedroom, quote you a price and get your Space-Fitta fitted for you by an expert.

He may even be able to supply the Space-Fitta you want from stock.

If he can't, he'll feel obliged to tell you that you may have to wait a bit (although as a main stockist he automatically gets priority on delivery).

But we're sure you won't be hard on him, now you know why.



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

Name \_\_\_\_\_

Address \_\_\_\_\_

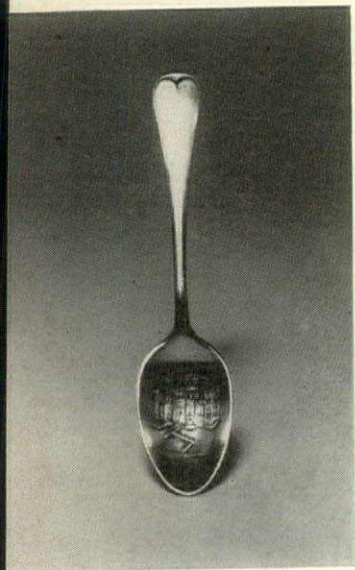
Limelight Furniture Ltd. (Dept. B10) Stadium Works, North End Rd,  
Wembley HA9 0NQ.

**SPACE-FITTA**  
BY LIMELIGHT



# HOPPING IN BATH THE WEST COUNTRY

BY CHRISTINE WYLIE



### Silver spoons

They show a prototype of an unusual set of six silver spoons, each depicting a different view of Bath. These spoons have been specially designed by Mallory's of Bath and will be handsomely boxed in sets, with a small description of each view, costing about £18.00. The spoons will also be available singly. Mal-

lory's are well known for their special silver editions which are becoming collectors' items. They will also be producing an exclusive limited edition of a piece of silver to commemorate the forthcoming Edgar celebrations in Bath, which take place from May 22nd to September. Mallory's are in Bridge Street.

### Oak sideboard

The grain of the stripped oak sideboard shown at right has been heightened by the use of a special patina finish to show off the pattern of the wood to its fullest advantage. This is an example of one of the numerous pieces of interesting stripped furniture at Grace Collier Designs, 1 Cleveland Place East, London Road, Bath. All stripping is done by hand, and mostly on the premises. Although this firm specializes in oak, some pieces in walnut and pine, in the form of tables, dressers, corner cabinets and so on, are included. The sideboard costs £125.00.

### Nursery figures

Tytherleigh, 40 St John's Street, Devizes, are well known in the area

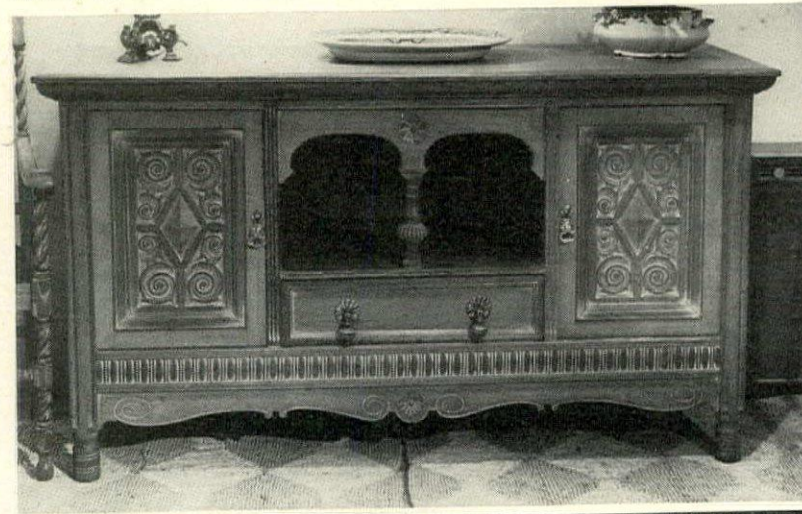
for their comprehensive range of china and glass. Royal Doulton's 'Bunnykins' series has been long seen in its familiar setting on plates, mugs and a host of other nurseryware items. The family has now sprung to life; each member of the family is colourfully hand-painted down to the carefully darned patch on Mr Bunnykins' strides. The series can be seen at Tytherleigh.

### Puppet theatre

From Tridias, the toy shop at 8 Saville Row, Bath, comes this wooden puppet theatre, which packs flat and is hinged at front and back for simple assembly. Strongly made, it is about 14 inches high and has an olive-green front, with the rest in natural wood. With a large scenery



sheet for colouring and gluing, as well as a playscript, it costs £6.50. A set of twelve puppets costs £5.65, although they are all available singly. Hands, feet and face are moulded in plaster and hand painted.



# Old Charm

This magnificent suite shows to advantage the use of finely figured oak and hand carving. For full illustrated leaflet write to:

Wood Bros (Furniture) Ltd, London Rd, Ware, Herts. Tel Ware 3147-8





# Allibert is more than a bathroom cabinet

After Allibert you'll never be happy with a mere bathroom cabinet.

Allibert bathroom cabinets make ordinary bathrooms look extraordinary.

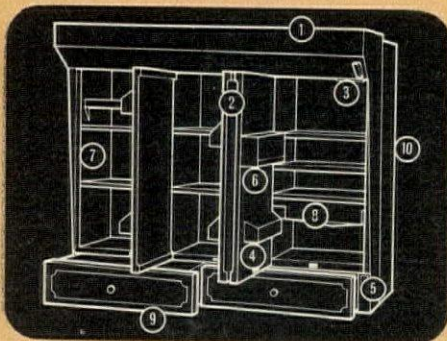
Smooth clean lines. Elegant design. A host of practical features such as lockable doors, adjustable storage space and ample mirrors, make Allibert cabinets a pleasure to own.

Choose from Nineteen individual designs.

Match your mood and your needs with Allibert.

And just to help you we have

created a full colour work of reference which not only helps you select just the right cabinet, but also provides a wealth of ideas to make your bathroom a place of beauty.



## What other cabinet range gives you all these features?

1. Overhead lighting controlled by pull-cord switch.
2. Three mirrored doors, for front and side vision.
3. Electric razor socket.
4. Magnetic door catches for easy access.
5. One door fitted with a safety lock to keep drugs and medicines away from children.
6. Fitted toothbrush and paste holder on door back.
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Pretty clever bathroom cabinets



I would like more information about Allibert bathroom cabinets and accessories. Please send me absolutely FREE without obligation your full colour brochure.

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To Publicity Dept.  
Allibert (UK) Ltd, Berry Hill Industrial Estate,  
Droitwich, Worcestershire. Telephone: 4221

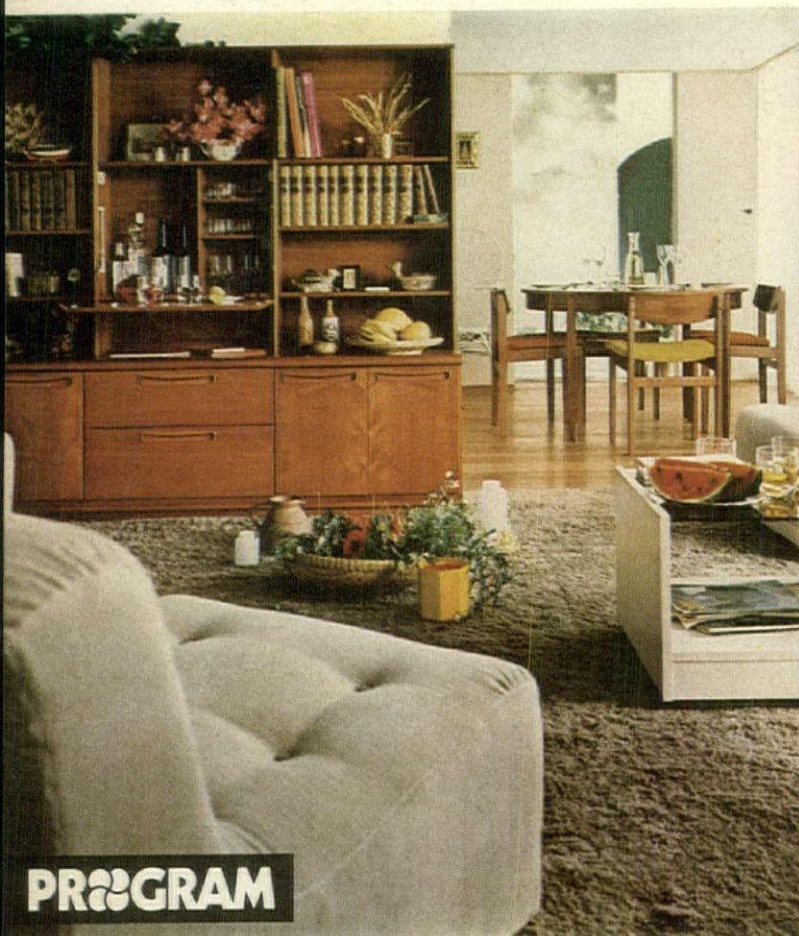
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**MEREDUW CRYSTAL** Smooth, cool bedroom furniture that's as useful as it's attractive. It can be tailored to make the best use of available space. You can enjoy the kind of bedroom you've always wanted.



**PROGRAM**

**MEREDUW HUSSAR** Attractive, adaptable living room furniture. The unit in the picture has adjustable book shelves. And can be used as a sideboard, bureau or bar. How's that for versatility?



**PROGRAM**

**KANDYA CONTINENTAL** Who says modern kitchens can't have character? Not us, for sure. To prove our point we've combined the warmth of natural beech with bright distinctive colours, tough finishes and modern looks. Plus a very practical range of interior fittings.





**PROGRAM**

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## For people who look for something better in life.

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And when you see how reasonable the prices are, you'll find it hard to keep your hands off your cheque book.

So find out more right now. Fill in your name and address. We'll tell you who your nearest stockist is. And where you can see the furniture you'll enjoy living with.

*Program Interiors showrooms at 2 Ridgmount Place, W.C.1 are open weekdays 9.30 a.m. to 5.15 p.m. (Thursdays closing 7.30; Saturdays 1 p.m.)*

**Program Interiors,  
PO Box 3, Letchworth, Herts SG6 1LG.**

Please send me leaflets on the furniture ranges I've ticked below. Plus the name of my nearest stockist.

- Bedrooms       Kitchens  
 Dining Rooms       Living Rooms  
 Nursery Furniture

Name.....

Address.....

My phone number is.....

My nearest shopping town is.....

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**PROGRAM**  
INTERIORS





*Strongbow Living-room Furniture in Mahogany*

## STRONGBOW . . . . furniture you can *live* with

For people with taste, and a taste for the good things in life; good things that last and appreciate in value like fine wine and old masters; Strongbow offers you these elusive qualities in furniture for your living-room or dining-room and yet it costs no more than ordinary furniture.

If you cannot find Strongbow furniture at your local shop, write to us. We can put you in touch with suppliers who already have received, or are expecting, deliveries. To see the full range visit our showrooms at Sheraton Works, High Wycombe.

Write for a catalogue to: **Wm. BARTLETT & SON LTD.,**  
**P.O. BOX 42, SHERATON WORKS, HIGH WYCOMBE, BUCKS.**



- C467** Cabinet Sideboard 3' 8½" wide × 16" deep × 3' 10½" high £128-59
- C456** Oval Dining Table closed 2' 7" × 2' 10" open 5' 0" × 2' 10" £73-38
- B276** Dining Chair 18½" wide × 34" high in Grade 19\* covers £21-75
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\*Prices vary according to grade of cover.  
 These prices ruling at time of going to press.



# THE NEW RENAULT 5 IS 11'6" AND SHORT OF NOTHING.



The Renault 5TL has reclining front seats. A heated rear window. Two-speed wipers and electric washers.

A heater/demister with two-speed booster. Through-flow ventilation. A dual braking system with front discs. A collapsible steering column and impact-absorbing dashboard.

Radial ply tyres. An alternator. An anti-theft steering lock.

And bump-proof bumper shields (they're polyester and absorb small knocks without damage).

That's quite a lot to get in a car 11' 6" long.

But fear not, there's plenty of room for you, three fully grown passengers and 9½ cubic feet of baggage.

And anytime you need an estate, just fold the back seat and 32 cubic feet of baggage space will stretch out before you.

The Renault 5TL isn't short on performance either.

It accelerates from 0 to 50 in 11.2 seconds, has a top speed of well over 80 mph and can cruise at 70 all day.

The judges in the Daily Telegraph sponsored 'Best cars of the year 1972' didn't find the Renault 5 short of anything very much.

They voted it 'Best low-priced saloon' and second best car of the year. In fact it took the Jaguar XJ12 to beat it.

 **RENAULT 5**

To: Renault Ltd, Western Avenue, London W.3. Please send me details of the 956cc Renault 5TL described here and the 845cc Renault 5L, which I understand has some differences in equipment and performance. Write for duty free export facilities.  
West End Showrooms: 77 St. Martin's Lane, London W.C.2.

Name \_\_\_\_\_

Address \_\_\_\_\_

Tel: \_\_\_\_\_

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## For £194, you can leave your husband.

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

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

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

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

Is £194 a lot to pay for this privilege?

We don't think so.

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

**SONY**

Sony (UK) Limited, Pyrene House,  
 Sunbury-on-Thames, Middlesex.  
 Tel. Sunbury-on-Thames 87644.

**Trinitron. A unique system, better colour.**

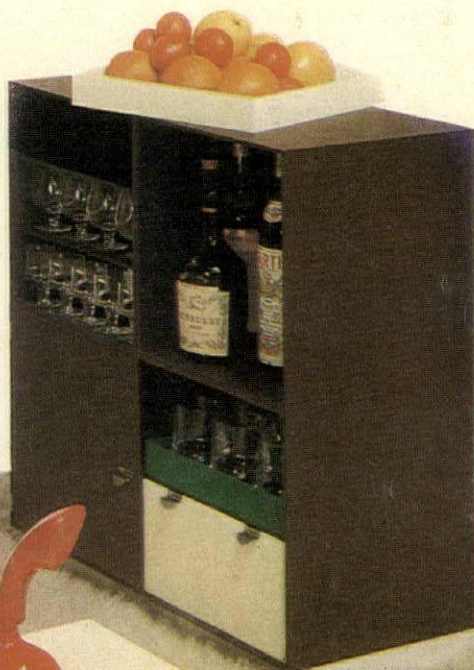
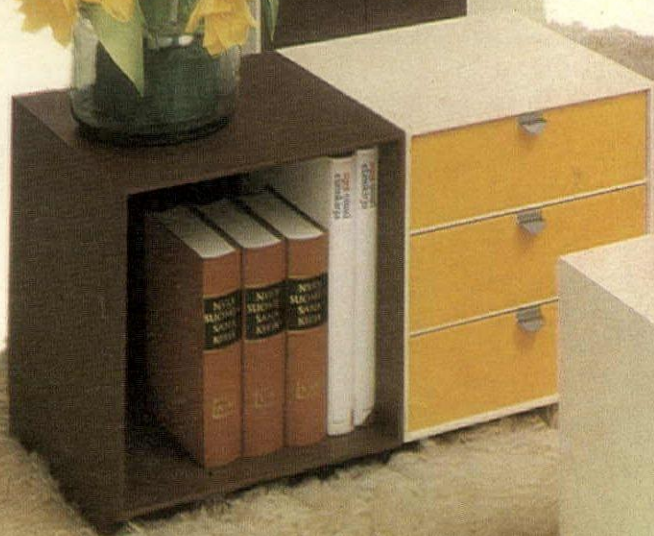




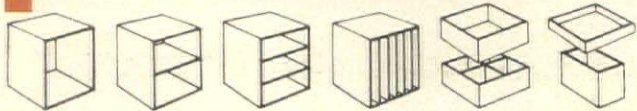
# palaset

## puts the fun into furnishing

put the pieces together with palaset, the furniture that's young, cheerful, practical and stylish. palaset elements add, subtract and multiply each other and make endless combinations for you to choose... and they all look good!



# palaset



made in VESTYRON® from **hüls**

palaset elements – they won scandinavia's 1972 "furniture of the year" award – are painted plastic units in VESTYRON, a material from **hüls**. Four basic elements measuring 345 x 345 x 345 mm are available in white and brown; the four add-on elements come in white, brown, red, yellow and green. Joining them together is simplicity itself.

palaset elements – a fun idea in furnishing from finland. if you'd like to know more about them please write to us:  
**Treston Limited, Unit 2 A Hythe Road  
 Industrial Estate, London NW 10 6 UL**

Name: \_\_\_\_\_

Address: \_\_\_\_\_

(Block capitals please)

4/4781



# SHOPPING IN BATH & THE WEST COUNTRY

continued from page 24

## Steel-and-glass table

This splendid dining-table, 6 feet 3 inches long with 10 mm.-thick glass, either smoked or clear, costs £150.00. The frame is in stove-enamelled mild steel finish or in brushed chrome. The table is designed by and available from Spectrum Design at 24 Gandy Street, just off the main high street in Exeter. Jock Williamson and Alistair Paul combine their own furniture

designs with well-chosen pieces by other designers as well as some imaginative ideas for interior decorating.

Well worth seeing is Spectrum Designs range of pine kitchen units: simple, goodlooking units at really sensible prices. The firm will design and plan kitchens to customers' requirements and there is only about four weeks delivery on all their standard units.



## Locally made

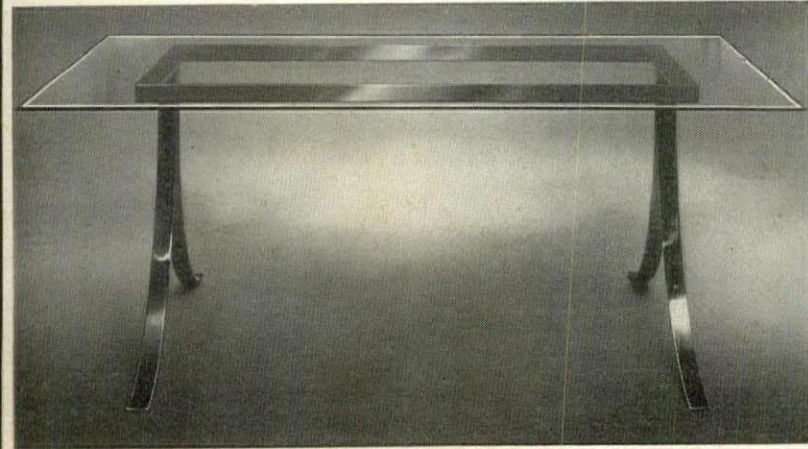
Terracotta, at 12a Margaret's Street, Bradford-on-Avon, is a small shop full of simple, good merchandise, much of which is made locally. We show here a pepper-mill at £2.25, an egg-rack at £1.05 and corn-dollies at 45p, all locally-made.

## Practical kitchenware

Since we last wrote about Kitchens of Clifton, the branch in White-ladies Road has almost doubled in size. New and stripped pine furniture has been moved to the second floor, allowing more room for the comprehensive range of kitchen

utensils. From this section, we show three heavy square-shape storage jars in hand-made Spanish glass with natural cork stoppers at 99p, £1.16 and £1.52 for the 1-lb, 2-lb and 3-lb sizes, or £3.80 for the whole set, including postage. The hand-painted French coffee bowl and matching plate are 26p each or, including post, a set of six bowls or six plates is available at £1.70, and an attractive strong bleached linen bag at 72p, post free.

Kitchens' mail order catalogue is available direct on request, post free, 5p. Write to 167 Whiteladies Road, Bristol BS8 2SQ.



## fitted bedrooms in the Georgian manner

# Strachan Plan



Capture the sophistication of the Georgian period and that unsurpassed eloquence in design, with Strachan fitted bedroom furniture.

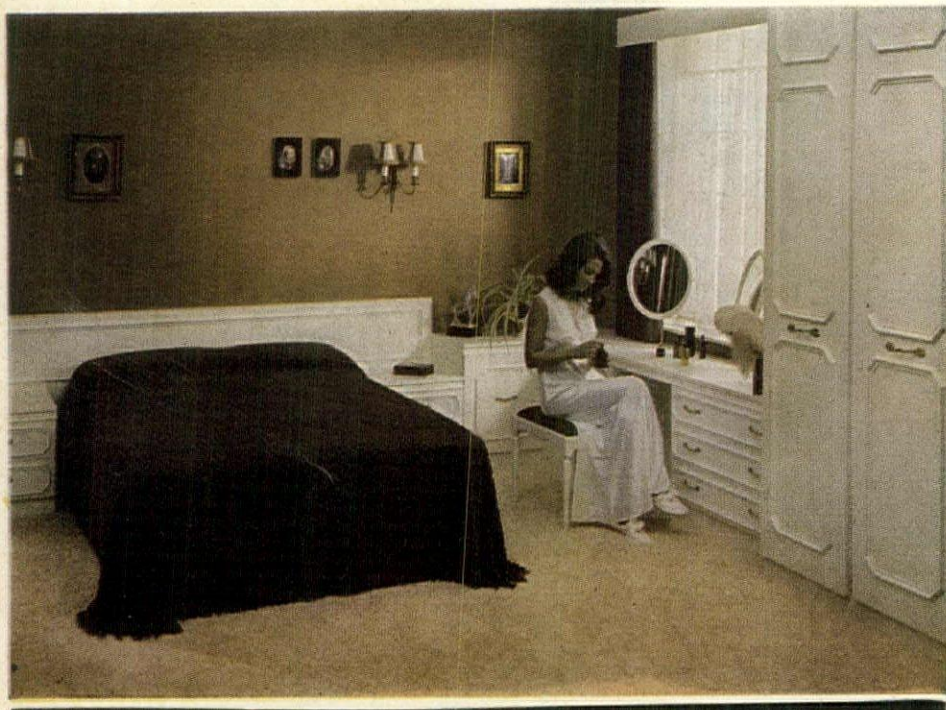
We have created for you, a system of bedroom furniture that will solve all your storage problems - fashioned by craftsmen in the true tradition of the period. Interiors are polished mahogany and handles are solid brass.

Interchangeable modular wardrobes, chests, cupboards and headboards ready to be planned to suit your individual requirement each giving you maximum storage space.

Manufactured By

**GEORGE STRACHAN & SON LTD.**

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Tel 41401



Please send me the following Colour Brochures & stockists names:  
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ADDRESS .....

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Tiles by Pilkington+Carter, Clifton Junction, Manchester

# Partners in kitchen style...

**WRIGHTON** Creda

Elegant harmony: Wrighton kitchen furniture and Creda appliances. Together they combine to bring real flair to kitchen design. Flair harnessed to the practical requirements of modern kitchens.

**Wrighton International**  
 a fully metric, modular range of fitted kitchen furniture manufactured to high standards of construction and finish to give durability and easy to clean interiors. Exterior metallic surfaces are in bright burnished copol polyester—a process exclusive to Wrighton, in ten new brilliant colours.

## Beautiful New Credaplan

The exciting new look in kitchens this year will feature the Credaplan smoked glass door oven. You can actually see the food cooking. The oven is fitted with Credaclean oven liners so that it rarely needs cleaning by hand. Credaplan has a big enough oven for a 28lb turkey and a separate grill and plate-warming compartment.

Credaplan gives you a choice of heating rings. You can have the new stainless steel 4 radiant ring lift up hob with independent controls (place them just where they're convenient) or independent quick discs which you build right into the work top surface. Credaplan is the ultimate in cooking for your luxury kitchen.

See the full range of Wrighton fitted kitchen furniture with Creda appliances at the Wrighton Showroom: 3 Portman Square, London W1H 0JB (just behind Selfridges). Tel: 01-486-4575.

To: Wrighton International Furniture, Billet Rd, Walthamstow, London E17 5DW. Please send me your colour brochures with details of Wrighton Kitchens and Creda Appliances.

Name

Address

Town

County



# A few pointers for when you're buying a suite.

## Adaptability

The Island range is versatile to suit changing needs. Designed, as its name implies, to stand in the centre of the room, it can also be used against the wall if space demands. Choose from single or double units - left or right arms - and a curved armless unit to complete your set. There is also a matching armchair.

## The sheer comfort of it

Toothill Island range furniture is designed for relaxation in its truest sense. Even the look of it is relaxing. And just sample the sheer luxury of those headrolls and arms. You won't want to get up!

**The cover**  
Good furnishing fabrics feel expensive. All the fabrics offered by Toothill have been carefully selected to give top value within their price range.

The suite illustrated is covered in deeply buttoned luxuriously soft †Skai Lancina and matching Skai Serra. Fine upholstery material chosen for years of hard wear and good looks.

## The resilience of the upholstery

It's not only softness that counts - it's the return of the upholstery to perfect shape. Every Toothill Island suite incorporates \*Vitaprene seat and back units backed by the reputation of the British Vita Group.

## The wood that shows

Hours of fine craftsmanship go into the shaping of the fine walnut show-wood of the Toothill Island range. The backs are designed to be looked at and are beautiful in their own right.

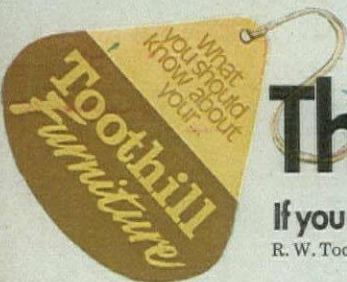
## The price

Good furniture is never cheap: neither need it be expensive. The cost of the Island range varies according to the cover that you select but the Island Group in this picture costs around £256. The armchair around £70. extra.

# The Toothill Island range

If you have Toothill Island furniture, you'll know it's good. So tell your friends.

R. W. Toothill Ltd., Durham Way, Aycliffe Industrial Estate, Nr. Darlington, Co. Durham. Telephone: Aycliffe 2382/3/4



'Skai' and 'Lancina' are registered trademarks of K. Hornschuch AG. Sole UK agents Alma (London) Limited E.C.1. Telephone: 01-253 0101

\* vitaprene is a product of British Vita.





# SHOPPING IN WALES & THE WEST

## Furniture from Germany

A 'completely new experience in homemaking' is how Interlubke of Germany describe their extensive range of well-designed and soundly-constructed furniture, which has recently been put on permanent display at Pugh Brothers, Cowell Street, Llanelli.

Pugh Brothers, with their wide experience in built-in and system furniture, feel the addition of Interlubke makes their own range of living-room storage and bedroom furniture complete. Elsewhere throughout the four-floor furniture store, the company continue to promote both good modern designs and more traditional designs in carpets, soft furnishings, fabrics and upholstery.

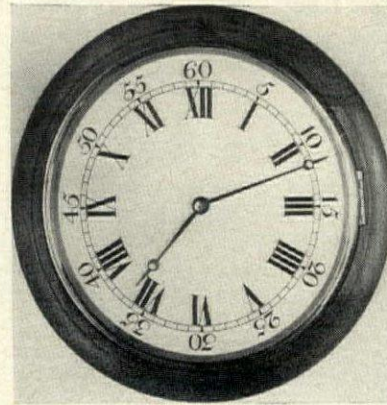
## Fabrics to lighting

Appropriately enough, Maskreys theme for 1973 is 'Maskreys International', with permanent displays of furniture, fabrics, carpets, lighting and tableware from all the European countries, especially our new Common Market partners. 1973 also marks the opening of Maskreys new, enlarged carpet department. Most notable features here are the luxurious, deep-pile carpets from New Zealand in a good range of unusual colours. Made in two qualities, both in pure wool, they cost £7-10 and £10-15 square yard. Maskreys also have a service of selected patterned carpets from which the customers can choose their own colours from a colour board and have them made up in the combination of colours to suit their interiors. With the enlarged shop opened fully in the spring, plus a pleasant coffee shop, Maskreys, at 116 Whitchurch Road, Cardiff, are well worth visiting.

## Modern bookcase

The Budget Shop at Eddershaws of Swansea sells a handsome white or dark-brown-finish bookcase, 2 feet 6 inches by 5 feet 9½ inches by 11 feet, for £19-95, with four adjustable shelves. It will hold up to 12 feet 6 inches of books. Also worth noting are chrome-finish Safari chairs from Denmark with leather strap arms

and cushions in chocolate-brown, beige and green. These cost £26-00. Delivery free in England and Wales.



## English dial clock

James Rossiter has produced a new version of the English dial clock, first produced in the eighteenth century. This clock still has the familiar 12-inch dial surrounded by a natural wood or coloured rim and brass bezel. The traditional spring movement has been replaced with a trouble-free battery movement. It costs about £23-00 from James Rossiter at 40 and 41a Broad Street, Bath.

## Country-made furniture

Just off the High Street in Crickhowell, a small town in Breconshire, is a fourteenth-century malthouse. It has been used for many purposes in its time, but now it seems to have met its metier, for the big oak beams now house the busy furniture-making business of Grahame Amey Ltd. The company was set up three years ago and produces individual pieces in oak and ash to modern and traditional designs. Our photograph below shows one of the company's latest additions to its range—originally designed for a local hotel. The full range can be seen at the Celtic Design Centre, 16 Halkin Arcade, Lowndes Street, London SW1 (01-236 6758), which displays and sells the best in Welsh domestic products, including rugs, bedspreads, pottery and many other craft-based goods. They will also send you a catalogue of Grahame Amey's furniture upon request.

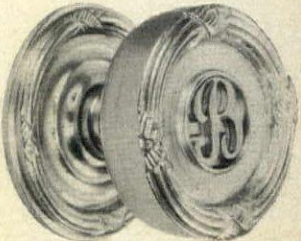
## BEARDMORES

Established 1860

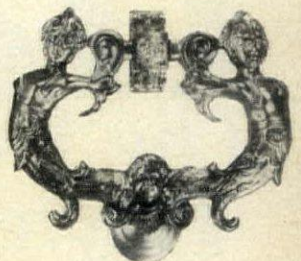
FOR BEAUTIFUL  
BRASS AND BRONZE  
REPRODUCTION  
DOOR FURNITURE



30 matching suites of finger plates, door knobs, lever handles and escutcheons.



Above, distinctive centre door knob, available with personal initial. Over 100 other door knobs in stock, the largest selection in Great Britain.



Over 100 different door knockers in stock, a unique collection of character and charm.

Other stock lines for the discerning. Electric light fittings, curtain embrasses, cast iron fire backs, radiator grilles, ornamental rim locks.

Please send for free illustrated catalogue sheets of any of the above items.

**J. D. BEARDMORE  
& CO. LTD.**  
**3, 4 & 5 PERCY STREET**  
**TOTTENHAM COURT RD.**  
**LONDON W1**

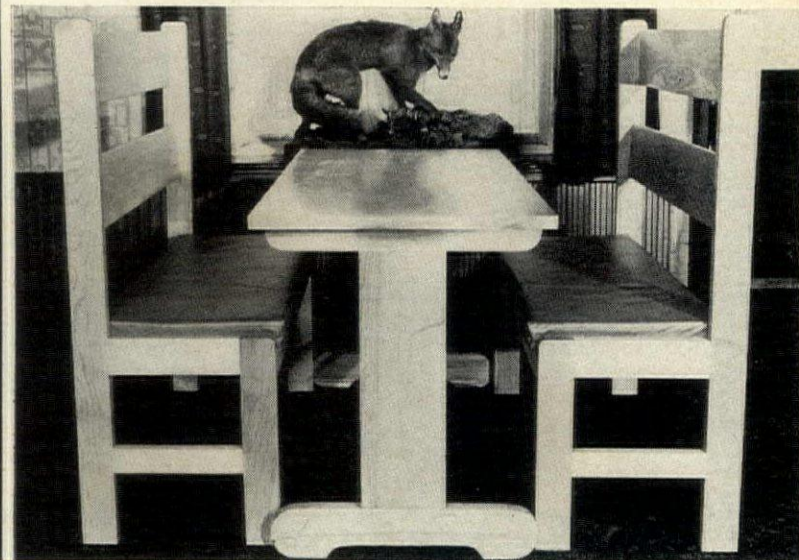
# Where to find the Toothill and range.

Aberdeenshire Jas. L. Archibald & Sons Ltd., 6/4 Great  
AB9 2LQ, Northern Co-op Soc. Ltd., "Norco House"  
Aberdeen St. AB9 1BP  
Aberdeen John Orr and Sons (Airdrie) Ltd., 72-78 South Bridge Street.  
Kent Jonathan Bader Ltd., 85 Church Road, Middlesex.  
shire Carrick Furniture House Ltd., 10-38 Carrick Street.  
Aberdeen Avons, 153 High Street, Carnoustie.  
Yorkshire John Hartley, Church Street.  
Yorkshire Castles Ltd., Market Hill, Harrales Stores Ltd.,  
House, Sharncliffe Street.  
Furness, Lancashire H. Cooke & Sons Ltd., Abbey Road.  
Lancashire M & G Marks, Cookson Street.  
Lancashire Bolton & Wigan Regional Co-op Soc. Ltd. "Super Store",  
Market Street.  
South, Hampshire Sleep & Lounge Centre,  
Rushchurch Road, Hampshire.  
Yorkshire John Peters Stores Ltd., Petergate.  
Essex Clapham Bros. Furnishers Ltd., 2-11 High Street, Essex.  
Bristol D. W. Warehouses (Bristol) Ltd., The Pitham,  
Bristol.  
Kent Wolfe & Hollander Ltd., 2-4 Ringers Road.  
Hampshire T. Thaw & Co. Ltd., 72/78 Church Road.  
Cambridgeshire W. Thompson & Son, 38 Fitzroy Street.  
Cumbria R. W. Vasey & Sons (Carlisle) Ltd., 60-62 South Street.  
Gloucestershire Westgate Furnishers, Albion Walk.  
Cheshire Astons, 34 Watergate Street.  
Yorkshire Eyre and Sons Ltd., Holywell Street, Derbyshire.  
Surrey Karndis, Keely Road.  
Yorkshire M. Roberts Ltd., Barnsley Road.  
Durham Granthams (Sunderland) Ltd., 3-6 Horsemarket.  
Yorkshire Eyres of Doncaster Ltd., 24 High Street, Yorks.  
Midlothian Dingwall Furnishing, 92-98 St. John's Road,  
Edinburgh. E.H.12 EAT. J. D. Coltart & Son, 80/90 Leith Walk, 6  
Hertfordshire Enfield Highway Co-op. Soc. Ltd., Hertford Road.  
Stirling Ewings Furniture Stores, 106 Graham Street.  
Lancashire R. Wylie Hill & Co. Ltd., 20 Buchanan Street,  
Manchester & Co. (West) Ltd., 10-16 Jamaica Street, A. Gardiner & Son Ltd.,  
10-16 Jamaica Street, Carrick Furniture House, Jamaica Street,  
61 High Street.  
Middlesex A. S. & L. D. Brown, 480 Greenford Road, Middlesex.  
Berkshire Carrick Furniture House, Cathcart Street.  
Lancashire Fletcher and Hulton Ltd., Beaconsfield Street.  
Durham Brian O'Connor & Son, 1-2 The Shopping Centre,  
Sunderland Ltd., 174 The Shopping Centre, Middleton Grange.  
Yorkshire Whitfields Ltd., Market Place, Yorkshire.  
Hertfordshire Brooms Furniture, 21 Fawkon Walk.  
Yorkshire Shaws Furnishers, 23 Lord Street, Whitfields Ltd.,  
Whitfields Street.  
Berkshire Hammonds Ltd., Paragon Square, East Riding  
Co. 63-71 Anlaby Road, Hull & East Riding Co-op. Soc.  
Essex Harrison Gibson Ltd., High Road, Essex.  
Suffolk Collyer and Sons, 23 Upper Brook Street.  
Nottinghamshire R. C. Bray & Son, 1/3 Urban Rd.  
Norfolk Wades Furnishing, 85/86 High Street.  
Surrey Wolfe & Hollander, 1-5 Clarence Street.  
Yorkshire John Peters Furnishers Stores Ltd., Lands Lane,  
Leicester E. Langton & Co. Ltd., 99-101 Melton Road.  
Lincolnshire Tattersalls, 415/6 High Street.  
Lancashire Julian S. H. J. Ltd., Clayton Square, 13 IDR.  
Civil Service Stores, 425 Strand, W.C.2. Nash of Bexley Heath Ltd.,  
Bexley Heath, John Sanders Ltd., The Broadway, Ealing.  
Yorkshire J. B. Furnishers, 33 High Street, LE11 2PZ.  
Wiltshire Wm. Perring Ltd., 6/8 Park Square.  
Kent Court Bros., 11 Week Street.  
Lancashire A. R. Stockton & Co. Ltd., 140 Great Ancoats  
Paladians Ltd., Market Street, Eric Burman (Furnishers) Limited,  
Market Street, 4.  
Nottinghamshire F. A. Henshaw Ltd., 58 Stockwell Gate,  
Nottingham.  
Kent Munro Cobb, 223-229 Northdown Road, Cliftonville.  
Wiltshire Wonder Store, High Street, Fife, Scotland.  
Yorkshire Ronald Goodman (Linthorpe) Ltd.,  
Whorpe Road, E. Upton and Sons Ltd., HYO 32 Southfield Road,  
Sunderland Ltd., 193-195 Linthorpe Road.  
Northumbria Waring and Gillow Ltd., 6 Northumberland Street.  
Nottinghamshire E. Holden & Son Ltd., 43/45 Stodman Street.  
Renfrewshire Carrick Furniture House, 35 Moss Street, Scotland.  
Northamptonshire Fairways (W. V. Spink) Ltd.,  
Buildings, Broadway.  
Kent Court Bros., 59/71 Queen Street.  
Surrey Court Bros., 24 George Street.  
Essex Collyer & Sons, Regarth Parade, South Street.  
Lincolnshire S. & G. Stores Ltd., 40 High Street, Lincs.  
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Ld., The Moor, Proctors Ltd., 20/26 Fargate, Yorkshire.  
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# SHOWERS AND STAIRS IN AWKWARD PLACES

## Shower booster

The efficient functioning of a shower depends on sufficient pressure and volume of water being available for both the hot and cold supplies. The minimum head of water recommended to provide this is at least 3 feet or a pressure of 1½ lb per square inch. If you want a shower in your bathroom, but the cold water tank is not sited high enough above the bathroom to provide one, a cunning shower booster recently marketed by Barking Brassware may make it possible for you to enjoy one after all. It is called the 'Flomatic' and will lift the available water from the mixer tap to the shower rose resulting in a good flow of water instead of a pathetic trickle. It can accomplish this when the water level in a full cistern is a mere 150mm (6 inches) above the highest point of the shower head. The unit is housed in a neat white moulded plastic box (7¼ inches wide, 5¾ inches high and projecting only 4 inches) which is set 12 inches above the mixer tap and can be concealed so long as access to it is available. The

unit goes into operation immediately either the hot or cold tap is turned on and it is essential that the hot and cold water flowing to the unit both originate from a cold water storage tank—the 'Flomatic' must never be connected to a high pressure water mains. The transformer has to be installed outside the bathroom—in an airing cupboard, for example, if this is adjacent, or in the roof space over the bathroom. The 'Flomatic' can be used with any of Barking Brassware's own shower mixers. If it is used with any other makes, it is important to check with the manufacturers of these that the waterways are no smaller than those of the Barking Brassware mixers.

*Manufacturer:* Barking Brassware Co Ltd, River Road, Barking, Essex. (01-594 7531).

*Price:* Complete with 200/240v transformer, 12-inch C.P. Hose, 5 yards of cable and two fixing brackets, £29-52.

## Spiral staircase off the peg

Spiral staircases not only save space

but, because of the visual lightness of their structure, they can give a greater feeling of space in confined areas. If you are converting or altering your house, and would like to incorporate a spiral stair, it is no longer necessary to go hunting for Victorian cast-iron ones from demolished houses or to have one specially made. Lewis Design Contracts Ltd, make a range of spiral staircases with diameters measuring from 4 feet to 7 feet, at 6-inch intervals, which are attractive and simple enough to be used in old or new houses. Where a spiral is the main, or only, stairway linking floors, Building Regulations demand that one of 6 feet or more in diameter be used. The smaller sizes, however, have been accepted in all areas for commercial use or where a secondary stair is needed. There is a choice of Douglas fir or mahogany treads, landings and handrails and, if required, the treads can be recessed to take carpet. Both treads and landings have a mild steel strip let into their leading edge and are a sturdy 1½ inches thick. The handrail is made from matching moulded ply, 4 inches deep by 1 inch thick. All the timber is given three coats of clear polyurethane varnish to make them maintenance-free for a long period, and the metal work of the central supports and baluster rods are primed with red oxide metal primer before finishing in black eggshell metal paint. Where an extra tough finish



is needed, the metal work can be stove-enamelled in any British Standard colour.

*Price:* A rough guide to the cost of the 6 feet and 5 feet diameter size is around £15-00 per rise. Delivery, quarter landings, landing balustrades, carpet recessing for treads, site fixing and stove enamelling and so on are charged as extras. For accurate quotation, floor-level and floor-level dimensions must be provided, the construction of both floors concerned, the size of the space in which the staircase is to be sited and whether a quarter-landing is required.

*Manufacturer:* Lewis Design Ltd, The Mill, Glynde, Lewes, Sussex. (Tel: Glynde 312 and 341)

# Harrier

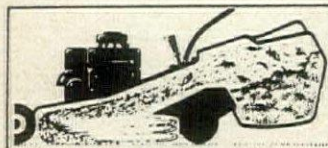
## The Two-speed self-propelled Hayter that close cuts, vacuums then bands the lawn

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London Showroom: 30 King William Street, EC4  
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The first thing that strikes you about Amtico tiles is their beautiful traditional designs.

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For instance, they're warm to the touch. They're quieter to walk on. They're virtually unbreakable. They're easier to fit, on walls as well as floors. And they resist indentations.

All of which comes from the fact that Amtico tiles are thick, textured vinyl.

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of colours for you to choose from. Most, like Fortuna shown here, are inspired by traditional Spanish and Portuguese designs.

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So you'll have no trouble finding something to go with your bathroom.

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HG.6.

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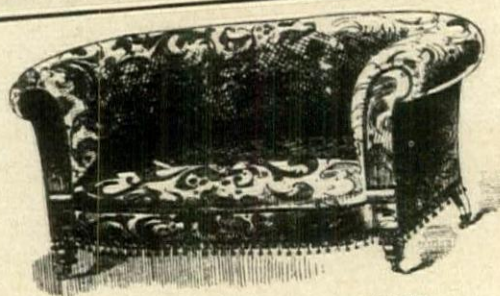
midlands showroom  
1550 coventry rd yardley birmingham 26  
021 706 5501

### If only those prices had been frozen

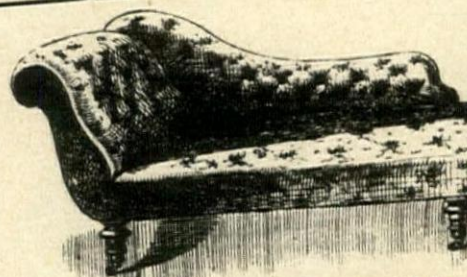
AT A TIME when it seems impossible to find a Chesterfield sofa for under £150, it is almost a masochistic exercise to glance through the reprint of the Heal's 1896 Catalogue (David & Charles, £4.50).

In those not-so-far-off days you could get a small so-called, 'conversational' sofa for £6.17.6., or a deep-buttoned, spring-stuffed, cretonne-covered Chesterfield for ten guineas. The Wall Ottoman, so suitable for an Art Nouveau studio, was £6.15.0. But the month's best bargain was the Chesham sofa at £4.5.0.

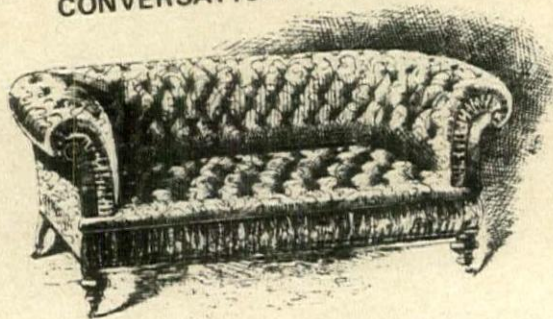
Armchairs make even more dependent reading for moderns. What we call a Victorian tub-chair or spoon-back sewing-chair, Heal's then termed a French chair and cost £2.12.0., with the Sutherland version at £3.15.0., whilst the grandfather easy chair would have set your actual grandfather back £7.5.0. ●



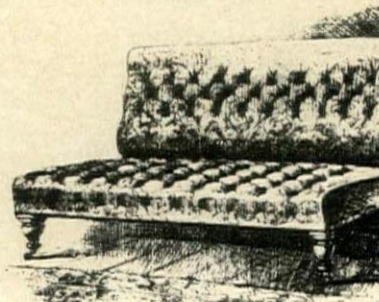
CONVERSATIONAL SOFA



CHESHAM SOFA



CHESTERFIELD



WALL OTTOMAN



FRENCH CHAIR

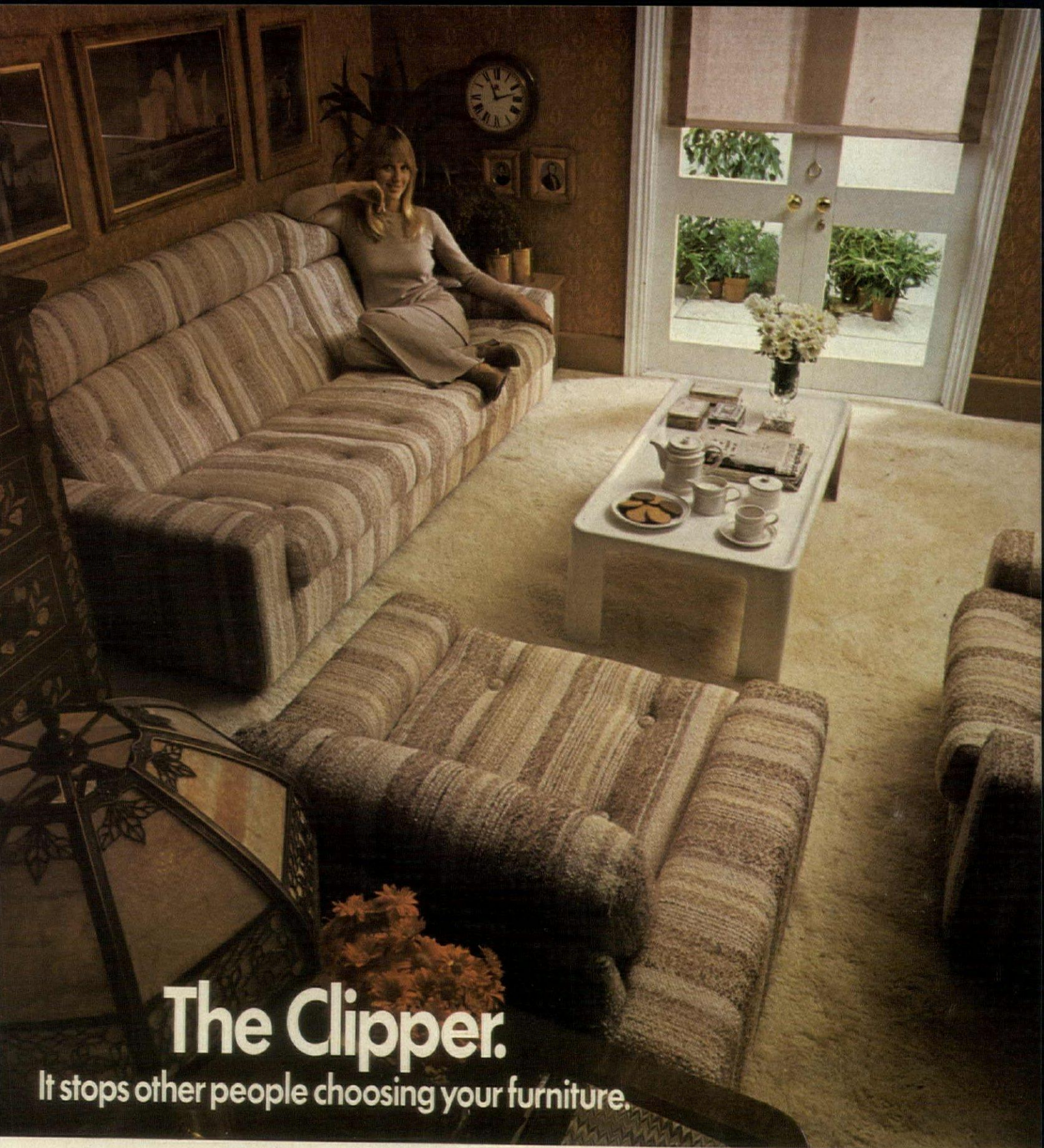


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All too often when you're choosing a suite a lot of the choice is taken out of your hands.

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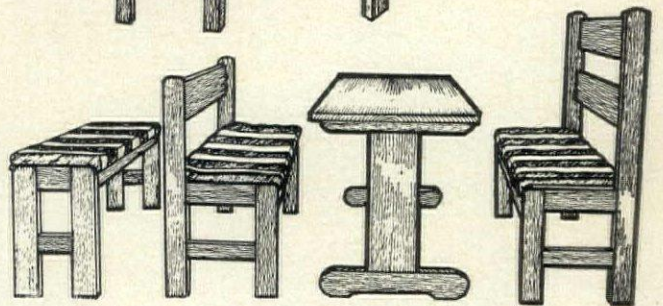
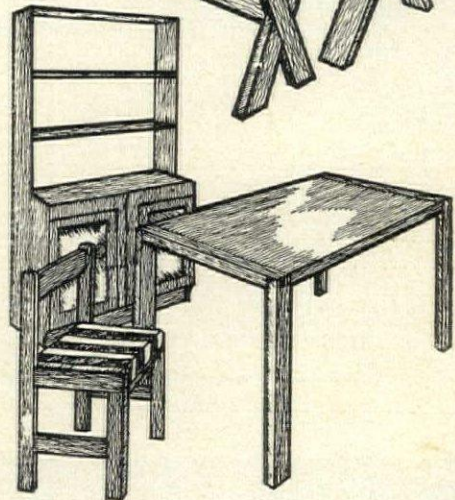
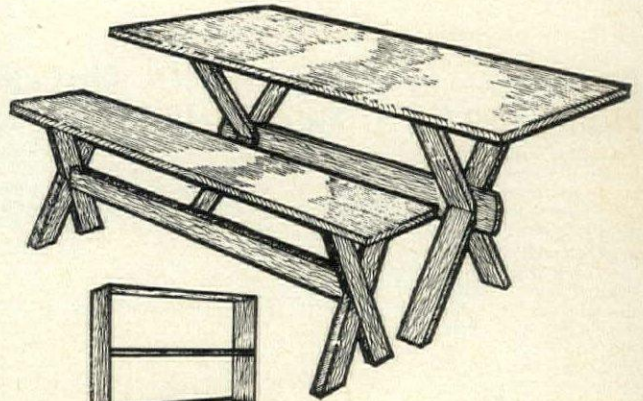
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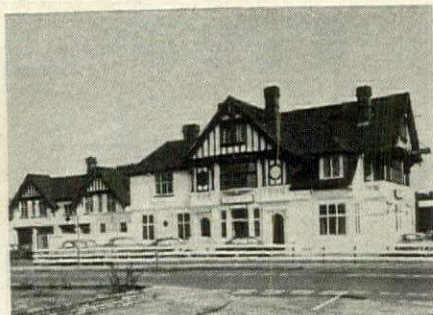
# THERMO-TEX



## BEFORE

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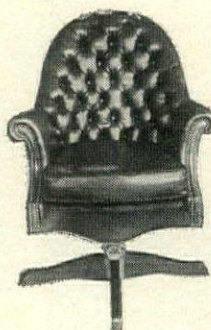
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4 & 7 Westminster House,  
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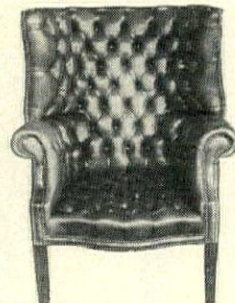
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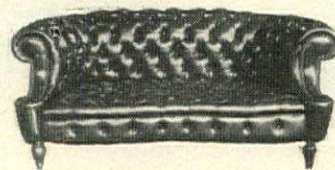
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Chippendale style desk chair



Chippendale style library chair



Serpentine Chesterfield

Each piece of furniture is handmade in our workshops by craftsmen.

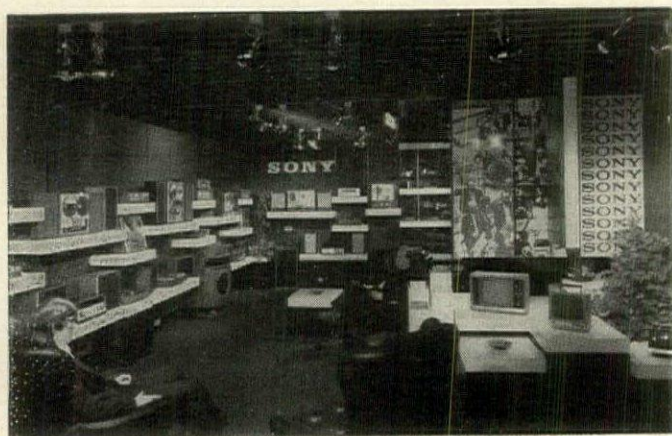
Other pieces include, Chippendale style wingchairs, Wilton easy chairs Victorian metal rocking chairs, Chippendale and Gainsborough style chairs Wilton settees, Hal Porter chairs, Regency Rocking chairs etc.

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# Maybe what's holding your curtains up is letting your window down

When it comes to decorating a window, all too often people think that any old curtain rail will do. Which is a pity because curtain rails can do as much for your windows as the curtains themselves. Providing you pick the right ones. Like Graber.

Classic, elegant designs in a variety of colours, from scarlet to antique brass. Suitable for any window width, up to twenty feet.

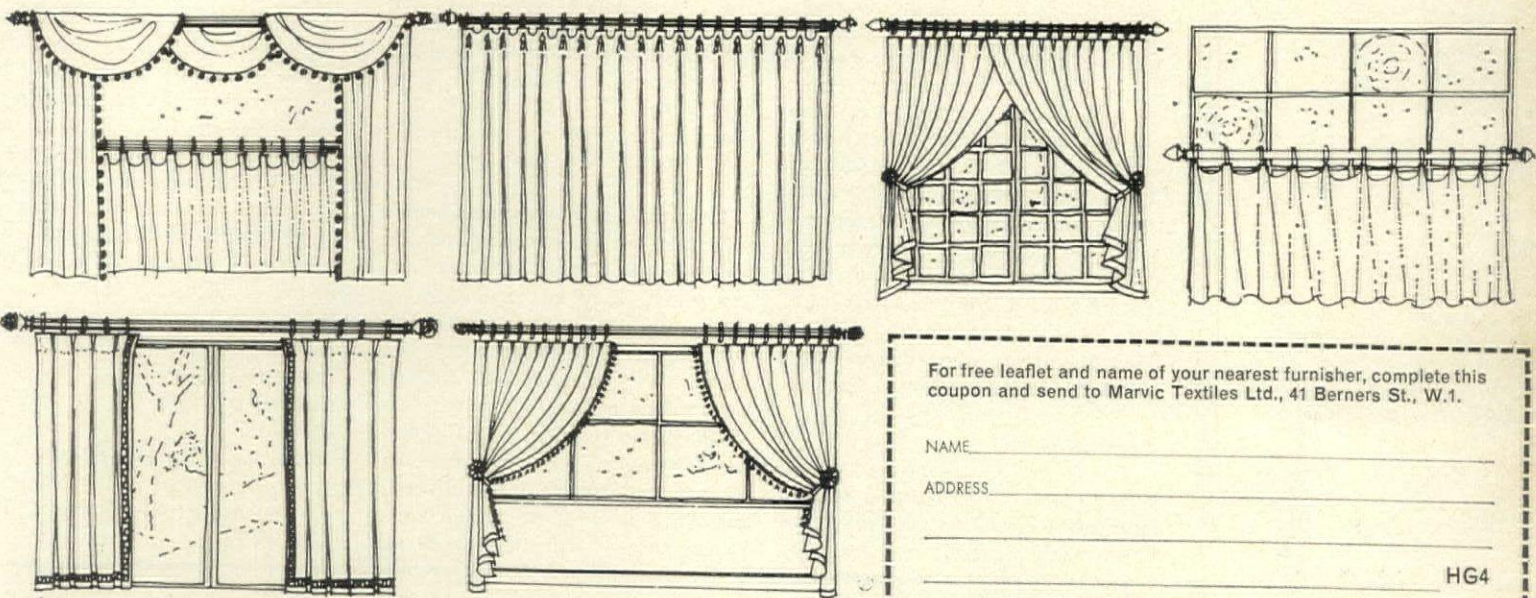
Prices of Graber rails start as low as £1.75p. or go as high as £20, depending on your requirements. But even that's a small price to pay for a brand new window.

Fill in this coupon, and we'll send you a leaflet and the name of your nearest Graber stockist, where you'll be able to look at the full range of tie-backs, curtain headings, and accessories.

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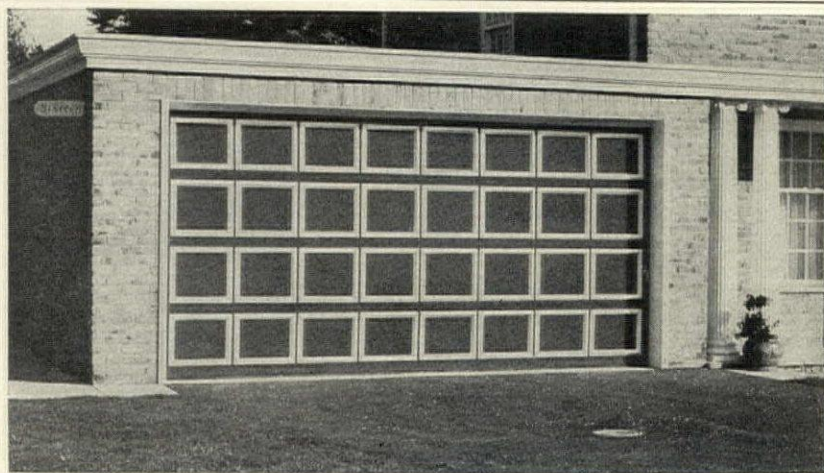


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HG4



# And now-the stately garage

Omega is a garage door. Like the Post Office tower is an aerial. It's on rather a grand scale. It's designed to enhance an impressive home or to shame anything less.

For a start it not only has an overhead action - it has a sectional overhead action. So no rattling shutters and no maiming swings as suffered by the hoi-polo.

This unique mechanism makes Omega intensely practical. Smooth running, fully weatherproof, impervious to snow and freezing, fully counter-balanced, in timber

or steel with all sections easily replaceable (in case modom drives), and occupying of course the least possible garage space.

In an erstwhile field of conformity Omega offers a wide variety of appearances - from the tastefully austere to the brazenly nouveau riche. And there's an option - what with the servant problem these days - of remote radio control operation.

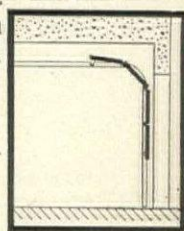
Should your car be seen in anything less?

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My husband and I are interested in Omega Garage Doors. Please send me the facts.

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HG/4/73



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# BUILDING KNOW-HOW DOOR CATCHES, PAINTS AND WINDOWS

## Easy-to-fix door catch

An ingenious one-piece door catch has recently arrived from Sweden that is so simple to fix that it only requires one screw. The Fliplock, as it is called, is made of an all-white plastic so tough that tests equivalent to fifty years use left it working as well as ever. It operates solely by friction and is completely silent in use. It has a hinged tip and when

you close the door this tip is bent inwards through contact with the frame. Once in this position the pressure of the catch on the frame prevents the door from opening. A light pull of the door handle causes the plastic to give, the hinge tip flips outwards and the door opens. The Fliplock can be fixed on side-, top- or bottom-opening doors; and on heavier doors, such as for wardrobes, as effectively as for kitchen cabinets. All you have to do is decide on which edge of the door you want to fix the Fliplock, then measure 19mm from the inside of the door, mark the spot and drill a small hole for the screw provided. The slot through which the screw attaches the catch to the door is oval-shaped and thus allows for adjustment to give perfect closing when the screw is in position. Available from hardware and DIY stores.

*Manufacturers:* Link-Ridco Ltd, 280-282 Holloway Road, London N7.

*Price:* 14 pence.

**When a small tin of paint is needed** Humbrol Fine Gloss paint is a new finish with several features that

make it particularly attractive and useful to the householder. First of all, unlike most paints these days, it is available in small  $\frac{1}{4}$ -litre tins—just the right amount for single items of furniture, toys or a front door, for example. The fact that it is non-toxic makes it completely safe for nursery furniture and toys.

Humbrol is easy for the amateur painter to use as, although it dries quickly, it stays brushable right to the end of the job. The makers claim high resistance to weathering and good opacity: one coat of white, for example, they say will obliterate a dark blue surface, a notoriously tough test for any paint. The eighteen colours (including black and white) are all good. In addition, six shades of undercoat are available. *Manufacturer:* Humbrol, Hull, England.

*Price:* Fine Gloss  $\frac{1}{4}$  litre tin: 35p. Undercoat  $\frac{1}{4}$  litre tin: 34p.

## Draught-free louvred windows

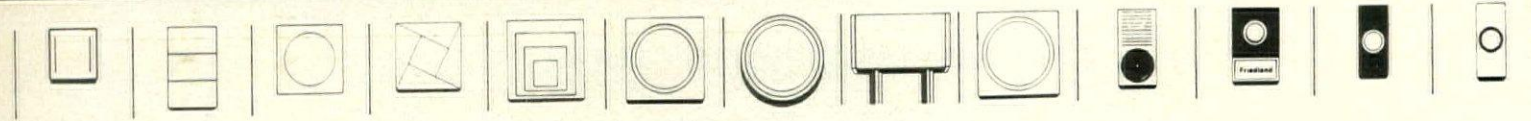
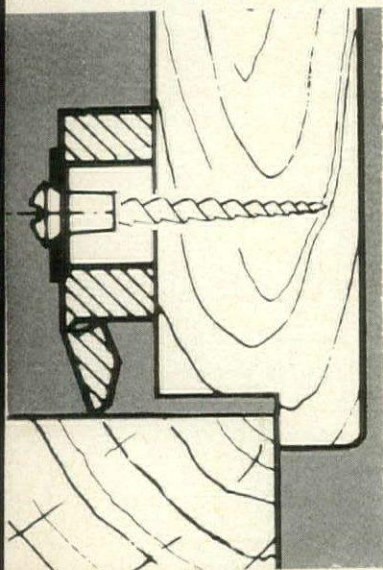
Whether you are replacing old windows, having a new house built or an extension designed, louvred windows are well worth considering. The regular horizontal rhythm, provided by the glass blades, creates a scale often missing from the large plain sheets of glass most modern windows offer; and when converting, louvres can often be a useful way of marrying up windows which are of incongruously different shapes and

types.

Apart from their attractive appearance, louvred windows have practical advantages. They are maintenance-free and, with window cleaners so hard to come by, they can be easily cleaned from the inside or upper floors. They also allow for finely-controlled ventilation, but what worries some people is that this may result in them being draughty. Although this could be the case if the kit type are badly installed, Pillar-Naco, in their new Project 90 range, overcome this hazard by supplying the complete frame. The installer has only to fit this into the window opening and provide the glass blades.

The frame and louvre clips are made from natural, anodized aluminium, the clips being fitted with polypropylene finseal weather-pile and press-fit PVC glazing beads. Head and cill sections are fitted with soft PVC or neoprene insert weatherstripping. Although there is no limit on the height the frame can be, the maximum glass blade width is 4 inches (1,200mm). However, where the site is particularly exposed, it is advisable to consult Pillar-Naco for their recommendation on a safe maximum width for the particular situation.

*Manufacturers:* Pillar-Naco (UK) Ltd., Farnburn Industrial Estate, Farnburn Avenue, Slough, Bucks SL1 4XY.



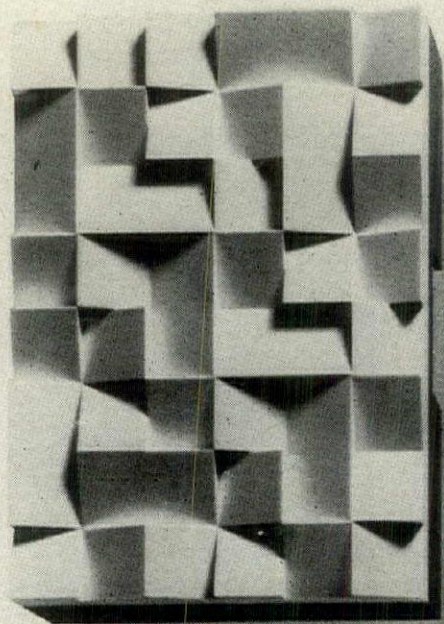
## Friedland chimes bells pushes

See them at all good electrical shops

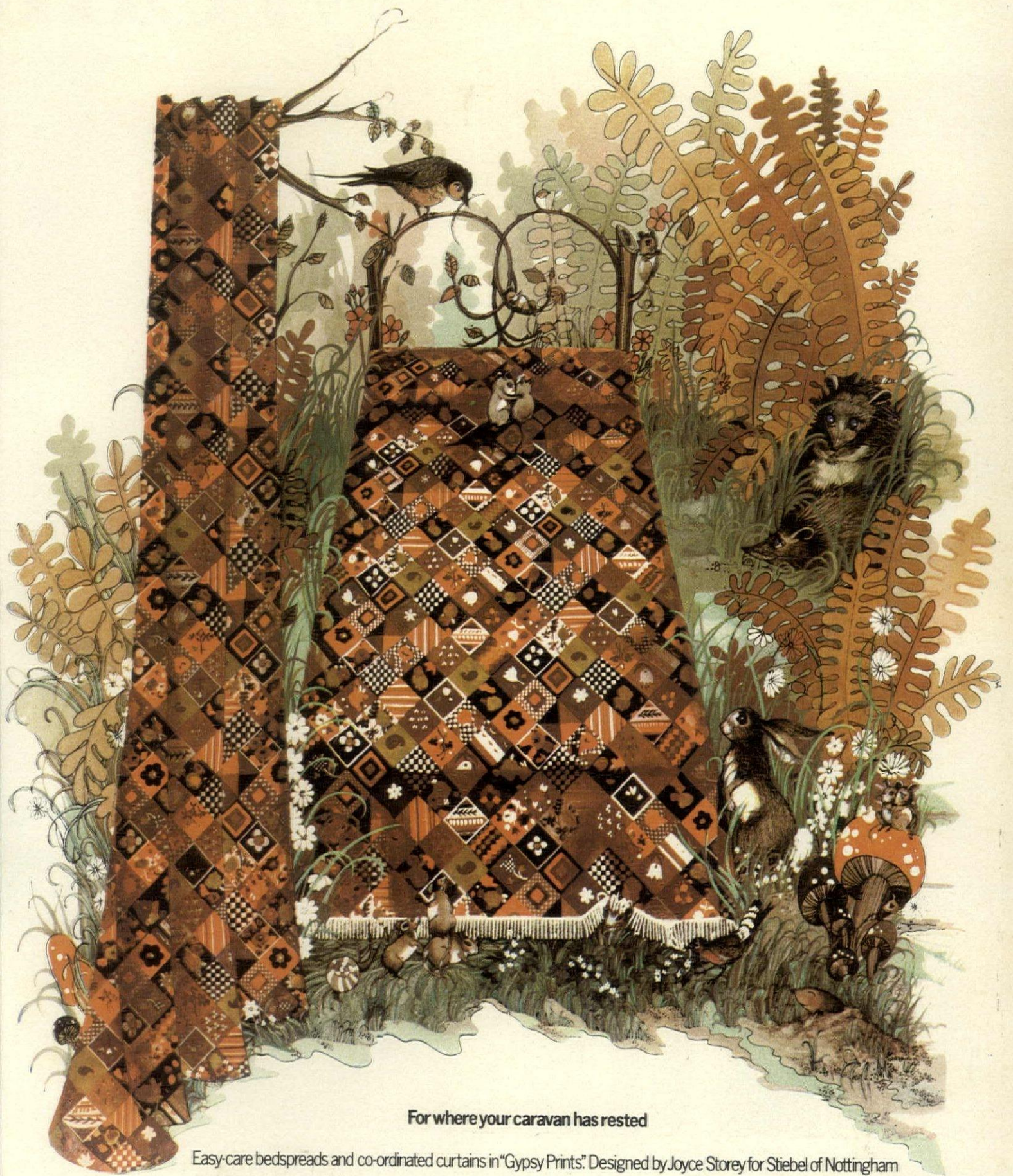
Shown is the 107 Facet chime price £1.52

Chimes from £1.34  
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Leaflets from Friedland CC Stockport, Cheshire SK5 6BP







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# Vinyl Matt.



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Both beautifully washable,

with whites that won't yellow,  
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Please send me the Pacific brochure and  
name of my nearest stockist.

Name \_\_\_\_\_

Address \_\_\_\_\_

HG4

**Pacific, by Olympus Furniture Limited.**





# As you see, you can see.

And that, in essence, is the whole purpose of Solair Patio Doors.

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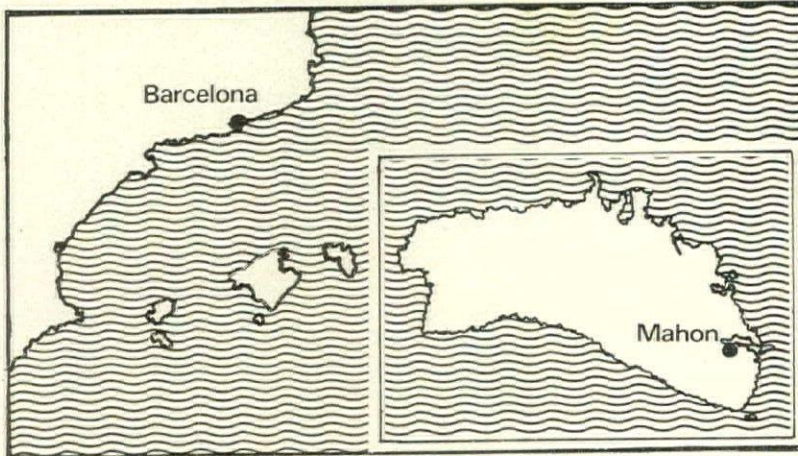
# SO YOU WANT A PLACE IN THE SUN?

## Tim Leon writes on the possibilities of a home in the island of **MENORCA**

WHEN YOU FIRST go to Menorca you wonder why this small saucer-shaped land features so frequently in the history of the Mediterranean. Poor Admiral John Byng, after losing it to a vastly superior French force, was not on the quarterdeck of his own ship 'pour encourager les autres'. The fate of Menorca has always been a serious affair.

Its significance is basically due to its spectacular harbour which is three miles long and a mile wide. It seems common knowledge now that Nelson, who based his fleet there, loved it and that Emma Hamilton hated it and left. Even so, hotels, hairdressers and bars have been named after her in the true British tradition. Golden Farm, which Nelson reputedly bought for Emma and where, it is said, he wrote his autobiography, still commands an imposing view over the harbour, and Admiral Collingwood's house stands on the opposite side.

The history of Menorca is hequered, to say the least. It was occupied by the Greeks, Carthaginians, Romans, Visigoths, Byzantines and Arabs—all of whom left their mark on the architecture. It became British in 1713. We remained there for a hundred years, on and off, fighting unceasingly with the French and Spanish. During the French



occupation, *salsa Mahonesa*—a delicacy of the island—was invented by the chef of the Duke of Richelieu. And even now, though bottled and sold in the *supermacado* it is superior to mayonnaise bought in England.

Menorca is still in the public eye. This time the fight is for land, and although it is the last of the Balearics to catch the developers' attention, once there they are holding on. The boom is now beginning in earnest. But the island is thirty-one miles

long and nine miles across, so there isn't that much land available.

When you fly there, in a painless two-hour flight, the whole island seems criss-crossed with dry stone walls and gleaming white Menorcan farmhouses still built in the traditional Moorish-influenced style. But in Mahon the capital, the English influence is still in evidence, with a wealth of Georgian architecture, sash windows and streets of terraced houses.

A friend of mine found a flat in Villa Carlos, next to Mahon in the south, where the rooms were the perfect Georgian double cube, the lights were Art Nouveau and there were sash windows.

At the other end of the island is the original French capital, Ciudadela, which also has an attractive port. Totally different in style, it has arched streets and enormous palaces still owned by Spanish nobility, where the dining-room chairs are Chippen Dale and the china is Sèvres. Menorca is an island of contrasts; either you love it and have to buy a piece of it or else, like Emma, you leave. But judging by the fullness of the inspection flights, most people are captivated by its charm—or maybe it's the cheap gin still made to the original English recipe.

The Menorcans themselves are a

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dependent and polite people. They seem to enjoy the British invasion again and there is a very happy British colony who have settled there and count the island as their home.

The main road runs like a spine down the middle of the island, the secondary roads, like ribs, branch out to the rich farmlands and then regenerate to mere cart-tracks leading to the sea. Until quite recently these areas, because of their poor soil, were reckoned to be valueless. But the sunseekers have changed all that. There are over 120 beaches and sandy coves around the coastline, each one, until recently, untouched and frequently unseen by its owner. But this land is now the most valuable and sought-after on the island. These unspoilt beaches command high prices because only a selected few are available for development.

The longest beach on the island is Son Bou. This is an area of sand dunes, wild-bird-haunted saltflats and pine-wooded hills behind. Set in these idyllic hills is the estate of San Jaime. This is a well-advanced development of low density and already has some very fine villas, as well as a well-designed and handsome clubhouse overlooking the bay. In this clubhouse, open to non-residents, can be found some of the best food on the island. Prices here are from 600 - 900 pesetas per square metre. Agents: Gale Developments of 323a Green Lane, Ilford, Essex.)



Typical conversion of an old Menorcan farmhouse

Unfortunately for the developers, Clarksons have decided to steam-roller their way onto this beach and have already put up two immense match-box-shaped hotels which go some way towards spoiling the amazing natural beauty of the bay. Fortunately, Clarksons have blasted their own road through the hills for their holidaymakers.

Another beautiful beach on the island is Cala'n Porter. Here there are magnificent cliffs in which are the deep caves of the original Bronze-Age inhabitants, overlooking the sea.

One such cave has been turned into what must be one of the most impressive nightclubs in the Mediterranean. However, on the sides of the deep inlet behind this headland there has been extensive and high-density development of both apartments and villas. Obviously, some of these have beautiful south-facing views across the bay and over the Mediterranean. But all too many of them, due to inadequate foresight, have no views at all and not over-much space.

But don't despair. There are still

dozens of other bays and developments where you can find both reasonable prices and complete and unspoilt peace and quiet. One such development, on the north coast, is Binimel-la. Here Tufnell International, in conjunction with Lawdons, have a 250-acre site of hills undulating down to one large and four small beaches. As with many developments, you arrive from a cart-track onto a 'runway' leading to the development itself and from here all the minor roads branch out. The first phase, already begun, will include a fishing village, three hotels, a restaurant (already built) and a marina. Plot sizes are 1,000 square metres minimum (approximately 1/4 acre). No cheek-by-jowl over-development here. Average prices are from 500 pesetas per square metre and building costs are from 4,000 pesetas per square metre but this does vary according to the design. On the plans also is an eighteen-hole golf-course. (Tufnells, by the way, also have several farmhouses for conversion still at reasonable prices.)

One of the first golf-courses, which is expected to open in April, is at San Clemente, near Mahon. It will be a 9-hole course and already six holes are finished. A small residential clubhouse will be converted from a farmhouse and the golf-course is flanked by building plots of 1/4 acre. This development will in-

Continued on page 53



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Design for a villa at Shangri-La (Euralliance Overseas Investments)

...le a swimming-pool, tennis-courts, riding-school, nightclub and shopping centre. Prices here are from £370,000 (about £2,500) for a 100 square metre plot to 990,000 (about £6,690). Agents to contact are Melpond International, Park Mansions Arcade, Knightsbridge, London SW1.

...another development worth noting is Shangri-La, set in the gently sloping hills behind the fishing village of Es Grau, only three miles from the capital and partly fronting onto a two-mile-long lake which opens to the sea. None of the plots over 700 have been sold in two years) are less than 1/4 acre, and most are about 1/2 acre. An eighteen-hole golf-course is already being built, eventually, the project will include two hotels, a country club and shopping centre. Agents to contact are Euralliance Overseas Investments, Harleyford, Marlow, Buckinghamshire.

...Almost the first development on the island was Horizonte, only a few miles from Mahon. This estate is now almost completed and sold. However, a visit to it could be very interesting to the prospective buyer since it gives a fair idea of the styles of architecture, services and amenities that any good estate should offer. The restaurant, Son Vilar, is a reproduction of an English Georgian house in classic proportions, and underneath is one of the most popular bookshops on the island. Vipamesa Mahon are the people to contact. To give you some idea of the developers' version of a fishing village, a visit to Binibeca, on the north coast, is well worthwhile. It is

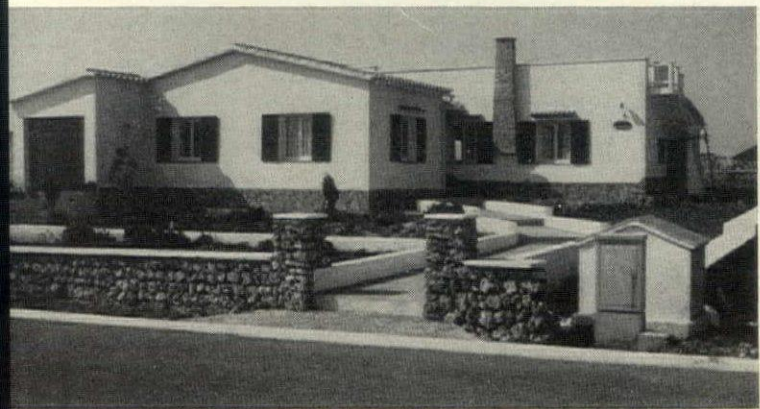
undoubtedly charming though certainly not for those in search of privacy. The beach here, with gently shelving sand, is ideal for children and the little beach restaurant serves delicious food.

A 'must' in Menorca is a car, or yet again a bicycle. There is so much to see and do. Fortunately for those who do not want to spend all day on the beach, the scenery is beautiful. And on one estate it is going to stay like that. Cala Tirant, next to Binimel-la, has the Spanish government's seal of approval: the CITN. It simply means that the natural beauty of the place has been declared of interest to tourism, and that the development is seen as being one that will not spoil it. Write to Cala Tirant Development Group SA in Mahon for further information.

Estates with this Centro de Interes Touristico National rating are always worth looking for, although several other developers have also been wise enough to maintain the standards by burying power cables, making good drainage and sewage systems underground and good landscaping.

Son Parc, on the north-east coast, is already well advanced and has a golf-course and marina under construction. This development also has the CITN approval. Gale Developments of Ilford are selling villas there from £7,000, payable over two years.

Most of the agents now run 'inspection flights' and operate a maintenance service for you once you have bought your dream home. Be sure they do offer this service since it can save you so much time and trouble. ●



Villa at San Clemente (Melpond International)

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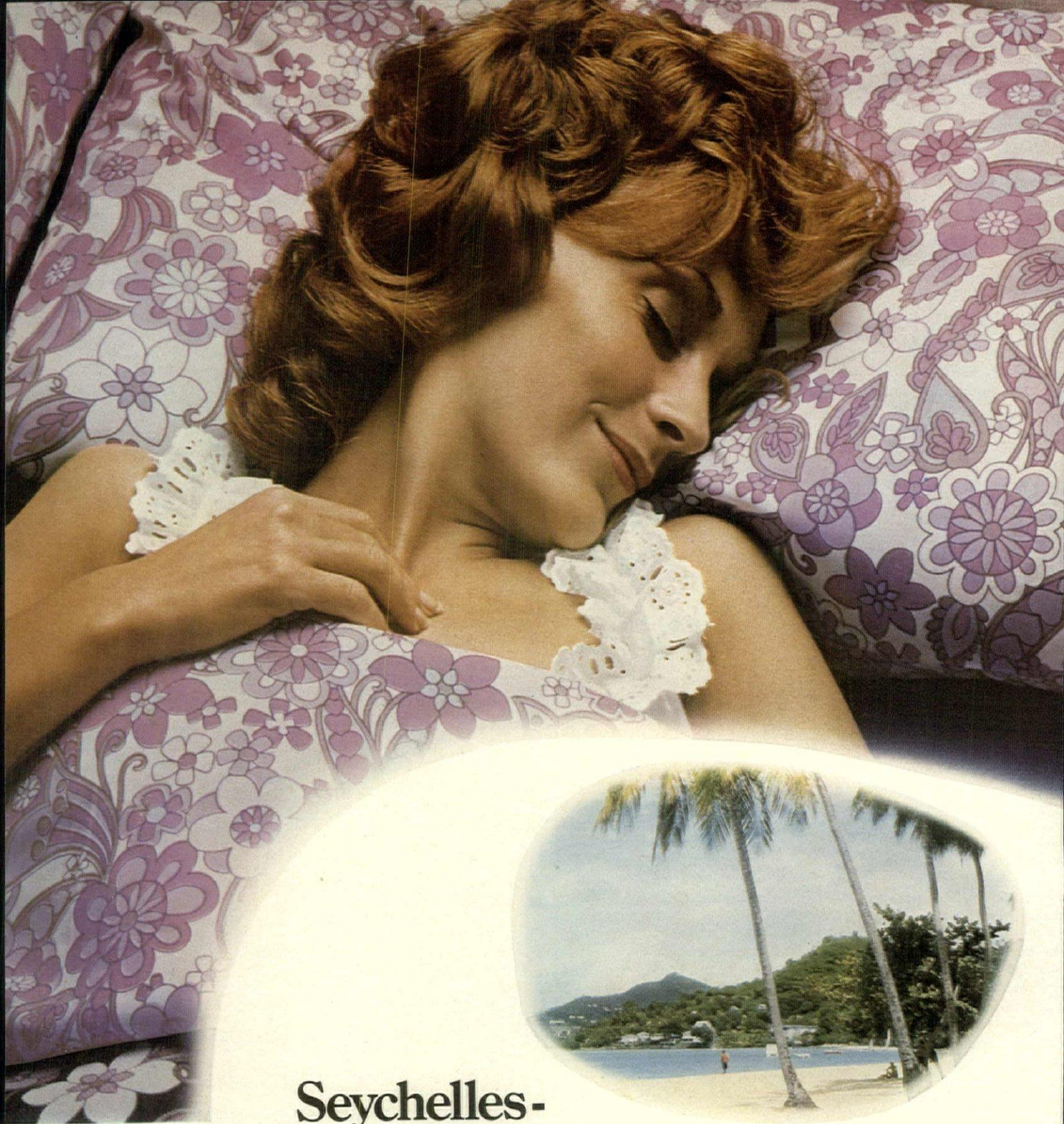
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Their efforts appear opposite.

We think they'll give you a good idea of what Armstrong flooring could do for your dining room.

1. Chris Halsey of Designers Guild thinks dining rooms should be warm, intimate places. And he found the rich colour of our Masterpiece Carpet Tiles suited that atmosphere well.

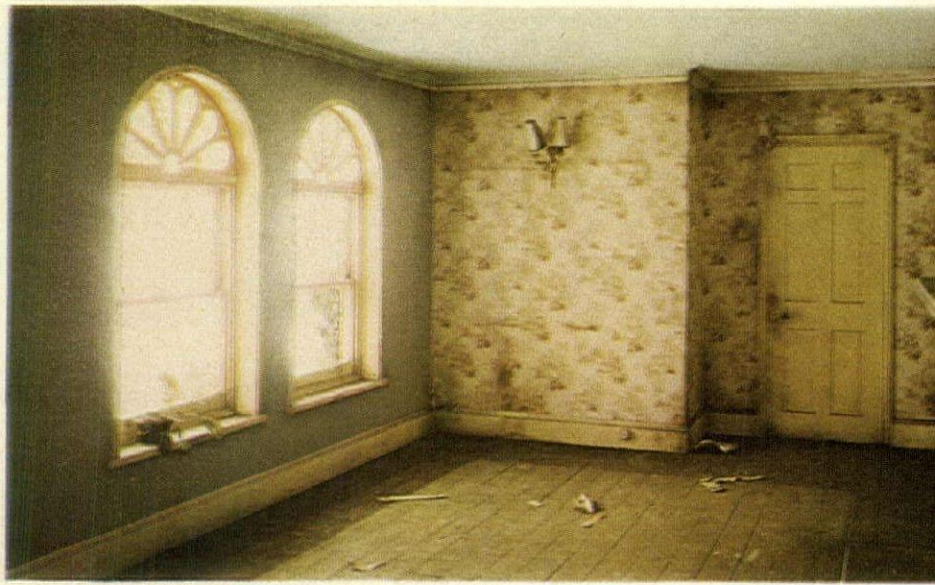
2. Barney Broadbent based his room on Customaire 'Norwood'. The strong geometric overtones are obvious.

3. Our own Armstrong designers show that vinyl floors (in this case, Candide 'Roman Square') aren't just practical.

4. The designers at OMK were delighted with the effect produced by the combination of First Edition Carpet Tiles and their own ultra-modern furniture.

5. Barbara Fisk of Homes & Gardens used the classical black and white tile pattern of Accotone 'Italian Tile' to create a striking, sophisticated room, with plenty of colour.

6. And Julie Hodgess, who found a strong Spanish element in Coraire 'Cortez', used Spanish-style furniture to complete the effect.



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# WHEN YOUR HOUSE GROWS TOO SMALL

BY JOYCE LOWRIE, ARIBA

IF YOUR HOUSE has grown too small for your family, moving to a larger one isn't necessarily the only, or the best, solution. It is as well to consider the hidden costs of moving: apart from redecoration, new carpets and new curtains may well be needed, there will be surveyors' and solicitors' fees, and probably stamp duty to pay, as well as the removal firm itself. But, even more important is the financial aspect. If you want to stay in the same district, changing to a house with only one additional room could mean a jump of as much as £5,000 in price. If you are fond of your house and the district offers the sort of amenities you need and enjoy, before you decide you must move to something bigger make quite sure you can't gain the space the family needs simply by making better use of that which already exists in your present house and garden.

First consider reshuffling the use to which you put the different rooms. Scrapping bulky furniture for wall-to-wall storage units, for instance, can not only help to make the space look and feel larger and less cluttered, but will also enable rooms to play double roles more attractively and conveniently.

Improving circulation is another effective way of gaining and saving space. You may have doors that could be blocked up or moved to a more convenient position along the wall, or fireplaces you can afford to lose. Turning the bottom of a stair or replacing it with a spiral may well give room in the hall for a downstairs cloakroom; or perhaps an existing downstairs cloakroom could ease the bathing situation by incorporating a shower, or lessen the crush in the kitchen by housing the washing-machine.

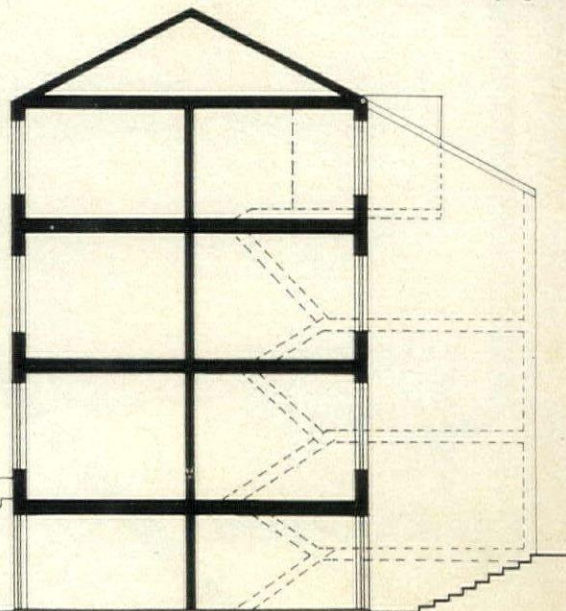
Look next at your attic or basement if you have one. A basement can often provide a whole additional floor and an attic at least one very large room. As an example, I have recently juggled two good-sized bedrooms and a bathroom out of the roof space of a house on a new estate without even the need to add a dormer; and my own basement, once a coal hole and an ill-lit store, now provides us with a dining-room, a kitchen and a utility room.

If your garage is soundly built, it might be more useful to you as extra living-space rather than housing your car. If it is attached to, or lies alongside, the house and it is bedrooms you are short of, then consider whether you couldn't build on top of it. Linking the new upper room structurally and architecturally with your existing house could improve both its appearance and capital value considerably. Certainly, if you have space beside your house, this is the first area to consider for possible development, even though it may cut off direct access from the street to the garden. Where the ground floor will be used as garage space, or even a utility room, you can always fit double doors at the far end so that manure or mature trees can be carried through to the back garden when necessary.

If your house is part of a terrace and fills the whole width of your site you must consider what possibilities the back can offer. Perhaps you already have a single- or double-storey back extension which could take additional rooms on top; access to them will certainly be possible from the half landing. Failing this, you must then decide how best you can build on to the back of the house without destroying either its character or that of the garden. Imagina-

Continued on page 64

*Section showing how a typical house with three living-floors and a basement can be added on to, on the garden side, using the half-landing of the stairs to provide access. A dormer window let in at the top of the extension will even allow for an additional small room in the new roof space. (The drawing comes from the House & Garden book of Town House Conversions, by Joyce Lowrie, ARIBA, published by Collins in association with The Condé Nast Publications Ltd, at £5.95)*



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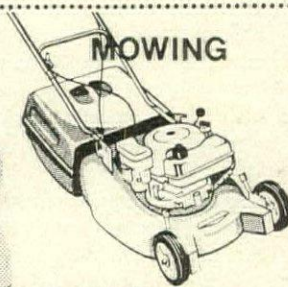
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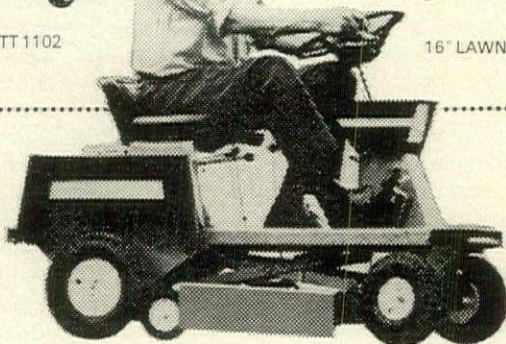
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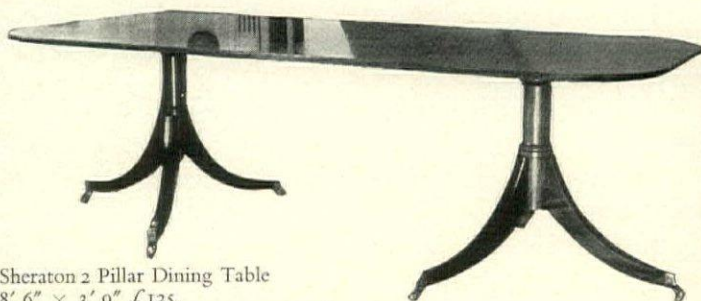
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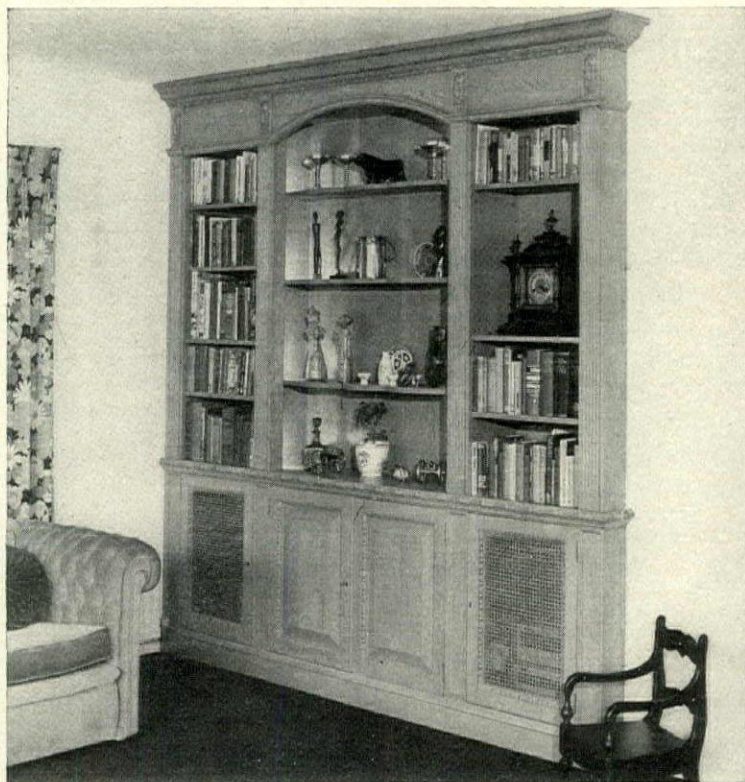


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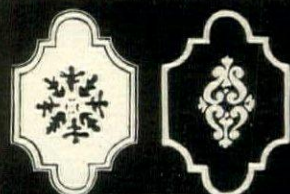
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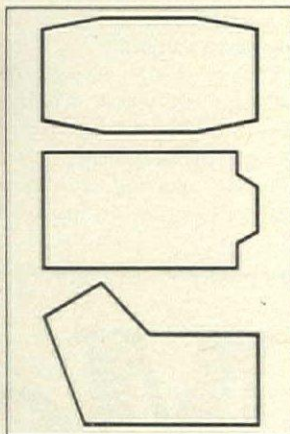
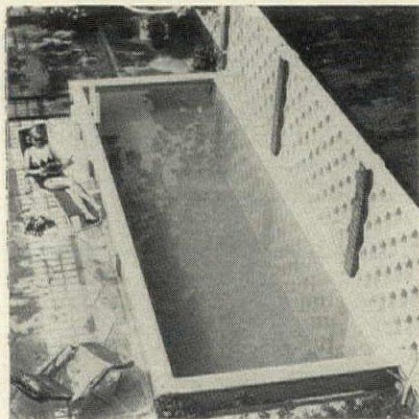
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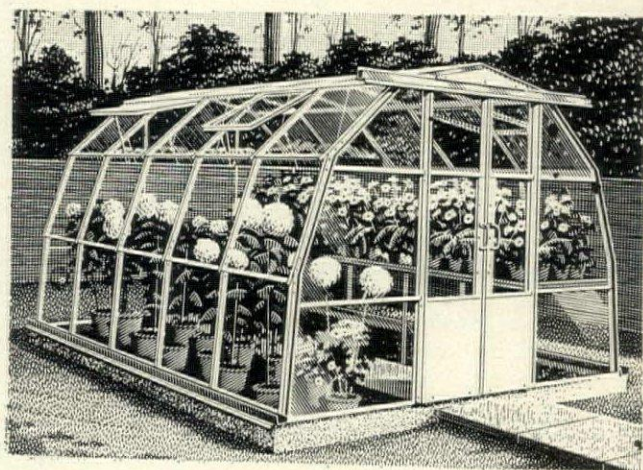
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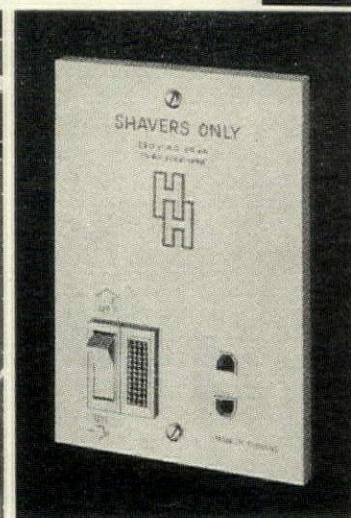
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## WHEN YOUR HOUSE GROWS TOO SMALL

Continued from page 61

tively done, an extension can often add considerably to the attractiveness and amenity of both. If your house is L-shaped, setting the new room in the angle of the 'L' could open up the circulation of the whole ground floor. It might be a glass-walled conservatory/dining-room, linking sitting-room and kitchen, or a playroom for the children opening directly into the garden, close-by whoever is working in the kitchen and so leaving the sitting-room for grown-ups only.

Where the house already has a muddle of extensions and out-buildings at the rear, then you should contrive when adding the new room to marry them into a more coherent whole. Screen walls, trellising, paving and pergolas can help you achieve this, creating at the same time service areas for drying clothes, housing dustbins and oil tanks, childrens' play space and sheltered corners for sitting. You must try to avoid spoiling the amenity of the rooms you already have, extending along the north side of your garden rather than the south to avoid cutting out sun. Fully glaze as many of the walls as is practical; double-glaz-

ing will prevent heat loss, and even with a solid roof, skylights set immediately over existing windows or dark internal corners can flood light into the body of the house in an exciting and lively way. You can open up the wall between existing and new rooms completely to make one entirely new space or you can open it up and fit the opening with sliding glass doors or perhaps a waist high storage or servery unit. By such means, you can achieve long intriguing vistas not only from the inner rooms outwards but from the garden back into the house itself.

Whether or not you are installing a new sink you will need to check the line of the drains and the possibility of resiting these and making new manholes. You will need to decide how you are going to relate inside and outside levels; is the new room going to extend on the same level or will it be more practical to drop it so that it is only a short step down to the terrace paving outside? Where the room is to be used the whole year round, insulation will have to be built into its structure and arrangements made for heating it. Once you have thoroughly analysed your requirements and the raw material you have to play with then you are in a position to decide how best to get the work done.

You can, of course, buy a package kit to extend your house. Most of these kits will not provide a room that can be used comfortably the whole year round, but by insulating and lining the walls, floors and ceilings, where they are the solid type, you can improve their insulation sufficiently to use them in this way. Although these kits offer various permutations of elevations—combinations of window and door panels, for example—there are few that offer really good panel proportions. Blacknell, Marley, Banbury and Space-master, however, are all worth looking at. Such firms will provide a set of drawings and specifications to be sent to the local authority when you apply for permission to build. Some manufacturers provide an assembly service; with others you will have to call in a local builder. Alternatively you could get a builder to make up the extension from standard parts—Boulton & Paul and Magnet both make a range of sturdy, glazed wall panels and door units that can be put together to form a pleasant-looking structure.

You can go to a package-deal firm and have the whole problem taken care of. The service can include taking measurements, preparing drawings, making applications to local authorities, arranging finance,

carrying out the work and in some cases giving a written guarantee at the end of the job. If you feel you know exactly how you want an extension to be designed, then it would be safe to use one of the firms. Alpine Home Extensions Ltd, specialise in room extensions, Attica, Roomaloft and Cresco Loft Conversion, specialize in loft conversions. However, if your house has considerable architectural character and you are not confident that you can guide a builder or a package deal firm sufficiently to achieve the result you want then you would be well advised to call in a local architect whose work you like and know a lot about. Get him or her to draw you out a scheme. You could use them to carry the work right through—produce drawings and filling in forms for Planning Permission and to meet building regulations, getting quotations from builders, supervising work and checking final accounts. You could look after the last stages yourself.

Anyone contemplating extending their house in any of the ways discussed above would find the Consumers' Association's handbook *Extending Your House* (£1.95) extremely useful as it discusses the practical aspects in reassuring detail.

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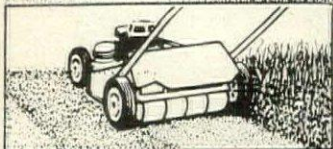
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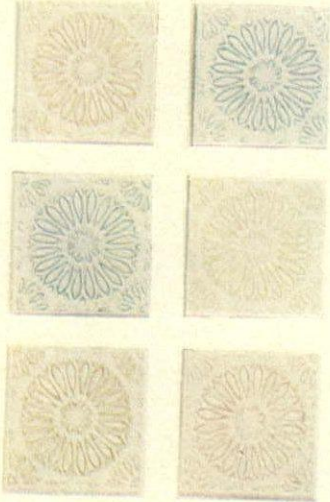
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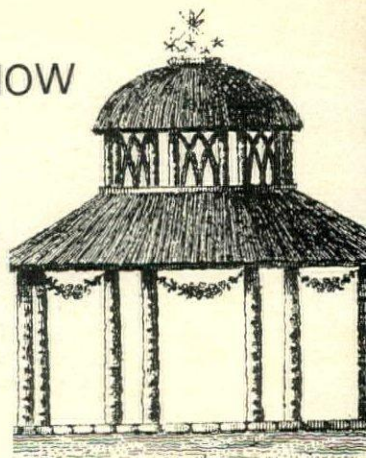
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## GARDENING KNOW-HOW

# Warm soil and spring moisture

BY PETER RUSSELL



APRIL is an excellent month for sowing grass seed. Warm soil and spring moisture encourage rapid germination, and returns for the effort of new lawn preparations are gratifyingly quick. But if a dry time should come after germination, be sure the young grass is given the necessary watering to maintain its progress. Be thorough in this. If lawn seed begins to germinate and grow, then is obliged to stop, the tiny grass shoots tend to wither. Irrigation, once begun, must be continued—in the absence of rain—until the young grass is big enough to fend for itself.

W W Johnson and Son, of Boston, Lincolnshire, have a wide range of lawn grass seed, to meet almost all requirements. And note in this very important seed-sowing time of year, their comprehensive collection of flower and vegetable seeds, too. Colour-coded packets assist in easy selection. Pelleted seed makes for easier sowing, even germination and less thinning. And Johnson's Start-a-Plant kits provide a simple and fascinating way of raising tender and half-hardy plants without the aid of a greenhouse.

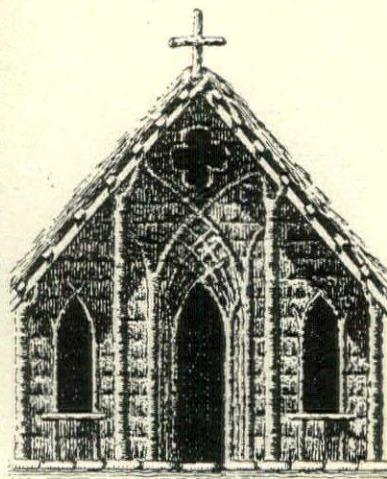
Put in, then, the bulk of flower and vegetable seeds in wide variety. Make the most of all suitable weather. Once the seeds are in, there will be time to relax and put other seasonal garden matters in hand. Continue with planting seed potatoes. Prepare celery trenches and positions for those marrow plants you aim to plant out a little later on. Marrows, as well as celery, appreciate well-prepared and well-manured circumstances if they are to

be able to give of their best. Remember, they are succulent vegetables, not only needing to be fed, but also to be in receipt of adequate moisture. This is much helped by good soil texture and humus; moisture retained in the soil through the agencies. April is the right month for planting asparagus crowns.

Continue with gladioli planting. And as long as herbaceous plants are not too far advanced, continue to split and shift them where garden re-arrangements require this. Herbaceous plants are widely available from garden centres and grown in containers, extending the planting season, but plants still have to be moved within the garden and time for this is running out. For young shoots are so easily knocked off. Nurseries supply an immense and rich variety of herbaceous plants direct from nursery rows. Time for lifting from these is obviously running out, too. And herbaceous plants make one of the most colourful and interesting contributions to garden decoration. It is a pity to fall short of maximum splendour merely by missing the moving season for another year.

Late April is an excellent time for lifting and shifting evergreen shrubs. It is also a good time for pruning evergreens. The period runs on into early May. If pruning evergreens, be careful not to spoil foliage effect. In the case of coniferous hedges, use secateurs where practical. Although some evergreens can be very smart when given normal trimming treatment, some conifers can often look quite spoilt by being shorn in an unfeeling manner, using shears or clippers.

Put on a spurt and finally catch up with any outstanding rose pruning. If forsythia specimens require pruning, make all haste before new foliage appears, making it difficult to see what's what. Remove flower buds to be too severe in pruning forsythia. It will often hit back by producing a mass of vigorous, non-flowering growth, which will make you regret your heavy-handedness.



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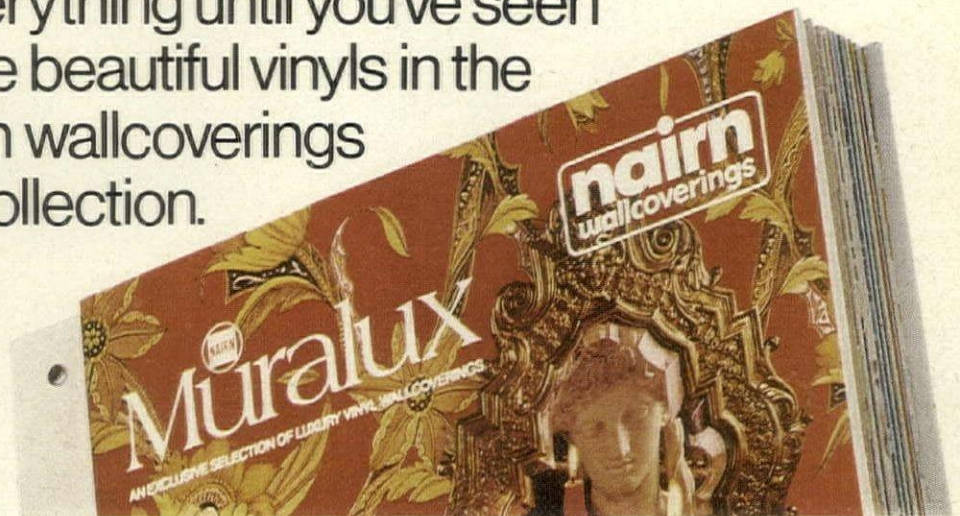


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## RECORD REVIEWS

RECENTLY, CBS devoted a complete month's classical supplement to Glenn Gould, including records of Bach, Beethoven, and Brahms. These are tantalising issues which, under normal circumstances, would make one eager to attend Mr Gould's next recital.

But, of course, he has already 'retired' from the concert platform (although only forty this year), to devote himself to musical activities such as writing, making occasional television programmes, and recording. It is over a decade since he last played in this country.

The most valuable of these new releases—records which, I understand, have been in the American catalogue for some time now—is the set of six *Partitas* by J S Bach (CBS 77289; £2.99). This is a double album with a fairly lengthy interview with Gould reproduced in lieu of analytical notes. Here he admits he is 'far from happy with the piano as it's been developed in the twentieth century, and I've done everything possible in the pianos I use to castrate them in such a way that they take on qualities which are almost harpsichordal in tonal characteristic'. He has tried to do away with 'power steering'. In fact, most recently he has actually used the harpsichord to record some Handel Suites.

Gould's eccentricities—his mannerisms at the keyboard, his special stool, apparent obsessions with tem-

# The pianist who wants to 'castrate' the modern piano

BY CHRISTOPHER BREUNIG

perature, humidity, and medicines—have, perhaps, obscured his musicianship. Certainly, his vocal accompaniments obtrude on record. But he has an outstandingly fluent technique, and rare insight. Perhaps his intellect is too penetrating, for he sees a multitude of interpretations of any one piece, and apparently when recording tries several contrasted approaches before making a final decision.

The most controversial disc is a selection of *Brahm's Intermezzi* (73093), where his tempi are idiosyncratic, and where the separation of hands is too calculated and too



Glenn Gould

frequently indulged to be anything but annoying. It is a pity this collection starts with the best-known Op 117 No 1, where Gould's speed is really too slow. Elsewhere I believe that, although these are not 'normal' readings, they capture the essence of Brahms' imaginative thinking. The most commendable selection nowadays is that recorded by Stephen Bishop (Philips SAL 3758) but, in straight comparisons, Bishop seems to lose something by his very taste and reticence.

In *Beethoven's Third Piano Concerto* (72796) Gould is accompanied by Bernstein and the Colum-

bia Orchestra. Once, before a concert performance of Brahms's D-minor Concerto, Bernstein announced his total rejection of his soloist. Gould's, conception of the piece. Again, this is an unusual reading without rhetoric or exaggerated bravura. Instead Gould plays with simple restraint, only allowing himself freedom in the first-movement cadenza, where, incidentally, dispenses with the two opening bars to good effect. The classical symmetries and patterns are exceptionally clear here.

But in the *Partitas*, Gould is at his most joyous, and his vocalizations are correspondingly uninhibited. The decorations and springy rhythms embracing (the word *shake* takes a new meaning, for Gould's appoggiaturas tumble like scarves from a conjuror's sleeve), and evidently is music that is wholly abstract which challenges his keenest responses.

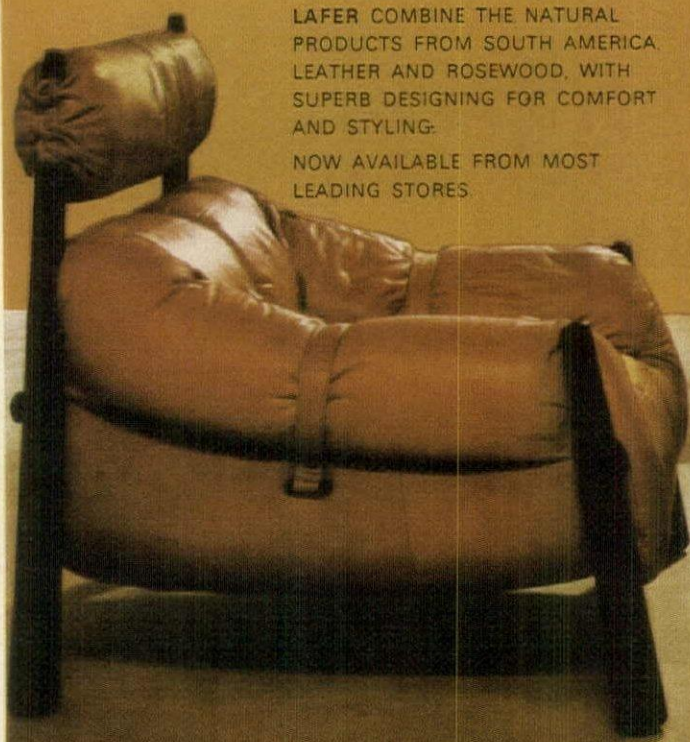
I should say that each of the recordings suffers from pronounced tape hiss. One wishes production would allow a matching sound to run through movement-scrolls if work, to sustain the idea of musical continuity. It must be admitted that in the Concerto, a new recording in the *Stephen Bishop/Columbia* cycle, with the BBC Symphony (Philips 6500 315), of better value. An equally penetrating though different, performance comes with a superbly done *Sonata Patetique* as filler ●

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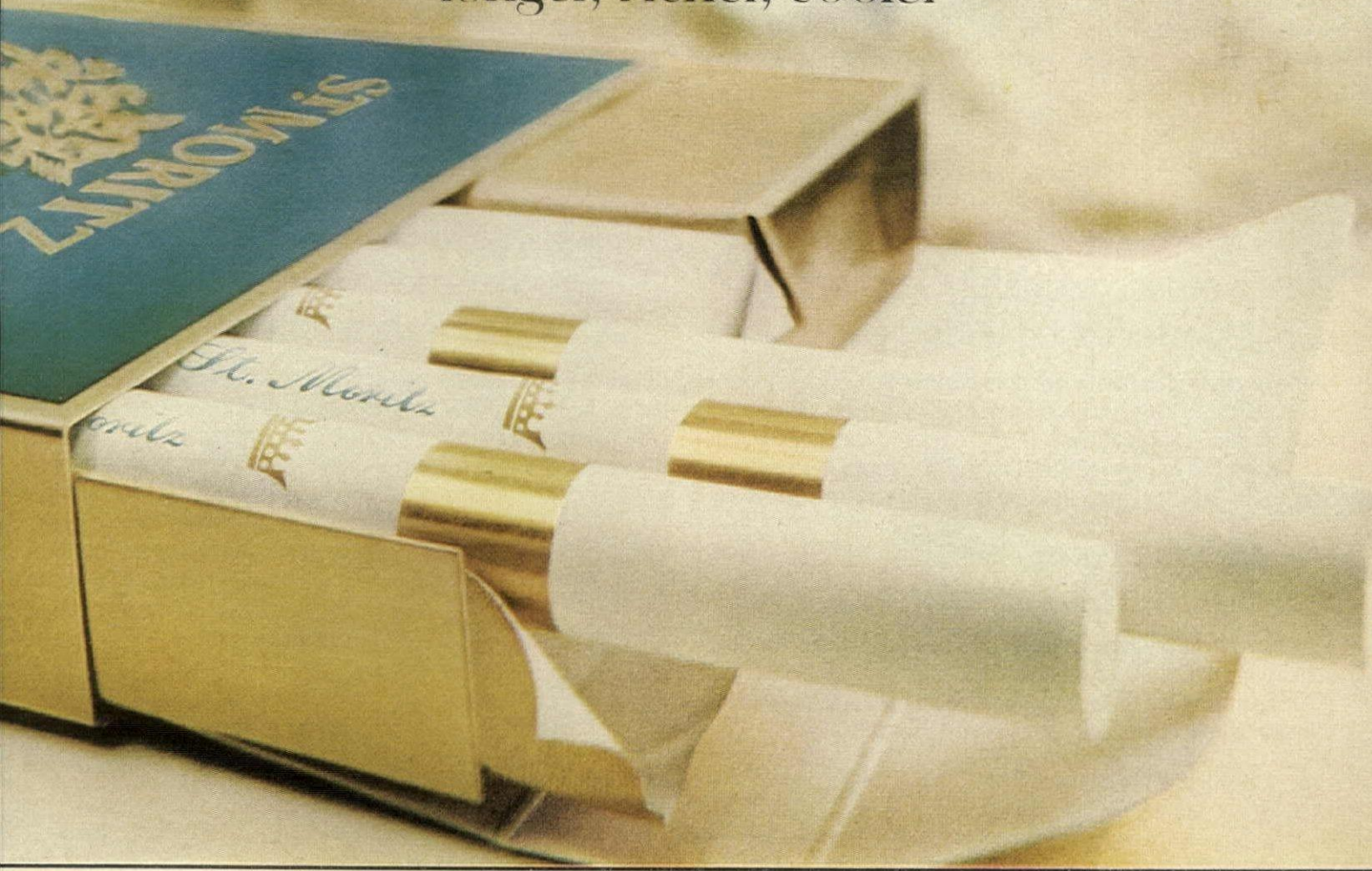
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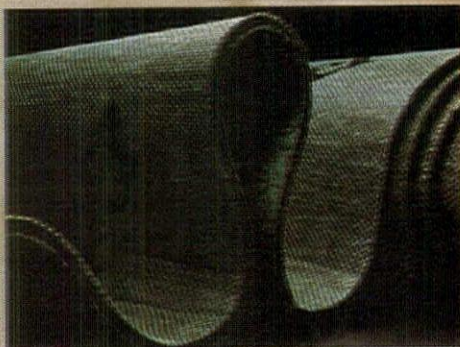
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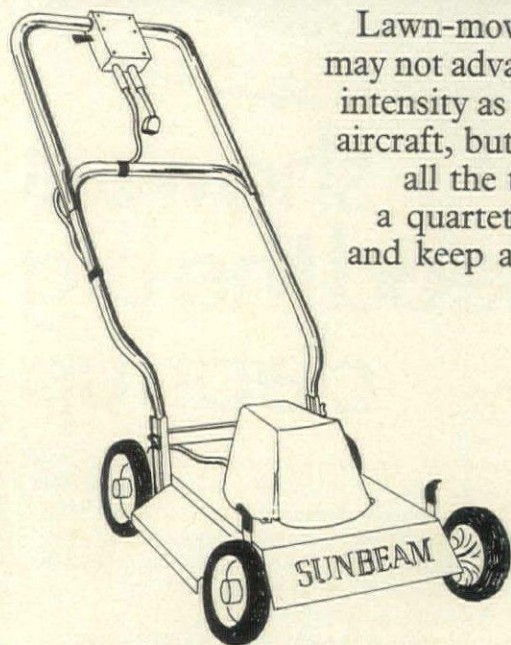
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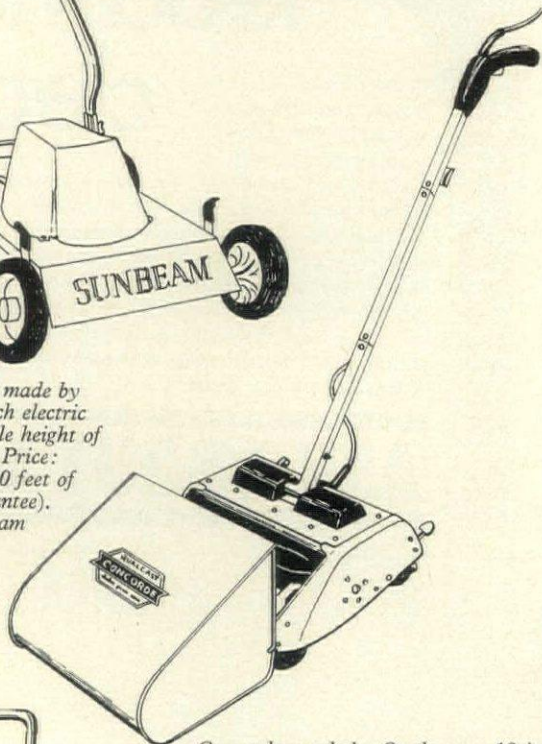


# FOR THOSE WHO YEARN TO GET UP AND GO—MOWING

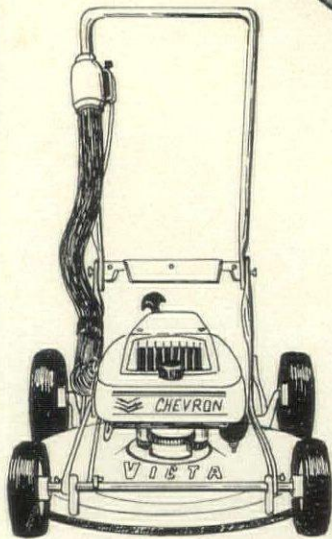
Lawn-mowers technology may not advance with the same intensity as that for supersonic aircraft, but they do get better all the time. Here is a quartet to help make and keep a matchless lawn



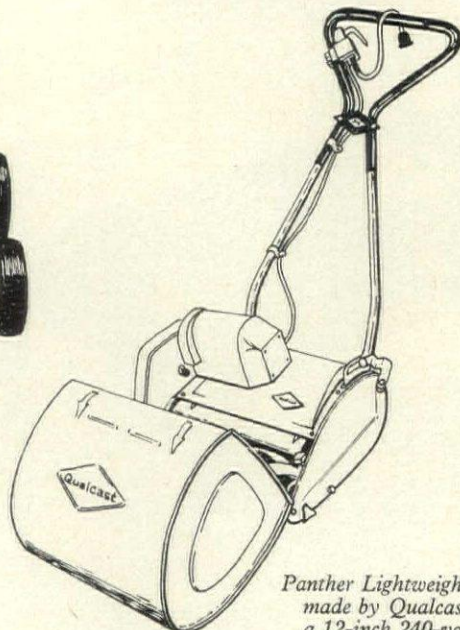
*Lawnmaster 11 Electric, made by Sunbeam, a mains 16-inch electric grasscutter with adjustable height of cut and 650 watt motor. Price: £29.95 (which includes 50 feet of cable and a 2-year guarantee). More details from Sunbeam Electric Ltd, Outdoor Products Division, 5 North Street, Leatherhead, Surrey*



*Concorde, made by Qualcast, a 12-inch cylinder-type mains electric mower with 3 positions for height of cut. Price: £16.25 (including 50 feet of Twin-core cable; grassbox, £1.25 extra). More information from Qualcast (Lawn Mowers) Ltd, Sunnyhill Avenue, Derby DE3 7JT*



*Chevron, made by Victa, a compact grasscutter with 18-inch cut, 125 cc 2-stroke engine. Price: £49.00. Details from Victa (UK) Ltd, Fury Lane, Sidlesham Common, Nr Chichester, Sussex*



*Panther Lightweight, made by Qualcast, a 12-inch 240-volt AC electric motor with adjustable height of cut, and 5-bladed cutting cylinder, 12 inches wide. Dual drive provides power to cutters only. Price: £28.25 (complete with grassbox and 75 feet of cable). Details from Qualcast (address given above)*

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*\* Prices vary slightly from area to area.*

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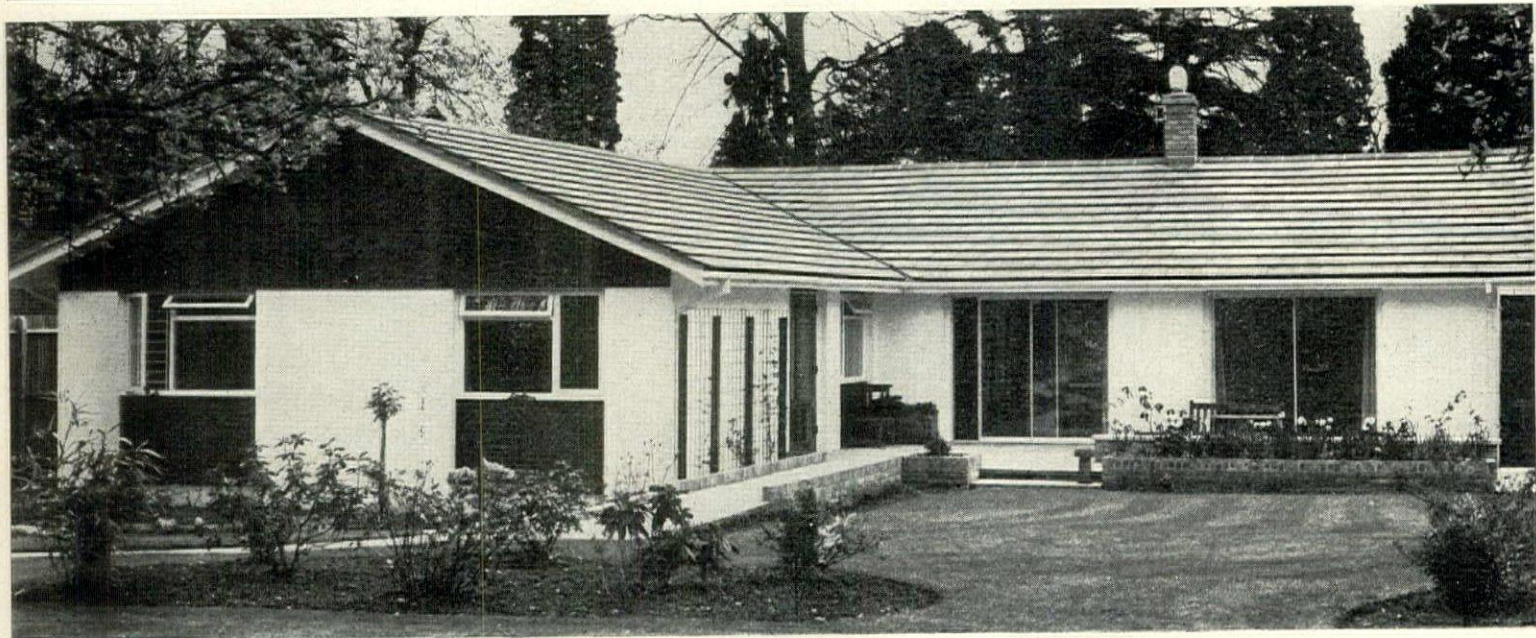
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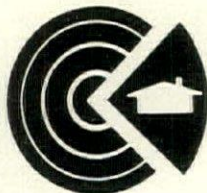
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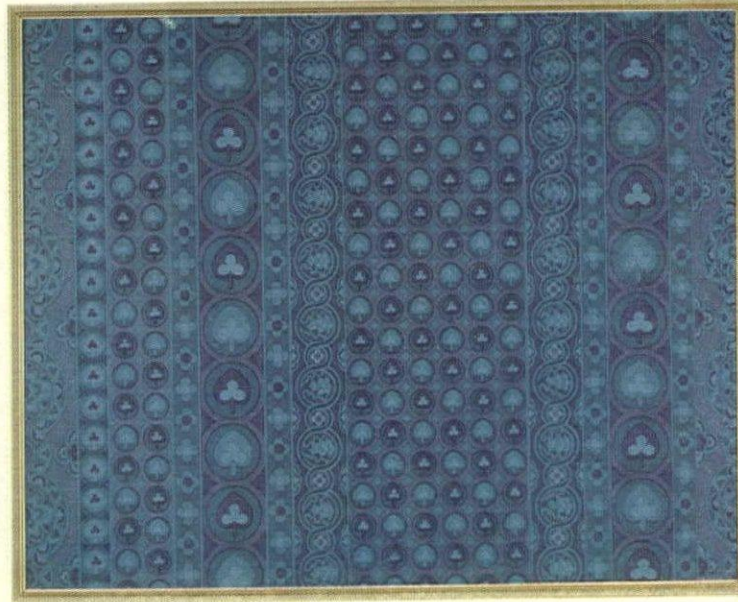


# Classic

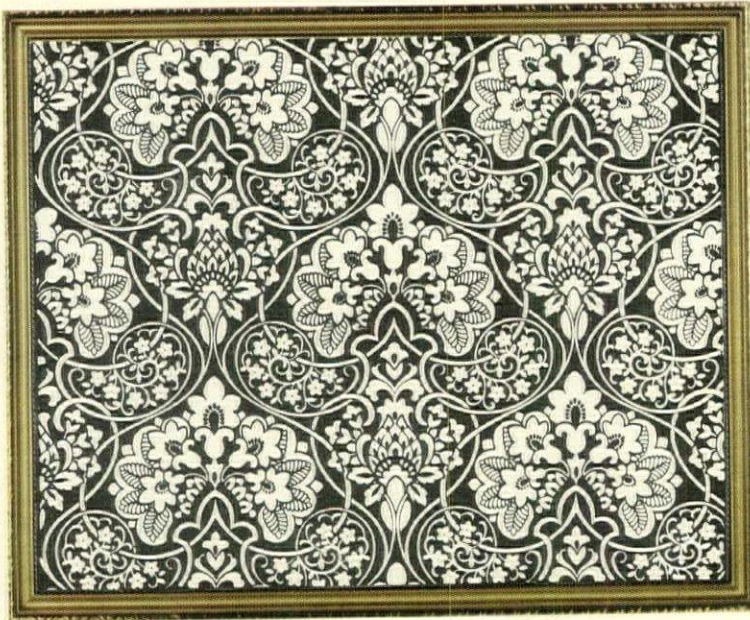


Genoa

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Madrigal



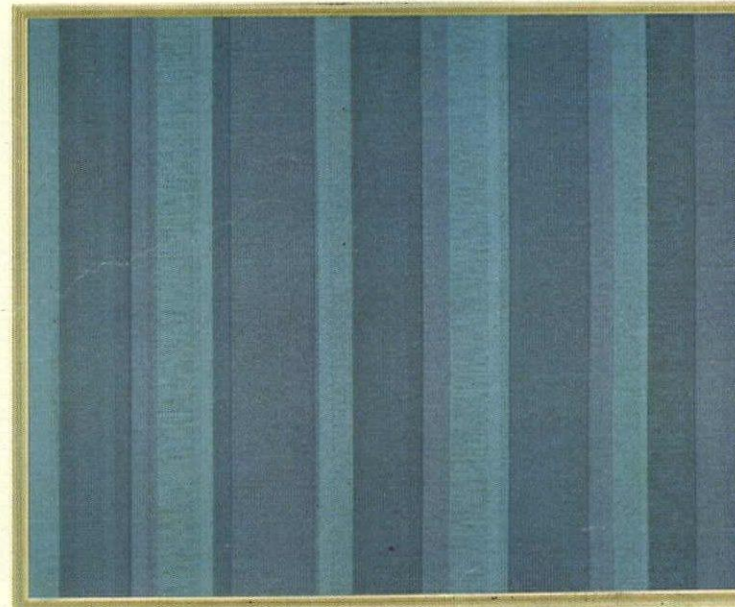
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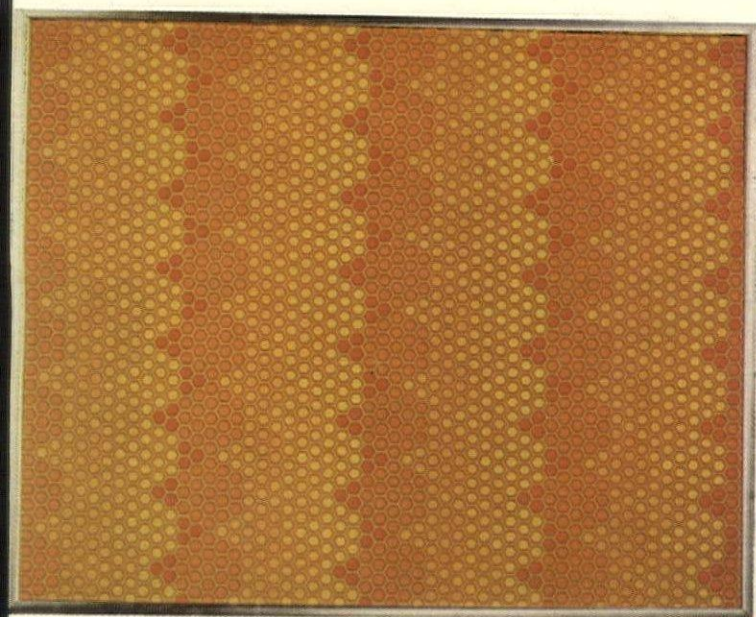
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Finlandia



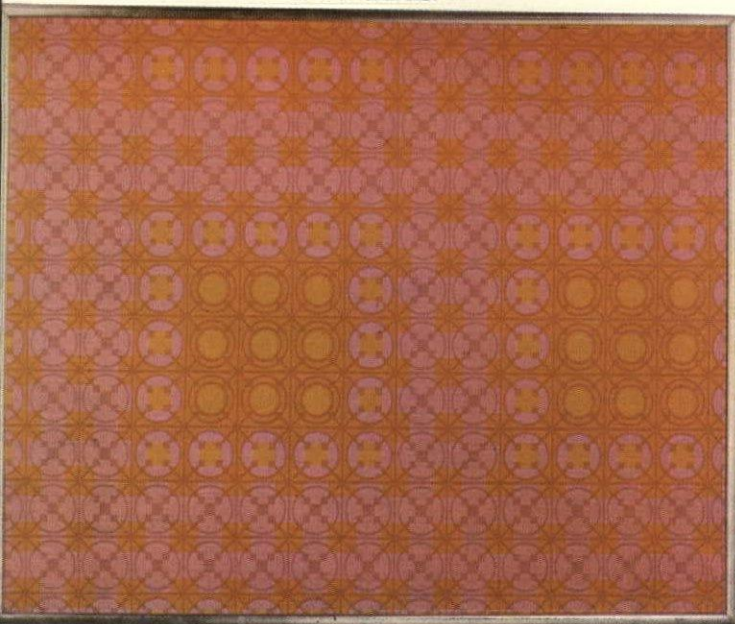
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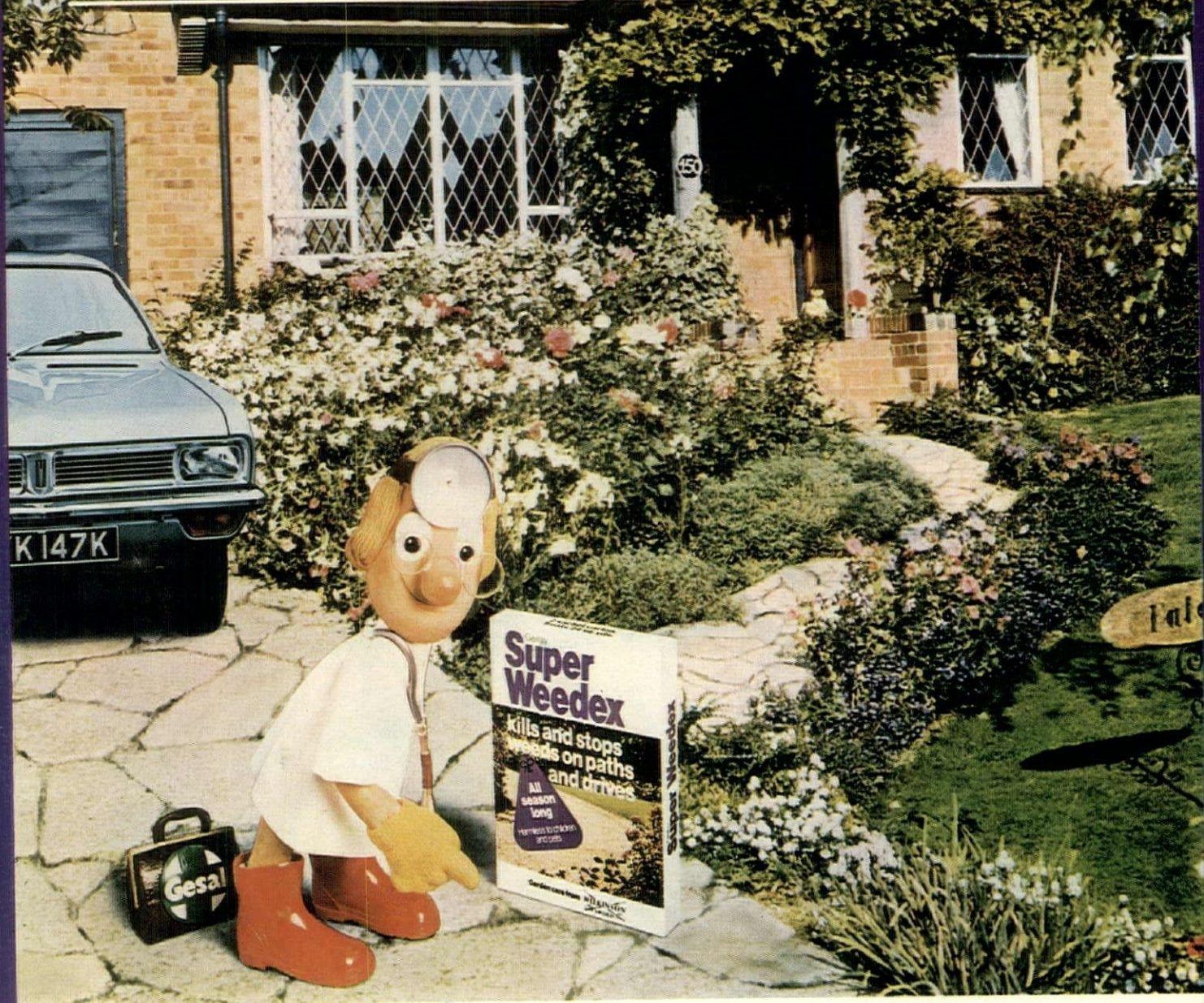
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**“Now you can clear those weeds off your garden path once and for all the rest of the year.”**



“It isn’t only plants that start to grow in the spring. However hard you worked last year, those wretched weeds and grasses will soon begin to poke their heads up again.

“What you need now is a really effective means of getting them all off your garden path – and keeping them off, once and for all the rest of the year.

“That’s why I call GESAL SUPER WEEDEX and WEEDEX the once-and-for-all weedkillers. Between them, they do the complete job on all weeds and

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

“SUPER WEEDEX helps you clear deeper-rooted weeds. I recommend it for extra weed control because it acts on tougher weeds, through the leaf and right down to the roots. SUPER WEEDEX actually stops weeds as they germinate. So use it early and you’ll have a clear path or drive in 2-3

weeks. What’s more it’ll stay cleared.

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

*A quick tip* “If the ground is bone-dry, it should be watered before you use Weedex or Super Weedex. No safety problems, either: they can’t damage near-by plants or stain your path or drive.”



**Dr. Gesal helps you make everything in your garden lovely.**

*Dr Gesal, c/o Ciba-Geigy (UK) Limited, Simonsway, Manchester M22 5LB.*



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# Stag Style goes from one



Mrs Georgina Richardson, 31, dark, pretty ex-model, married to the director of an engineering company, is without trying too hard, a bit of a style-setter.

The STAG MINSTREL in her bedroom and dining room proclaims her restrained good taste fairly loudly. Minstrel checks off pretty well for her. To begin with, it's more a collection than a range. Elegant, functional, solid to the touch like a good antique.

As an engineer, Mr Richardson thinks Minstrel is well engineered and well priced. Their four-poster bed has always made friends gasp a bit. "How romantic" they say, meaning goodness knows what. Strictly to herself, Georgina might admit that Minstrel makes her feel a bit romantic too . . . (The price does not banish this feeling - roughly £200 for what is shown.)



Joan Hardacre, crisp, poised and a bit frightening, is "The best age", she flatly says "for a woman".

Outside the office you can see what she means. Her home is exquisite, and she is disarmingly frank about it.

"This is a home, not a museum, so I chose STAG SYMBOL 300 because it's alive, and the nicest thing to live with!"

When you look around, you see what she means. The gleaming white of the bedroom proclaims the distinction of Miss Hardacre's taste, and her eye for value. (£135 should cover the items she has chosen.)

"And so, Miss Hardacre, what about Mr Right?"

She laughs with disarming frankness: "I told you" she says, "Stag Symbol is the nicest thing to live with . . ."



# extreme to the other.



Colin and Pru Tatham, both 20, think marriage is a great scene. The Tathams consider themselves liberated, not least when it comes to furniture. They chose STAG RONDO for the bedroom because it is bold and modern, and full of character.

Colin might never admit this, but he checked quite carefully on Stag craftsmen before settling for Pru's choice of Rondo (shown above). Costing about £145, he decided it was worth its value for money. Pru just likes Rondo for its looks...



Henry Newman is the kind of bank manager who won't refuse you an overdraft unless you leave him absolutely no alternative. In other words, he is 35, charming, and definitely on the way up.

The STAG SYMBOL 300 with which he has furnished his home is very much in keeping. Its gleaming white surfaces proclaim a welcome.

Jennifer, Henry's wife, says: "It's the fitted look that's so marvellous about Stag Symbol". Then she adds, "Symbol makes living with your bank manager quite super". (And at about £140 for what you see, she won't have to have any nasty conversations about money.)

Stag furniture, with its wide price ranges in the high quality Stag Style, is made for real homes and real people. Send the coupon and find out exactly what Stag can offer you. Our free colour brochures are detailed and practical, and could be an important part in an area vital to your quality and style of living.



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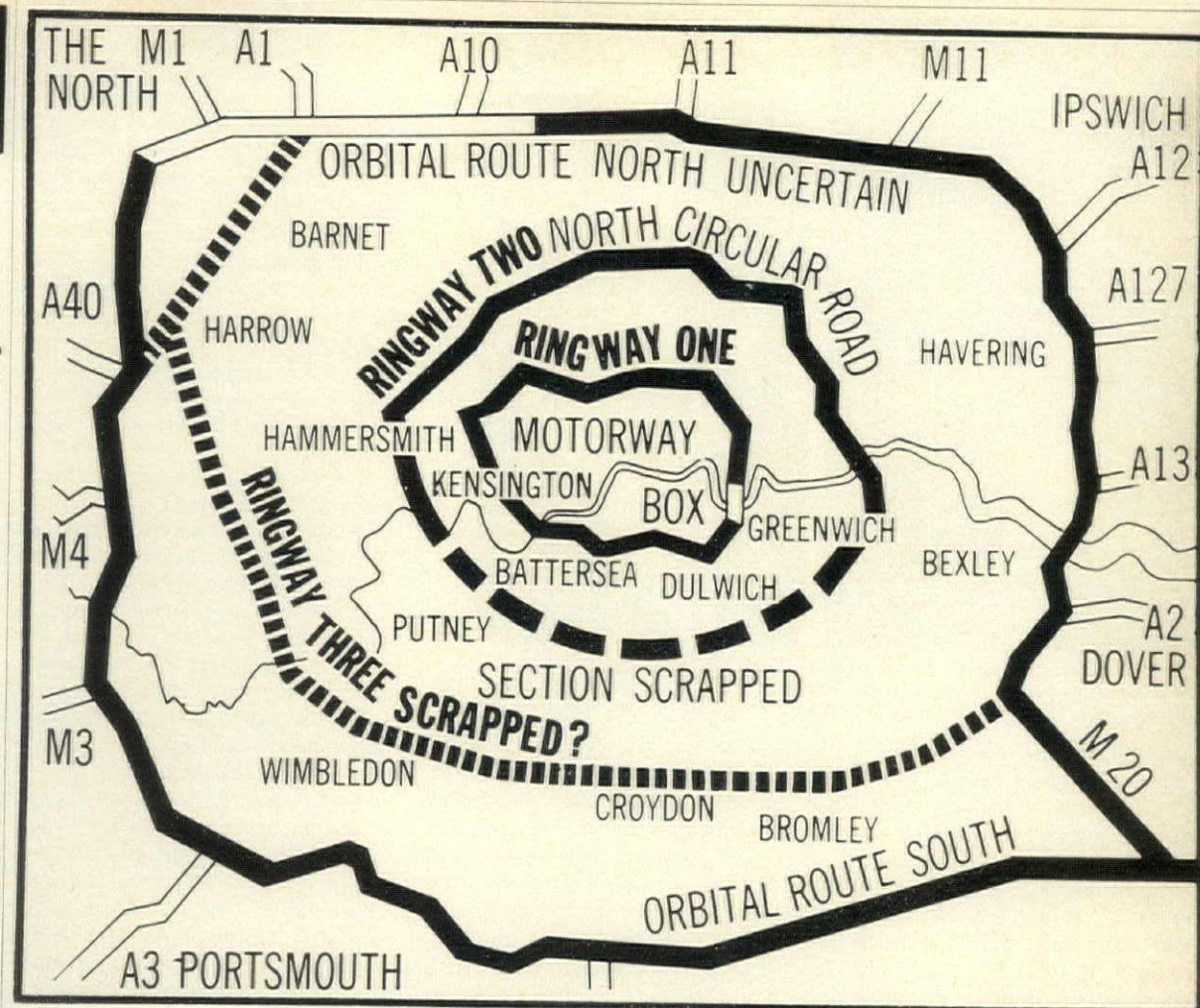
## AFTER ALL, WHAT'S 17,000 HOUSES COMPARED WITH A BRAND NEW MOTOR BOX?

As the *Sunday Times* INSIGHT team predicted—amidst the usual politicians' cries of 'Fabrication!'—the 2000 million London Motorway Box seems to have been approved by the full Cabinet, albeit somewhat gingerly. But if Mr Rippon or one of his successors as Secretary of State or the Environment does accept the Dayfield plan, it is certain that, in due course, 17,000 (repeat, 17,000) London houses will be demolished to make way for this monster pathway for motor-cars and overweight lorries.

The figure of 17,000 houses, which was quoted in a GLC paper (Inquiry No S12/355), has since been challenged as an under-estimate. So, too, has the figure of £100 million for the cost of demolition and rebuilding. Those with clear-cut memories of the original rosy estimates attending the initiation of the project Concorde have, understandably, become very sceptical of official estimates.

That any reliable authority could quote such figures and seek to stand them up as realistic or convincing is astonishing. The INSIGHT team, aided by their *Business News* colleagues, could well have mauled these estimates in any analysis, showing their utter superficiality.

Yet, alas, it is only too easy to see how glibly such figures get doodled to a scribbling-block when planning boffins are in committee. Close your eyes and you even can hear their musings: 'Let's put the



The future shape of London's motorway system, as laid out in the report on the Greater London Development Plan. The southern section of the GLC's proposed Ringway 2 has been scrapped, although the North Circular Road section of the planned road will be upgraded. Plans for the 'Motorway Box' (Ringway 1) and for Ringway 3 remain intact, although the Government wants more time for consideration of these plans

average cost of demolishing any group of houses at roughly a thousand quid a house. Right? Then let's assume a basic cost of £5000 per house for rebuilding. I suppose we could reasonably assume a basic cost of £25,000 to £30,000 an acre for the land required for rebuilding. After all, that's a figure Reggie Maudling was recently quoting as a pretty high price. It may sound a trifle optimistic, as of this moment in time, but, after all, the Ministers involved can throw their weight about a bit when it comes to getting the land for a project of this order. I suppose we'll need roughly a thousand acres, give or take a hundred. That brings us to a total involvement of around £130 million or so. Let's call it £100 million in round figures as of this moment in time.'

But what will £100 million have escalated to within the next ten or twenty years? Indeed, anybody who thinks that any of the figures quoted are realistic for the late 1970s and 1980s is plainly heading for a planner's mental home or elysium, perhaps synonymous terms in that rarefied world. And the thought of how the Treasury gnomes are reacting to that round figure of £2000 million for the whole venture, which will certainly be doubled during the exercise, deserves a Marc cartoon.

Apart from the horrors of the demolition, eviction of householders, finding them interim accommodation whilst they await the rebuilding of

their houses, plus the ever-greater nightmares of building the motorway itself, there is the other intangible and, as yet, inexperienced, major misery of just uprooting people on such a scale—in London. Not even in the blitz. No planner seems capable of facing up to the sheer human misery of twenty thousand or more families being turned out from their homes for the sake of the motor car and, increasingly, the ever-enlarging trans-European juggernaut lorries.

Other questions arise: At a time when we can't even reach our hoped-for targets for building new houses, why add this gratuitous load to a shaky programme?

Is Britain's road-building industry capable of adding this voracious demand for concrete to an already over-stretched road-building programme?

Do we really want things made so easy for the motor-car? So far, no planner has attempted to compute the dangers of the vastly greater number of cars and lorries that will be attracted into inner suburban London by this great new six- or eight-lane thoroughway.

The INSIGHT team suggests that the Prime Minister may refer these matters to Lord Rothschild's Central Policy Committee, the so-called 'think-tank'. To be really truthful, Mr Heath's briefing should open with the words: *The primary requirement of your task is to give a greater*

priority to motor cars and lorries than to people . . .

Meanwhile, both Mr Heath and Mr Wilson continue to talk in vague generalities about the need to halt the spoliation of our cities and our countryside; the necessity of controlling pollution; their passion for a land fit for people to live in. All these platitudes alongside pleas for Concorde and plans for more motorways.

And then we have Mr Crossman speculating on the reasons why laymen distrust politicians of all kinds.

## DEEDS NOT WORDS ON ENVIRONMENT

If asked: *Which politician has done most to improve the environment in our cities, towns and villages—by practical deeds and not in wind-blown words?*—few voters would name Duncan Sandys, the member for Streatham, who has recently announced his decision to relinquish that seat.

Yet the achievements of Mr Sandys in this sphere are many and remarkable, and put him far in advance of Lord Greenwood, Peter Walker, Geoffrey Rippon and other politicians who have exercised their wits and will in this, the greatest human problem of our time after





The two men who made the Civic Trust a going concern: (left) Michael Middleton, Secretary-General (right) Duncan Sandys, Founder and President of the Trust. See (previous page) DEEDS NOT WORDS ON ENVIRONMENT

poverty and its eradication.

Mr Sandys founded the Civic Trust in 1957 when he was Minister of Housing and Local Government. At first the Trust was regarded as a kind of do-gooding notion and little more. Not only that, but the Trust seemed doomed to die by Mr Sandys' somewhat wilful insistence that the organization should be supported only by voluntary contributions. But his rare and curious blend of foresight and persuasiveness paid off. During the past fifteen years, under the direction of its secretary-general, Michael Middleton, the Trust has done more about the environment than any other organization in Britain, initiating hundreds of schemes that have brought fresh colour and vitality to drab city streets, sponsoring tree-planting, making awards for sound urban developments and schemes of rehabilitation and the rest.

That the Trust has been allowed to carry out most of its schemes reflects something of the yearning that most people (even councillors)

have to live in neighbourhoods that are not only friendly and sociable but also colourful and easy on the eye. Perhaps, too, the success of so many Trust-sponsored schemes shows that Mr Sandys' talent for persuasiveness is also shared by his colleagues.

The Trust publishes a number of books and booklets, all of which should be seen around in council committee rooms throughout Britain. The titles are self-explanatory: *Conservation in Action* (£1.35); *Forming a Building Preservation Trust* (70p); *Financing the Preservation of Old Buildings* (35p); *Pride of Place* (£1.65). The prices quoted include postage from the Civic Trust, 17 Carlton House Terrace, London SW1Y 5AW.

## HER LADYSHIP IN CHARGE

Fortunately and logically, the Civic Trust will also be deeply involved in the British contribution to the Euro-

pean Architectural Heritage Year in 1975. (Why do these worthy endeavours always invent such appallingly unmemorable titles for themselves? Couldn't they evolve a word as evocative and effective as Oxfam or Unesco? Any advance on Euro-Archi '75? which would doubtless upset a lot of linguistic purists but would give the symbol and poster designers a chance. But one or other of the professional image-making outfits could certainly come up with a good coinage-bombshell. Anything would be better than this death-knell of a title for a great and worthwhile enterprise.)

But back to the European Architectural Heritage Year: The Council of Europe, in its own hopeful words, is setting out 'to awaken the interest of the European peoples in their common architectural heritage; to protect and enhance buildings and areas of architectural or historic interest; to conserve the character of old towns and villages; and to assure for ancient buildings a living role in contemporary society.'

Each country will have its own national programme. In Britain schemes for pushing on with improvements in the two thousand conservation areas designated under the Civic Amenities Act of 1967 will be implemented, including the introduction of pedestrian precincts and finding new uses for old buildings. These practical resolutions are somewhat dimmed by a pious hope for 'the removal of through traffic' at a time when the London Motorway Box is about to break on us and spokesmen for such ancient cities as Winchester, York and Bath are trying to bring some sense of sanity into the lorry owners' current determination to drive great juggernauts right through their city centres and the planners' expressed determination to run new motorways too near the city centres.

Britons should certainly know there's a European Architectural Heritage Year 1975 (or Euro-Archi '75) on, for the redoubtable, indefati-



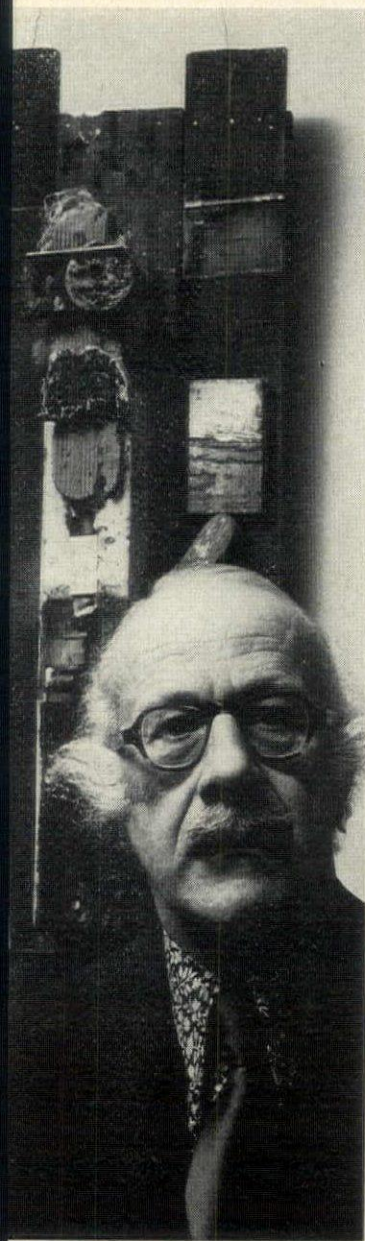
The Chairman of the Executive Committee: Lady Dartmouth. See HER LADYSHIP IN CHARGE

gable Lady Dartmouth will head the executive committee. After her resignation last year from the GLC, her ladyship has been rather out of the headlines. Let us hope she will be back spurring the sometimes-too-wordy environmentalists into a little real action.



Before and After or With and Without traffic. Two views of Harlow Old Town, Essex, showing what the Civic Trust can achieve when given the chance. See (previous page) DEEDS NOT WORDS ON ENVIRONMENT





Managing Director of Art Consultants: Lord Alastair Gordon.  
CALLING IN THE SPECIALIST

## CALLING IN THE SPECIALIST

Do you have aspirations towards building up an art collection and your dear Aunt Ruth dies leaving you the wherewithal, would you know how to start? If your firm has made a packet and the tax inspector has left you with some of it, and you'd like the firm to start building up its own art collection, would you do the job or give it to your secretary who seems to have artistic inclinations?

Lord Alastair Gordon who runs Art Consultants Ltd (14 Clifford Street, London W1) believes he can help anyone or any firm with such aesthetic ambitions. He advises on such matters, whether you're after a Marino Marini equestrian piece for your very own garden or a group of Wilkinson Grimshaws for your Liverpool shipping office.

His lordship is steeped in the art world: a one-time student at the Amberwell School of Art under Sir William Coldstream and Victor Gollancz, and Modern Art Correspondent of *The Connoisseur* for ten

years. He was recently appointed a Director of the City Arts Trust, the committee responsible for the City of London Arts Festivals, and is also a member of the Arts Advisory Committee of the Gulbenkian Foundation.

Perhaps he's your man.

## THE LONG-AGO THIRTIES

*London in the Thirties*, the theme of an exhibition to be staged at the London Museum from 18th April until 23rd September, will undoubtedly prove one of the year's major attractions for natives and tourists.

The exhibition, designed for the Museum by Christopher Firmstone, will show how the citizens lived and how they spent their time off. They certainly had a full life. Depression and the threat of war were real, but they managed to enjoy themselves. There were attractions a-plenty: the brand-new Lido on the Serpentine, tea dances at Swan and Edgar and Geraldo in the evening at the Hammersmith Palais with the Savoy Hotel Orpheans on the wireless. And, instead of bingo, there were monster whist drives in suburbia.

Commuters travelled by Southern Railway to Orpington Garden Village, or north to 'the latest and most promising of all London suburbs' at Edgware. Western Avenue, claimed the house-agents—as smooth then as now and a lot less offhand—was 'beautifully situated with an invigorating climate'.

In central London, Broadcasting House, the Daily Express building and Peter Jones were built, but the old Alhambra in Leicester Square was demolished.

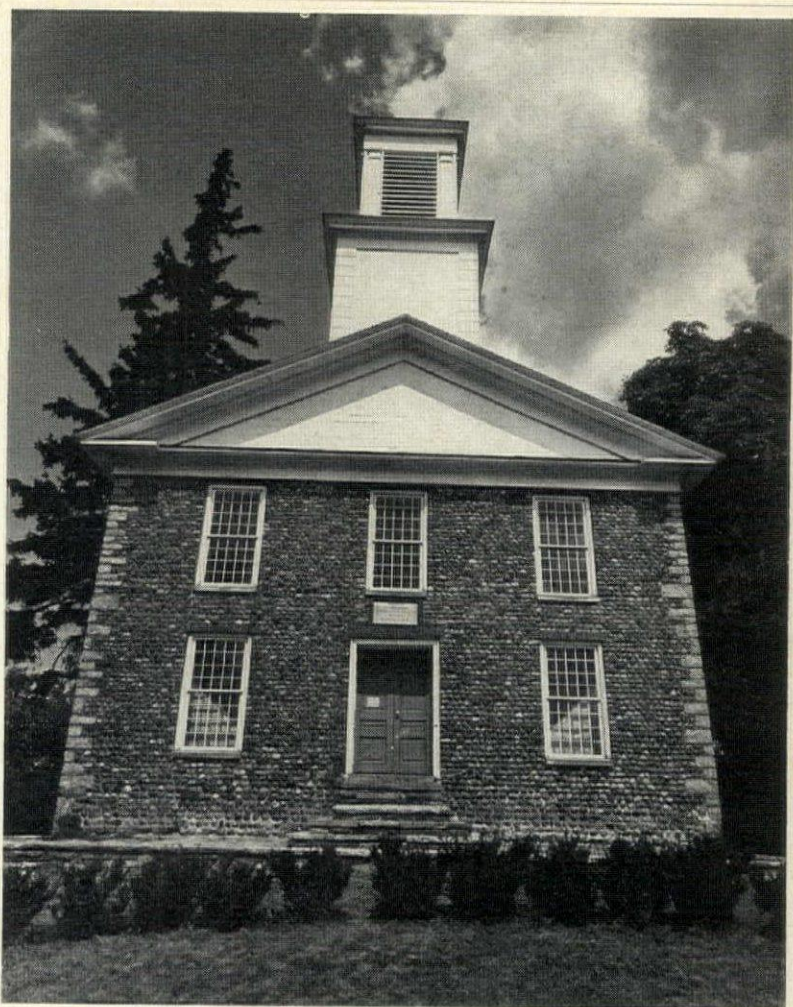
It should be quite a nostalgic show for quite a lot of people.

## HOUSES AND MUSIC

For those interested in interesting houses and interesting music, Residence Recitals, sponsored by Francis and Jane Carr of 34 Hillgate Place, London W8 (01-727 7582), offers a varied programme this year, including the Music and Letters of Mendelssohn at Clementi's House at



Marble Hill, Twickenham. See HOUSES AND MUSIC



One of the beautiful photographs from Elliot Erwit's new book *Observations of American Architecture*, published by Thames & Hudson, reviewed on page 148

128 Church Street, Kensington, on April 12th, a Jane Austen day at her house at Chawton in Hampshire and a Mid Summer Party at Marble Hill, Twickenham, on June 22nd.

## KEEPING UP BRANTWOOD

Not everyone is a Ruskin fan these days. He was too fond of overloading his aesthetic judgements with moralistic diktats, but those for whom he still has a message, will doubtless wish to help the appeal by the Trust which looks after Brantwood, at Coniston in Lancashire, Ruskin's home from 1872 until his death in

1900. The principal rooms contain a large number of pictures by Ruskin and now the Trustees want to extend, as an additional exhibition room, the small building which housed the printing press run by W J Linton, the wood engraver. Contributions, ideally in covenanted form, to the J S Dearden, Brantwood Trust, Coniston, Lancashire.

## VAT POSTSCRIPT

Due to the incident of Value Added Tax some of the prices quoted in this issue of *House & Garden* may be in error. Readers interested in particular pieces should check with stores and shops listed.



Brantwood, from the lake, by Arthur Severn; home of John Ruskin. See KEEPING UP BRANTWOOD



# THE GLASS ENGRAVERS

## SIMON WHISTLER

Simon Whistler, son of Laurence, learned the craft of engraving from his father, mainly during school holidays. 'All my early work was based on designs by my father,' he says. 'He also helped me with the engraving. At first they were just presents for relatives and I did about three a year, wholly line engraving and mostly lettering and coats of arms. That kind of thing. Nothing pictorial.'

He has come a long way since then, working mainly on goblets and engraving mostly houses for prideful owners. Each goblet takes him about a hundred hours of work and that only after he has visited the house, absorbed something of its ambience and taken dozens of photographs.

He works in his Bayswater flat, with only tools a single steel point, a small

electric motor driving the grinding wheel that sharpens the point, a powerful magnifying glass and a bright light against a dark background.

He has moved on from line engraving. Now he achieves the remarkable depth and precision of his houses, trees, lawns with their backgrounds of clouds by the most painstaking pointillist technique of all: hundreds and thousands of minute dots. He confesses that the process is immensely drawn-out, but the fascination of the possibilities of achieving infinite varieties of tone is irresistible. He feels that the major difficulty about the art or craft of glass-engraving is that all the artist can do is to apply light to the goblet or glass. 'You can't darken it again,'

he says. 'The engraving interrupts the flow of light through the glass and makes it appear white.'

He likes working with soft glass, but modern glass isn't as soft as it used to be. He likes the kind of glass Whitefriars make for his father.

Ambitions? 'I hope to go on improving for another thirty years or so. By that time I may well be doing far larger engravings for church windows perhaps. Meantime I like the pictorial work I'm doing.'

By that time engraving may be even more of a full-time job. There is a steady demand for his goblets and he is committed for months ahead, but, meantime, the greater part of his working life is spent as a musician, for he plays the viola in the Georgian Quartet.



## LAURENCE WHISTLER

Laurence Whistler's first reputation was made as the biographer of Sir John Vanbrugh and he has also written on Nicholas Hawksmoor. He then gained further renown as a poet. But gradually these architectural studies and his poetry have been supplanted by his passion for glass engraving.

For the catalogue of the exhibition of his Pictures on Glass at Marble Hill House, Twickenham, (open until Easter Monday, April 23rd), the artist has written his own simple explanation of how glass-engraving is done and, in doing so, makes clear why no artist-in-a-hurry is ever likely to adopt the craft.

'The method employed is to draw on the glass with a steel point held in a tool like a pencil: no acid, no mechanical process, except that on one or two of the glasses the same kind of point has been held in a slow-revolving drill. Otherwise the picture is built up mainly of ex-

remely small dots put on at speed by a vibrating hand, and with a pressure perhaps less than that of a pencil on paper, a technique that would be called stippling if the dots did not merge into longer marks and lines, and sometimes into areas scratched all over, to achieve maximum whiteness. The aim is to put a picture on glass, to make glass a pictorial medium like canvas or paper.'

He engraves mainly on goblets and bowls in lead glass blown by craftsmen of the Whitefriars works into shapes desired and designed by himself. He prefers to work in what he terms 'back engraving', which means that his engraving is done in reverse on the far side of the goblet to be seen across the vessel from in front. Thanks to the near-vertical sides of the goblet no distortion occurs and the curve of the goblet or bowl gives the scene he engraves something of the illusion of a distant world suffused

with meaning which the viewer unravel in as personal an interpretation as he wishes.

Laurence Whistler's earlier engraving was concentrated almost exclusively on architectural subjects but his more recent themes are mostly imaginary and, in his words, 'more or less symbolic'. He agrees with John Jacob, curatorial director of Marble Hill House, who has written the introduction to the exhibition at Marble Hill House: 'The influence of his brother Rex, once evidently disappeared, and it is with Paul Calvert of the "visionary year" and with some of the Surrealist Symbolists that he has affinities. He is not interested in landscape for its own sake. Increasingly his images have ceased to be real places, Wilton and Windsor, and become part of an imaginary landscape. It is of "the meanings we read into it" that he makes it carry—meanings which reflect our own state.'



## DAVID PEACE

David Peace, an exhibition of whose glass-engraving is being held at Kettle's Yard, Cambridge (17th April until 5th May), is probably the most adventurous and versatile of all artist-craftsmen in this medium.

'Good lettering and heraldry were instilled into me at about the age of eight. Art, or "drawing" as we knew it at my school in the 1920s, consisted indeed of the inscribing of whitewood napkin rings. The drawing-master, Mr Jordan, would draw on each boy's ring the required initials and would then usually add a small shield or two, embellished with a simple cross or other heraldic charge. It was in fact a pleasure to trace in ink, and to paint round, his beautifully-drawn Roman capitals and his well-proportioned shields. He may well have been a great admirer of the lettering of Eric Gill.'

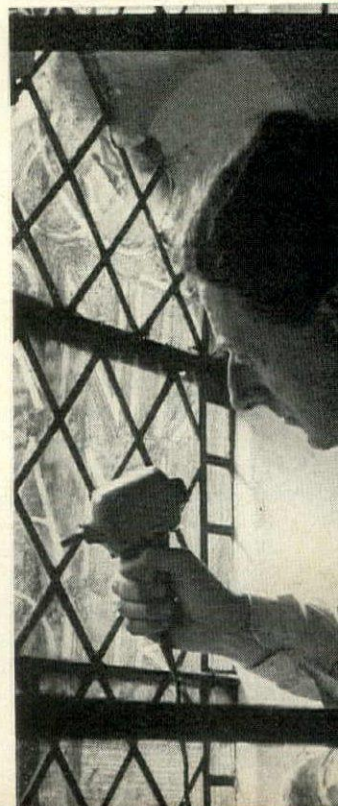
For small scale work—glasses, goblets and decanters—David Peace uses diamond-coated tools in a dental drill, driven by a foot-treadle, usually very slowly.

'There is no need for a deep cut,' he says, 'as is made by a rotating stone in "cut glass" work, to form a groove which is afterwards polished. Various sizes of tool are used in linear or calligraphic work to widen out the lines as gracefully as possible, so that the lines have life and that the proper differences are made for the thins and thicks of the letters, the upstrokes and downstrokes as originally written with a pen.'

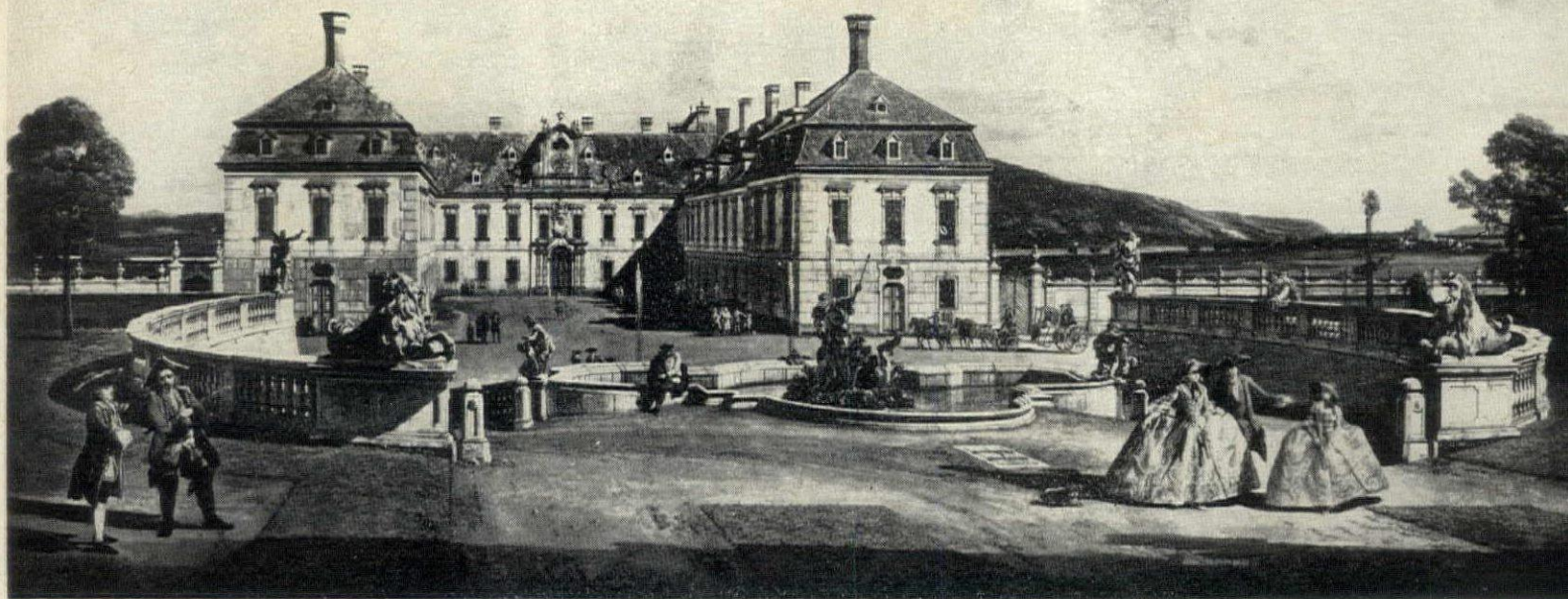
'For the thinnest of strokes or for putting a finish on to flourishes or serifs—the widened tops and feet of the letters—I use tungsten steel point, a "diamond pencil" or even a rough diamond mounted in a holder.'

But when he is commissioned for a larger-scale work, such as a church window, he finds the dental-drill technique not bold enough.

'I did once use this method for a church window and found that the outlined letters of the inscription were too faint to be read at certain times of day. I had therefore to find an expedient for making the letters bolder, with the window already fixed. A quarter-inch carborundum cylinder rapidly rotating in a hand-chuck proved to be the answer, and by this means it was fairly easy to intensify the inscription. From this I discovered that by doing a swift movement over the glass with such a power tool I could make a stroke with great life about it. The tool then does not cut a uniform line but bounces briskly over the surface, making a series of dots.'







## THE MAN WHO LEARNED FROM CANALETTO—AND MADE HIS NAME ABROAD

FOR EVERY ten gallery-goers who have heard of Canaletto, scarcely one has probably heard of his nephew, Bernardo Bellotto, who was apprenticed to the great Giovanni Antonio Canale, better known in Britain by the more Italianate single name.

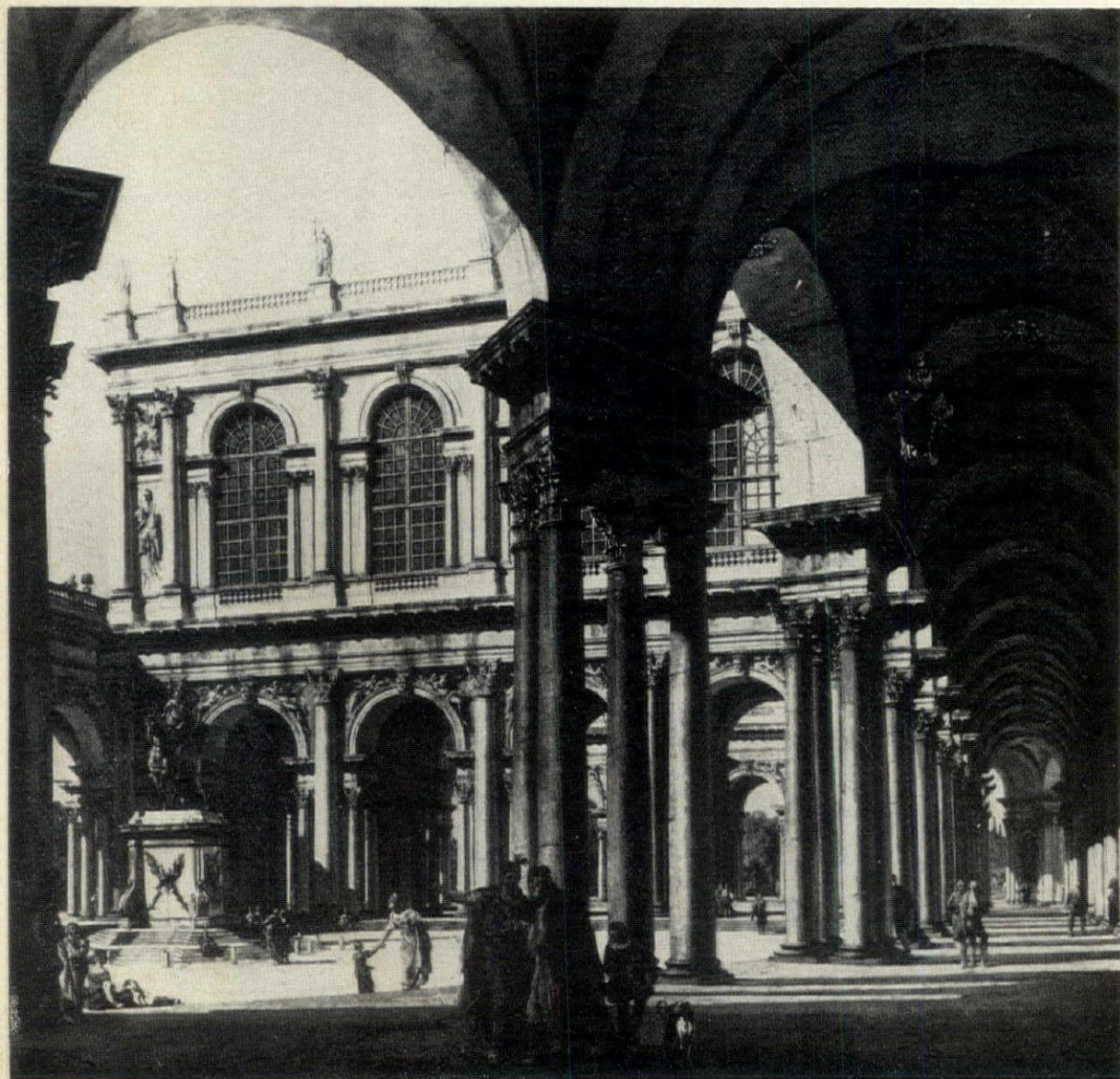
Bellotto was born in Venice in 1713 and probably entered his uncle's studio when he was about four or fifteen years of age, when Canale was at the height of his fame, working on a prodigious number of projects and needing assistance every turn. Not least of his commissions was that notable series of twenty-four views of Venice painted for the Duke of Bedford, now hanging in the Canaletto Room at Woburn and seen annually by thousands of visitors. That Bellotto was as high-spirited as most eighteenth-century apprentices, whether as artisan or artist, seems to be attested by a description 'turbulenti' recorded of himself and his youthful kinsmen.

After various painting expeditions around Italy with royal patronage from Charles Emmanuel III, King of Sardinia, Bellotto moved to Dresden in 1747 where he remained for eleven years, becoming Court Painter to Augustus III.

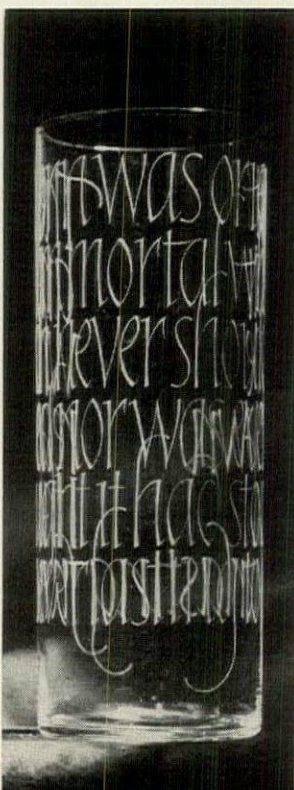
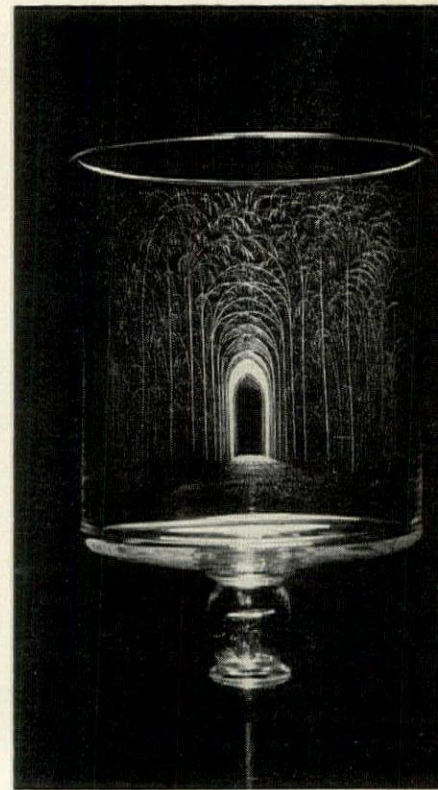
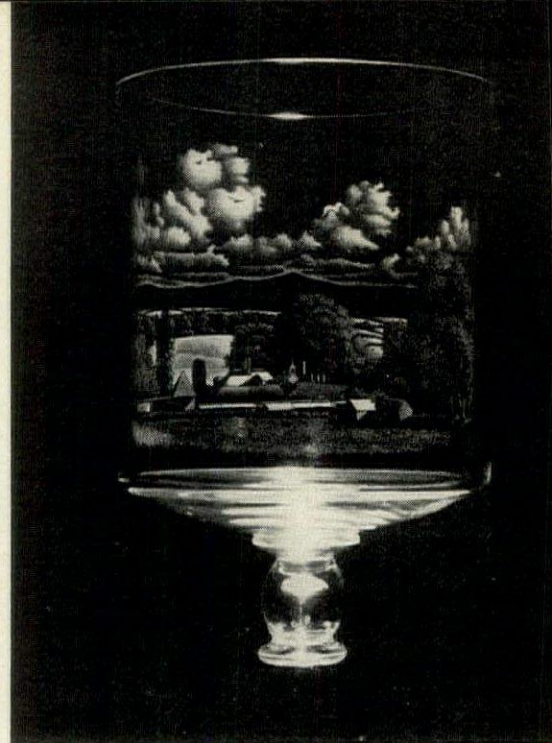
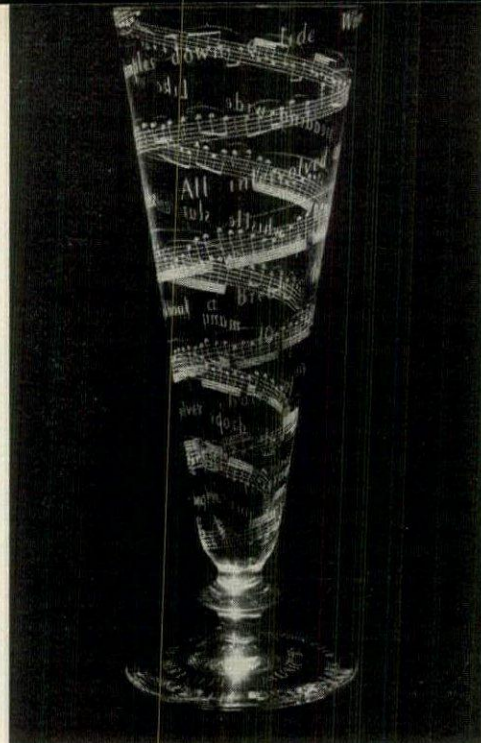
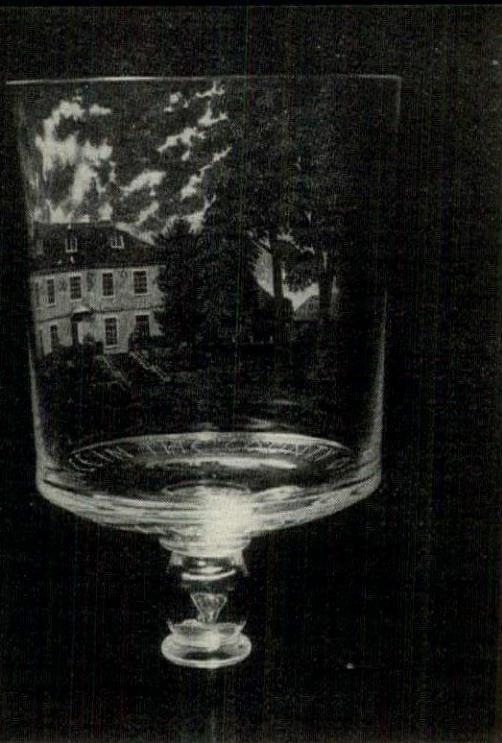
What Canale did for Venice, his nephew then proceeded to do for Dresden, documenting that beautiful city in the most realistic and exquisite manner. Dresden was the only great city he painted, and his fame spreading, he was called to the Court of Maria Theresa in Vienna followed by a brief sojourn in Munich under the patronage of the Elector of Bavaria before returning to Dresden.

The last great city Bellotto documented was Warsaw where he worked for Stanislaus Augustus from 1767 until his death in 1788.

During recent years interest in Bellotto's very considerable talent and achievements has been notably increasing amongst con-





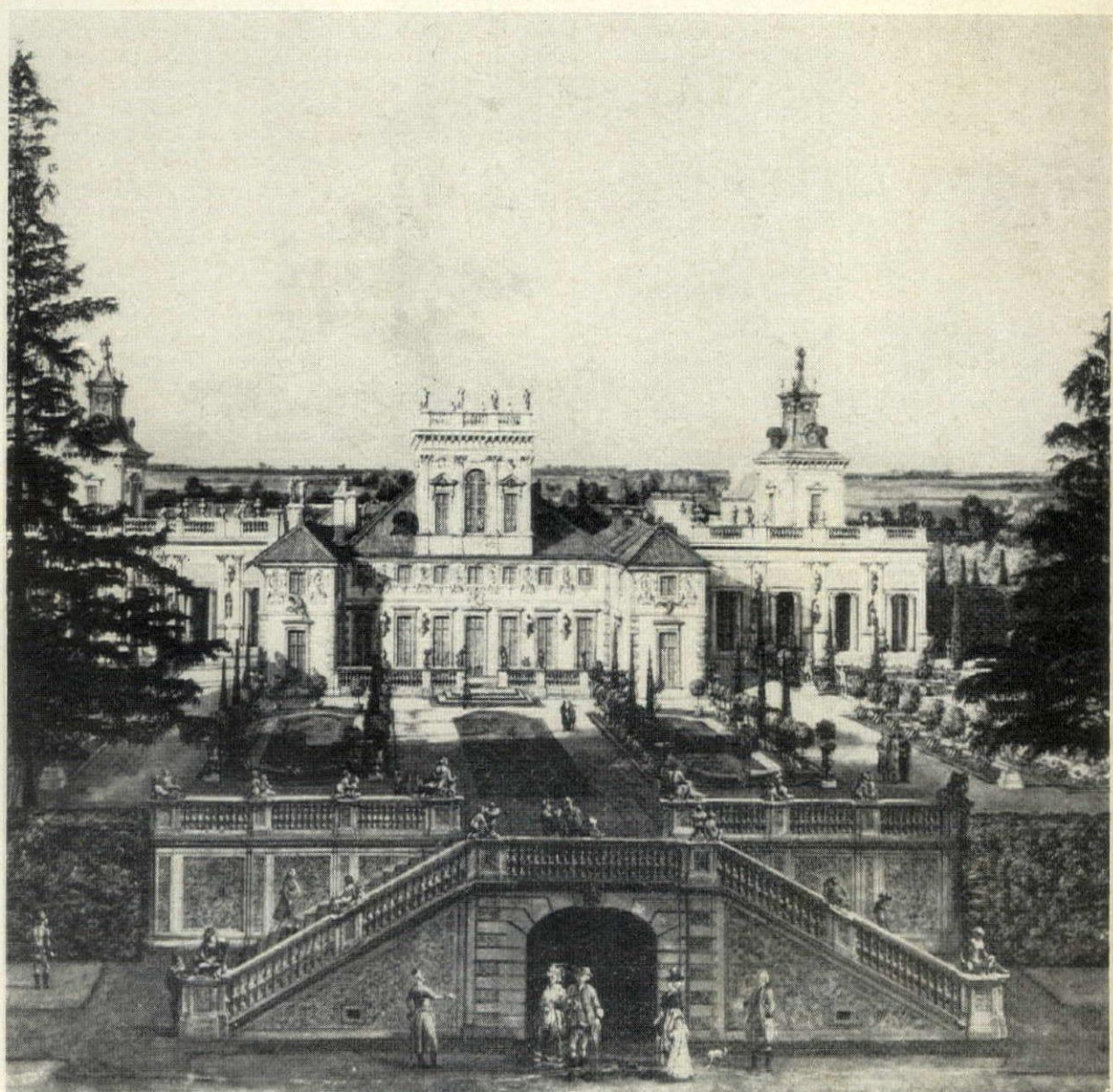






Portrait of Bernardo Bellotto by  
 Giovanni Battista Tiepolo (detail).  
 The University of Vienna.  
 The Palace at Wilanow, Warsaw.  
 The opposite page (above) Imperial  
 Palace of Schlosshof and  
 (below) Veduta ideata, painted by  
 Bernardo Bellotto's son, Lorenzo

and critics. The most notable  
 recognition of this fact is the  
 publication of one of the most  
 carefully and eruditely produced  
 books of recent years: Professor  
 Stanislaw Kozakiewicz of the National  
 Museum of Warsaw has written a  
 fine volume work on Bernardo  
 Bellotto, published in this country  
 by Paul Elek, and anybody inter-  
 ested in topographical painting  
 should read it in the highest possible  
 order, and be possessed of a rich  
 uncle or royal patron, should not  
 hesitate to suggest the necessity  
 for the Professor's 'Rich' is used  
 advisedly, for the volumes cost  
 £27.50, but are worth every penny  
 of the outlay, a tribute to a great  
 artist ●







# WHAT IS THE SECRET OF THE COUNTRY STYLE?

Offered a choice of a sitting-room, in the country between the two rooms at left, most of us would opt for the trad top picture. Here, Lee Highton examines the odd mystique of the country style

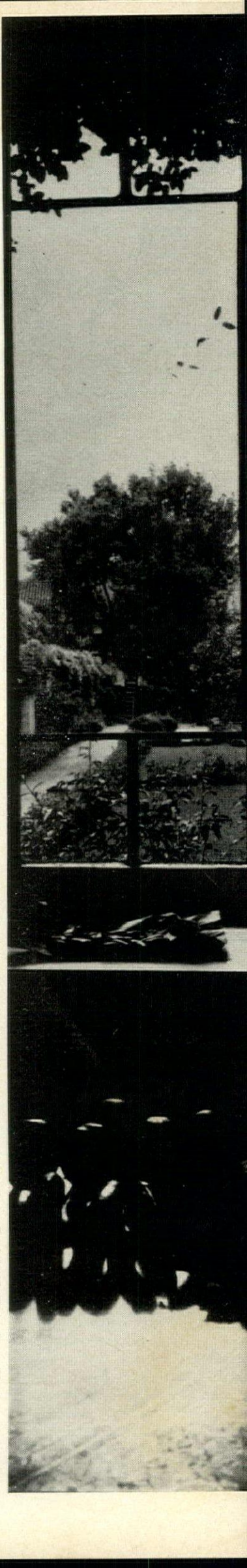


IN ALMOST every western country, decorative schemes for country living are distinctively different from those for urban living. Even in the homes of those fortunate enough to own both a country house or a cottage as well as a town house or a flat, the differences are apt to be marked.

Only a psychiatrist specializing in such a recondite subject as design and decoration, fashion and tradition – and where is such a specialist to be found? – could hope to work out the motivation which sparks off these changes of mood which seem to coincide with change of air.

Yet there they are, and we recognize them clearly enough. And, oddly enough, the same differences seem to exist internationally. Most of us would find it a much harder task to differentiate between the nationality of the sponsors of each of the rooms shown in these pages than whether they were town or country rooms, for there is now as much of an international ambience about country interiors as there is about urban interiors. Even those English country folk who pride themselves, however unspokenly, on their talent for evolving richly comfortable and colourful country interiors, would find it difficult to place the country of origin of most of the interiors shown in these pages.

**Opposite page (above)** Beamed, two-storey-high room, with Mexican tiled floor in Eric and Audré Mulvany's Long Island summer home  
**(Below)** Rustic warmth in a timber-lined mountain chalet designed by Jean Hentsch and Jean-Francois Empeyta











**This page (above)** Natural fir knotty-pine furniture, plywood wall panelling and terracotta flooring—hand-made pots, rugs and baskets—room designed by Joseph Cuticchi.  
**(Left)** White-rubbed wooden beams, earth-coloured tiles and white-painted walls in a house in Arizona designed by Ford, Powell & Carson, with interior design by Billy Baldwin.  
**Opposite page** An unpretentious country sitting-room designed by Sullivan, where a very mixed collection of furniture is unified by Bondwood's close-patterned carpet. (Merchandising details are on page 6)

What are the features which make country interiors so definitely different from those in cities? First, perhaps, a greater sense of care-free living allied with a freer use of colour and an interest in what could be called more natural and basic materials. Finally, a general recognition that things don't have to be pristine. There are also less tangible elements in the make-up of those who live naturally into living in the country. However carefree the chatelaine's congenial living-style, there is probably a good deal less clutter than a cottage, despite the perennial pressures on space. Formerly, however casual an arrangement, a planked X-leg pine refectory in the dining-room would be generally considered somewhat out of place; as would, of course, a ceiling.





THE ILLUSTRATED  
KENT'S CONTRIBUTION





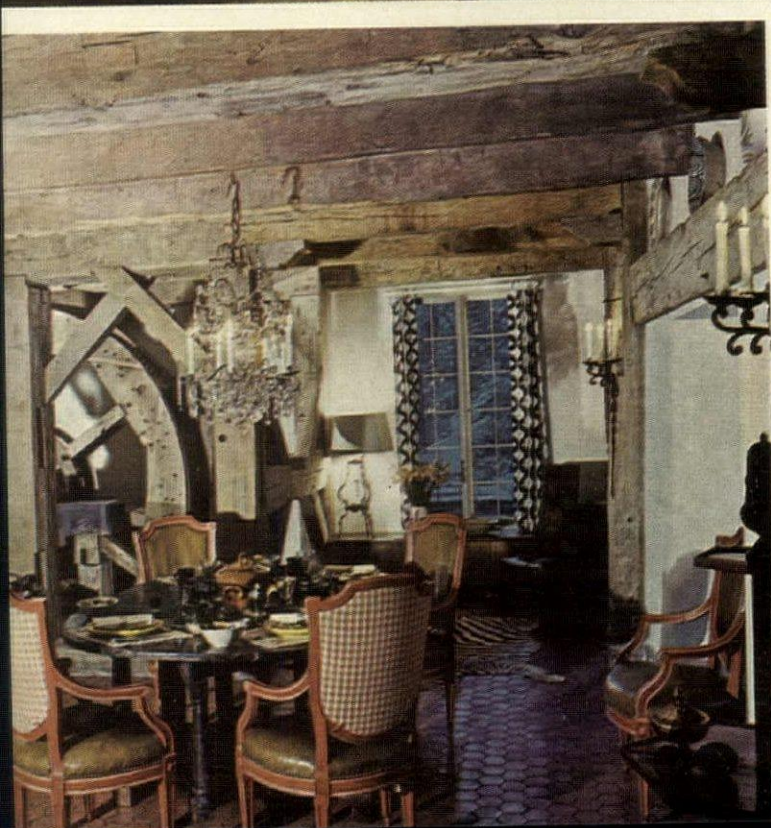
(This page above) Simple modern furniture in a beamed and tiled dining area in a French chalet  
 (Left) More beams and a rugged trestle table in a dining-room in an old mill converted by David Whitcomb  
 (Below left) Rough-plastered and vaulted ceiling above a miscellany of patterns in a small country dining-room converted for his family by Enrico Colombotto Rosso  
 Opposite page (above) Bunches of herbs drying on a ceiling rack in a rugged kitchen-dining-room in a Colonial house in Virginia converted by James Northam Carter. (Below left) Beams in all directions in another less formal dining-area in David Whitcomb's mill-house, also shown on this page.  
 (Below right) A miscellany of objects in a country-brown room in decorator L. Aitken's home



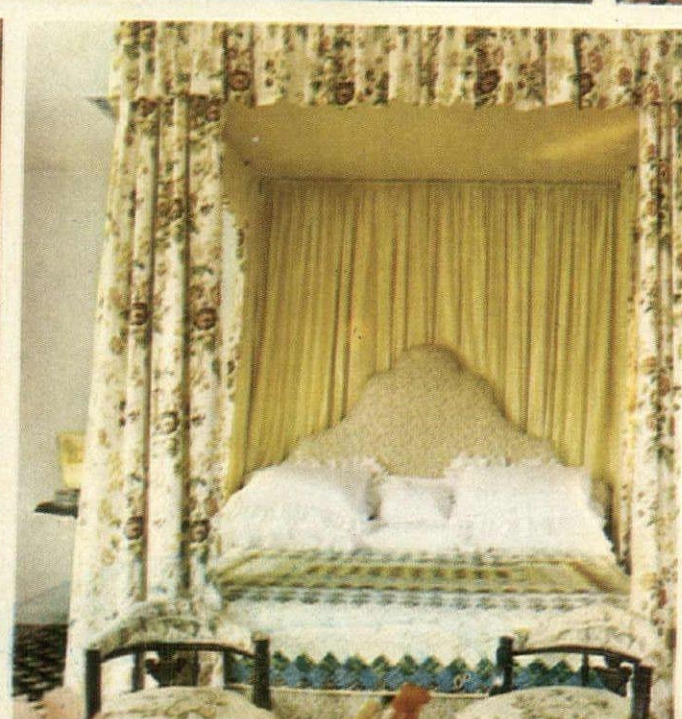
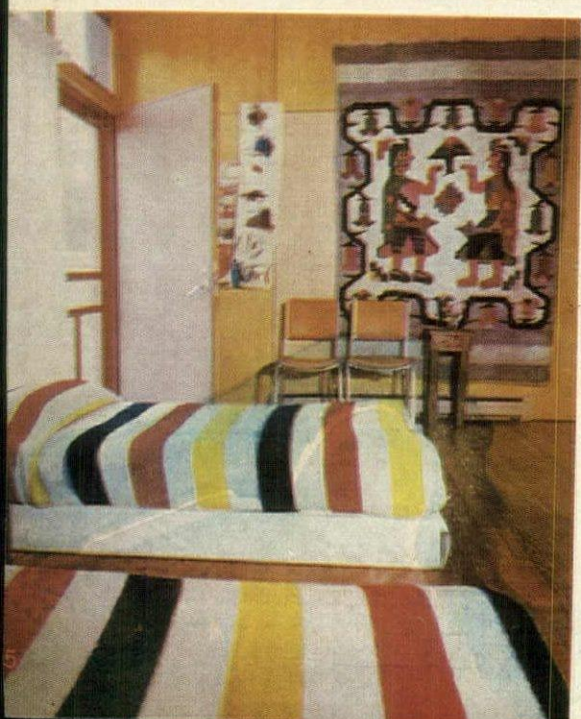
Then, too, things don't have to be so new and fresh. I had a letter from a friend who has recently taken over a large one-time rectory in Suffolk. Typical of the country outlook is his comment: 'We have for our dining-room a magnificent pair of crimson plush curtains, each fourteen feet by ten, that my mother bought from the upper-crusty widow of a retired colonel in about 1925. We then had about two years of wear out of them at home and I've nursed them ever since. Apart from a few mends from grass slashes during the war thanks to blitz, they're absolutely marvelous for keeping the heat in on cold nights which is one of our paramount needs. That, for me, epitomizes the country style.'

Yet it is not only in these matters of outlook that the differences are apparent. Decorative schemes based on more basic materials are markedly different in the country because more of those materials and textures seem more at home there. Exposed brick walls in the living room and quarry-tiled floors in the kitchen are more practical, possible and somehow natural in the country. (Dwellers on the tenth floor of a high-rise tower aren't too keen on terra-cotta with quarry-tiled kitchen floors on the eleventh.) And despite the widespread use of plastic surfaces in urban and suburban homes - for kitchen and bathroom walls - for furniture itself - country-dwellers, even country-weekenders seem keen to keep tiles and wallpapers for the kitchen and bedroom walls, and use old-fashioned timbers for the furniture, however up-to-date









design of the pieces they ch  
Hence, perhaps, the continuing  
ularity of Scandinavian furnitu  
country rooms.

The essential but, too o  
elusive quality sought by coun  
dwellers everywhere—from rec  
restorers in rural Rutland to c  
converters in farthest Cromarty  
doubtless, for that matter, da  
tenants in Muscovy and d  
ranchers in Ohio)—is cosin  
Hence the undying popularity of  
fires, oak beams, chintzes, floral v  
papers, pine furniture, old ch  
oriental and rya rugs and the re  
the repertory.

The quest for cosiness is un  
standable, for the elements, too.

\*Perhaps, as with 'nice', no other language h  
exact equivalent for 'cosy'. *Comfortable*, *con*  
*confortevole* *pretyna*, *oo-youna* and the  
aren't right, although *gemutlich* gets pretty





**Left** French doors, a mansard roof and prettily-flowered walls and a checkered carpet in a bedroom designed by Lillian Groueff and Barbe Groueff  
**Right** Striped bedcovers and a large wall-hanging in a simple but beautiful children's room in an old red barn belonging to Harold Adams

**Above** One of the bedrooms in Enrico Colombotto Rosso's house in Piedmont (the dining-room is shown on page 104)  
**Right** A floor hand-painted with the same Paisley pattern as that of the bedcovers in designer Frank Adams' summer guest room

basic in the countryside. Winds are fiercer, frosts are sharper, dampness is more insistent, and nights are darker in the country. The primeval human instinct in such conditions is to withdraw into the deepest recesses of the house. All the rooms shown in these pages show this instinct taken to its civilized limits. Living-rooms are focused on the fireplace; dining rooms become dining rooms with space for urban room-dividers; bedrooms become colourful cabins

with the four-poster seen at its most advantageously enchanting. And pieces of furniture, contrary to urban conventions, seem to get placed more closely together; pattern gets overlaid on pattern with no sense of incongruity; even rugs get overlaid on rugs with all-round approval.

Similar pieces do appear, of course, in town and country. Blow-up chairs are as ideally suited for outdoor relaxation on country lawn



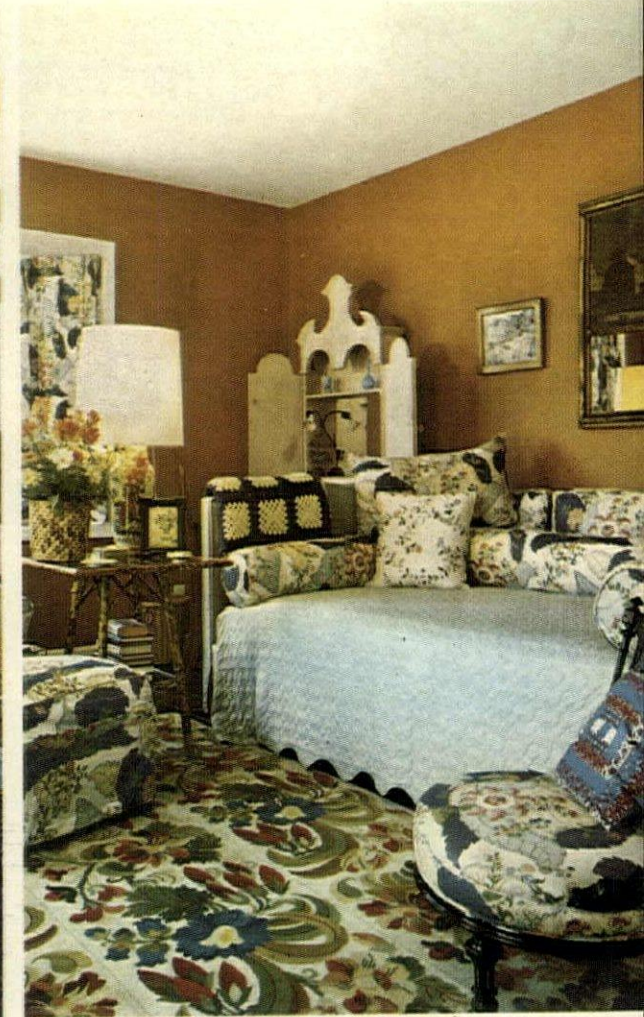




*Black-and-white patchwork quilt, with more patchwork seen in the picture above the fireplace, in a white-painted room in a weekend house in France*



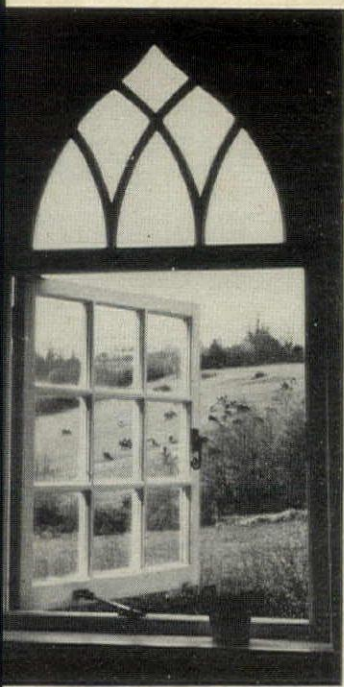
*White-painted beams and terracotta floor-tiles in a rich autumnal-brown in another French weekend house*



**Above** Pattern on pattern with blue and terracotta as the dominant colours in a guest-room in Stephane and Lillian Groueff's country home. (See also page 106)  
**Left** Blue-and-white bedroom, with natural wood beams and window frames in a charming country bedroom in American actor Michael Wager's 1820 barn

PHOTOGRAPHS: BEADLE, HORST





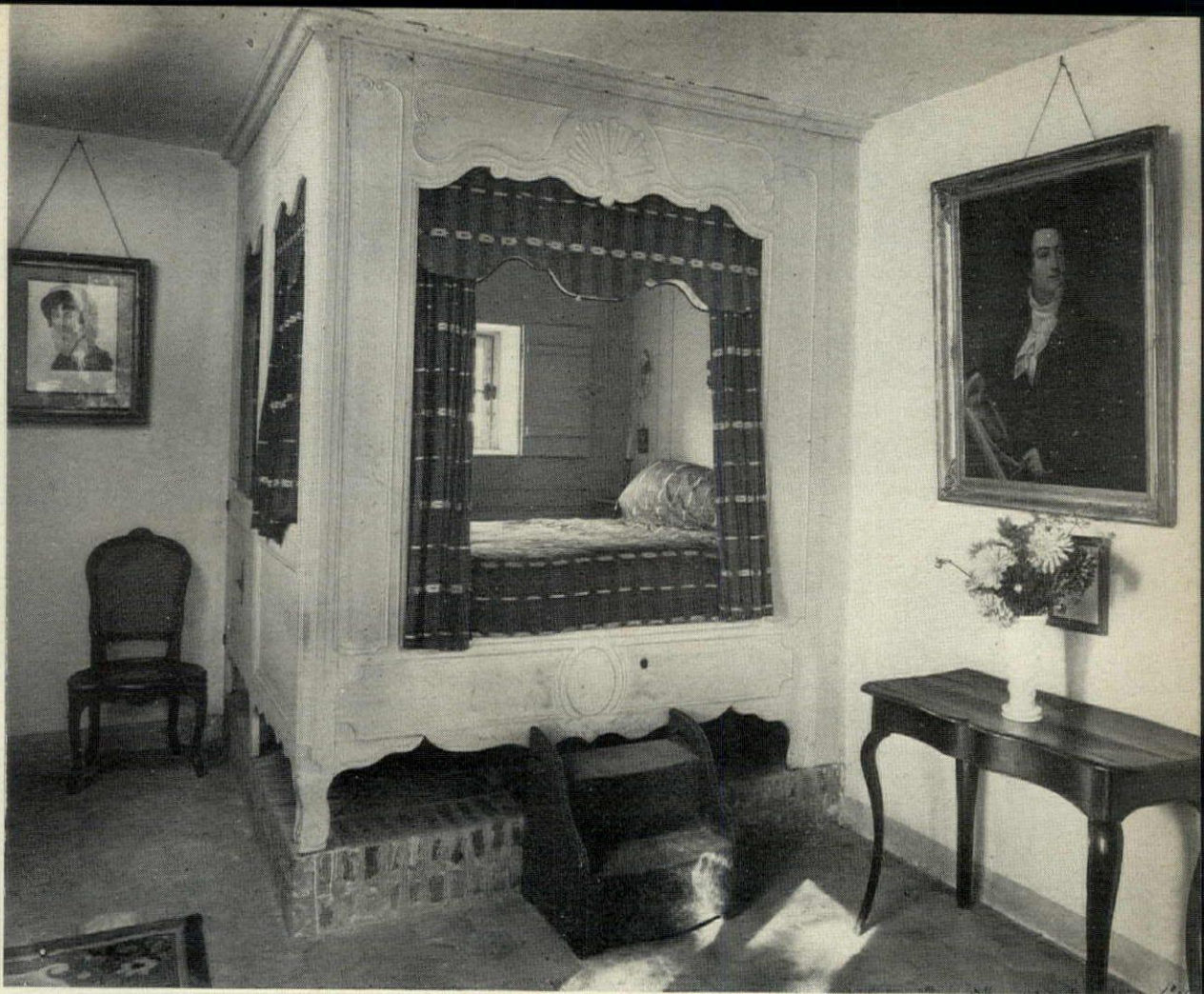
or urban patch. Fold-up Plia  
ts are as useful to have around in  
ge as well as flat when supper  
es for four suddenly expand  
supper parties for ten. But,  
rally speaking, I would say that  
t people furnishing a room in  
country basis would think of timber-  
ed dining-chairs—whether the  
elbacks of yesteryear or new-  
Trieste fold-ups—rather than  
lded polypropylene chromium-  
ed steel-tube-framed chairs,  
h is, if you want to know, the  
ctural basis of Robin Day's Hille  
prop chair.

he moral seems to be that coun-  
rooms are no place for the deco-  
r with his latest and trendiest  
s. The country tradition allows  
a vast variety of experiment but  
for the latest fashion. On the  
r hand such rooms gradually  
ire the kind of cluttered pat-  
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es the professional practitioner,  
ever accomplished.

onsistently and casually country-  
lers seem able to provide them-  
s with rooms that would be  
nd the scope of many decorators.  
ed, I have never been in any  
try interior evolved by a decora-  
r himself or for clients which  
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dy footpaths and oozy short-  
combined with a foreground of  
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he best course, then, is clearly  
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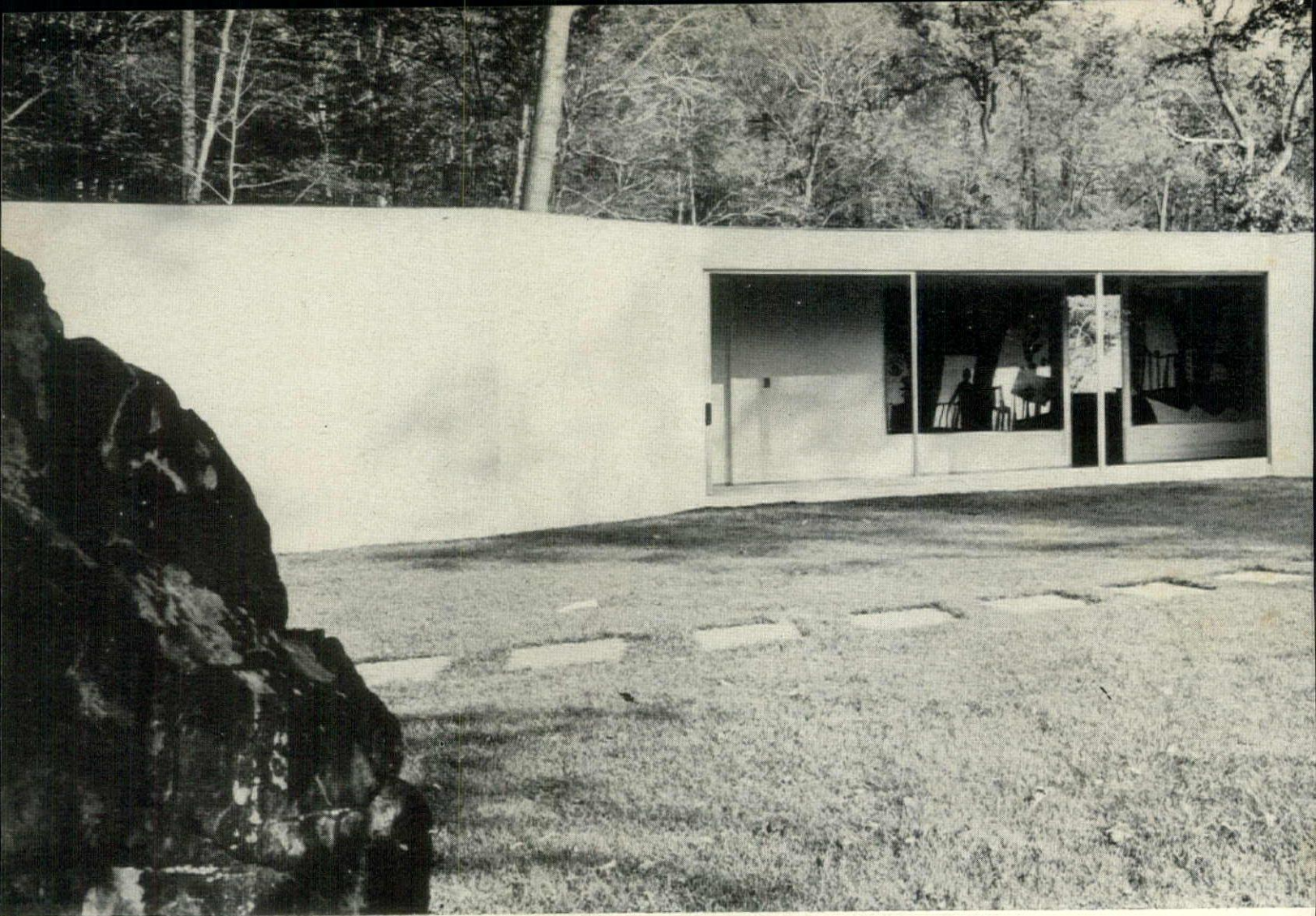
nd that goes for everything:  
furniture to fabrics, from  
eting to curtaining. There are  
no rules ●



*Nothing equals the appeal of the four-poster bed for the country-style ambience unless, of course, you go in for one of the French beds (above) which are virtually bedrooms-within-bedrooms and the cosiest retreats in the world for getting away from the world*







## NOT QUITE SUCH A FORTRESS AS THESE EXTERIORS MIGHT SUGGEST



TEXT BY  
NICHOLAS DREW  
PICTURES BY  
MARIS-SEMEL

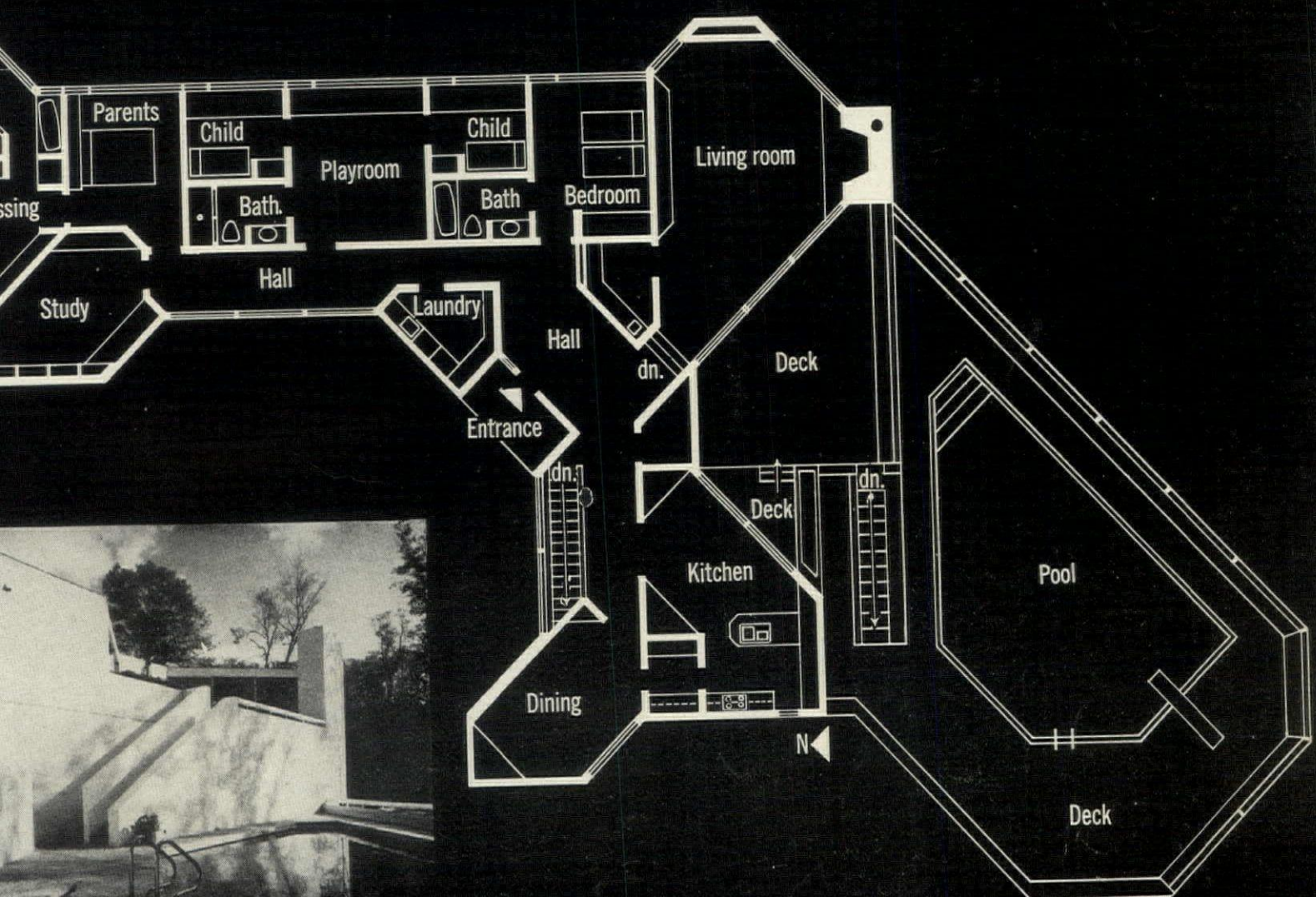
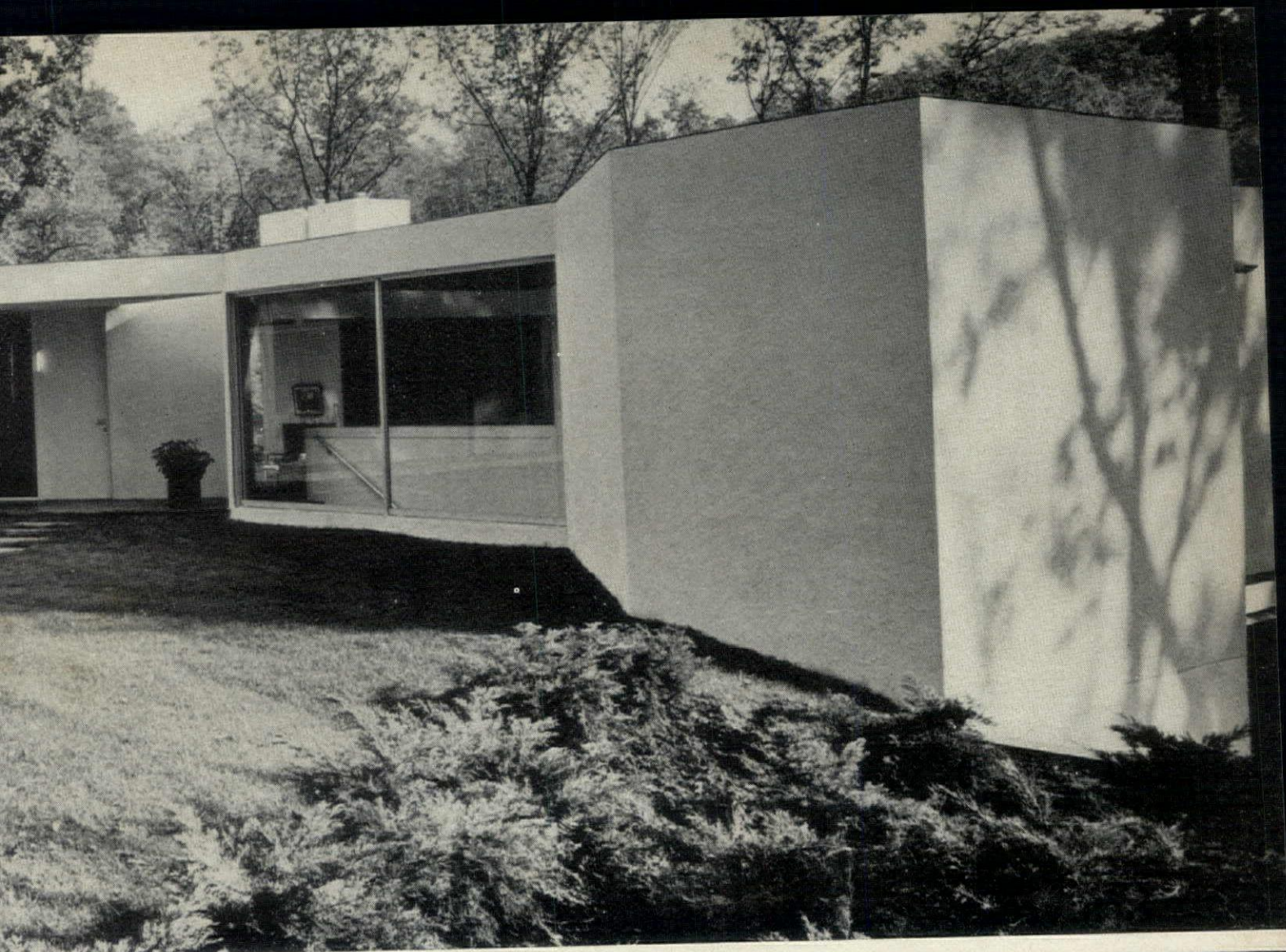
THE STERN-FAÇADED house shown in these pages is set in twenty acres of woodland in New York State. It makes a bold and forceful counterpoint to its site—the crest of a cliff overlooking an old stream quarry.

The house was designed (by architects Keith Kroeger and Leo Perfido) to keep the natural surroundings wholly undisturbed. Every detail of the low, flat-topped, white structure's exterior is pared right down to essentials: crisp, pure, geometric. Inside, huge glass panels fill the living room with sunshine—and moonlight.

Approaching the house, the view

**Above** Entrance-front, showing the two projecting wings (see plan). The children's playroom is seen at left; the entrance, reached by stone slabs set in the grass, is at right.  
**Left** Exterior view, taken from the sloping hillside, showing high facade and built-in terraces.  
**Right** Floor-plan of the house with (inset) part of the swimming-pool terrace.









gets no hint of the views and the rocky bluff tumbling down to the quarry on the other side. In the front, the two wings of the L wrap around a little grassy plateau bordered with mounds of rocks and clumps of flowers 'for a lot of colour in small controlled areas.'

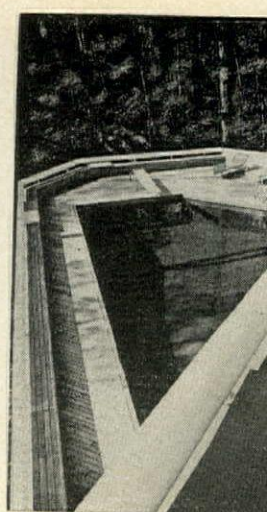
A glass-walled gallery lines the front side of the house. Out of sight behind the gallery (see plan) lie the bedrooms in one wing—master bedroom with its adjoining study, the boys' rooms opening off a central playroom, and a guest room. In the other wing are the living-room, dining-room and kitchen.

The visitor has no preparation for the visual shock of finding, on the other side, so high an elevation or the built-in terraces fitted against the sloping rock face. Tucked beneath the living-room, dining-room and kitchen are the garage and workshop. Jutting out from that level is a dramatic swimming-pool supported on high cliff-like walls.

The kitchen is coolly restful to the eyes, with its putty-coloured cabinets, stainless steel equipment, white walls, slate floor. A built-in triangular desk makes good use of a corner. Shaped in an L to rim the edge of the rocky bluff, the house, is designed so that every room has a

view of the quarry. Interiors are the essence of spare simplicity so as not to detract from the spectacular murals of the outdoors. Furniture is minimal, with many pieces built-in, and colour schemes are homogeneous throughout—white walls against warm exposed ceilings, floors covered either with chocolate brown carpeting or purplish green slate, and built-in cabinets in a soft putty colour.

In the living-room, which juts out in one corner in order to create windows on three sides, the furniture is arranged in an island well away from the window walls. Chenille-covered seating pieces, low enough not to obstruct the views, are grouped around a glass-topped coffee-table. Paintings by Jack Youngerman and Nicholas Krushenick, and a sculpture by Louise Nevelson over the



**Above** Swimming-pool, with seating along a higher-level built out from the hillside and supported by walls up to twenty feet high. It was lined with a grey material to simulate a natural lake, which was chosen to be more appropriate in the rural sylvan setting

**Left** The kitchen, with wood-paneled ceiling, white walls and putty-coloured cabinetry

**Below left** Breakfast area, built onto a small triangular terrace. **Opposite page (above)** The living-room with one wall of glass, which takes advantage of the wooded quarry view extending down towards the quarry. The fireplace corner, set at an angle across the room, provides a favourite seating area on winter evenings when snow swirls outside the glass panels

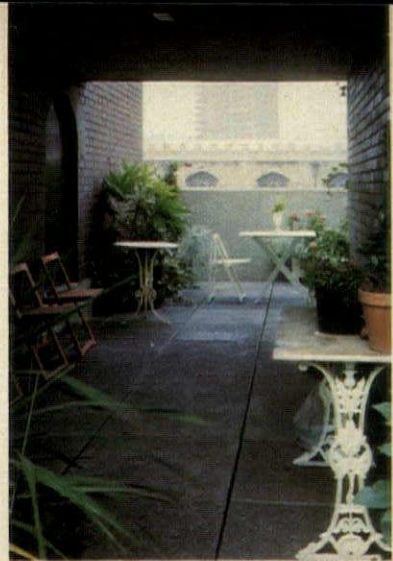
**(Below left)** The living-room, viewed from the terrace, with bench seating to the right to overlook the swimming pool, which is shown on this page. **(Below right)** Exterior view of the house, set into the rocky hillside

fireplace, add the only colour and design. The fireplace is angled across a corner and is made of glass, 'is one of the things I love best in the room,' says the owner. 'In winter we watch the snow swirling around on each side while sitting cozily by the fire.'

In warm weather, the room opens out on to a large deck. Indeed, one of the great pleasures is that the terrace is but a step from almost everywhere. Even the master bathroom has a sliding glass door for going directly to the sunbathe.

Divided by a work counter from the main cooking part of the house, the breakfast area is a charming breakfast area. Large glass doors lead out onto a triangular deck (created by jutting off one corner of the room) and there three steps lead down onto the living-room deck. From the dining table you can look across two decks into the living-room and back outside again through the windows on the far wall to the quarry beyond. From the living-room a cushioned bench overlooks a spectacular swimming-pool supported on walls getting up to twenty feet in height so that it seems to be floating in the air above the trees. Instead of blue paint, the pool was lined with dark grey material to simulate the natural look of a rock pool. A staircase, coming down from the living-room deck, links the terrace with the swimming-pool





# HOUSE IN THE CITY

PHOTOGRAPHS BY JOHN WINGROVE

JOHN STEPHENSON, a director of Ryman, has spent most of his working life involved in industrial design. When he and his wife, Jinty, a fashion designer, decided to leave their flat, they wanted an 'instant' central London house.

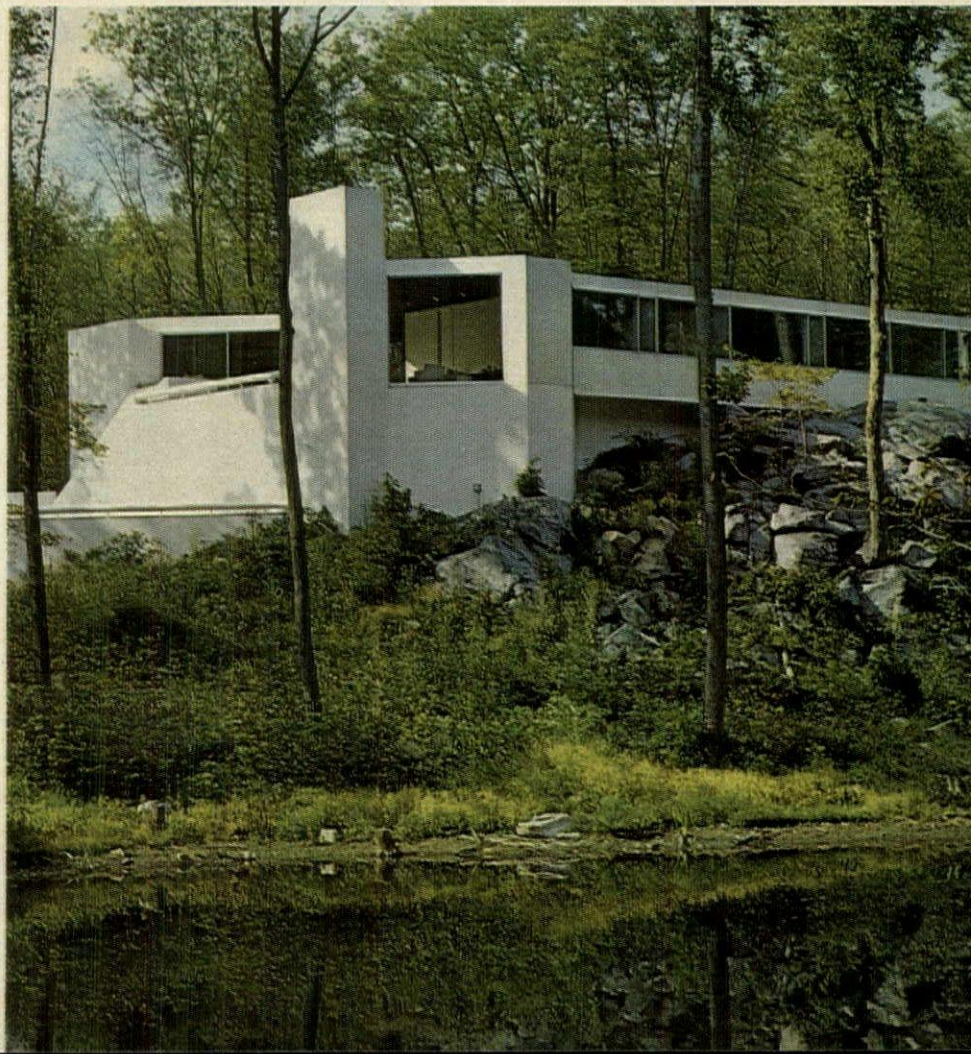
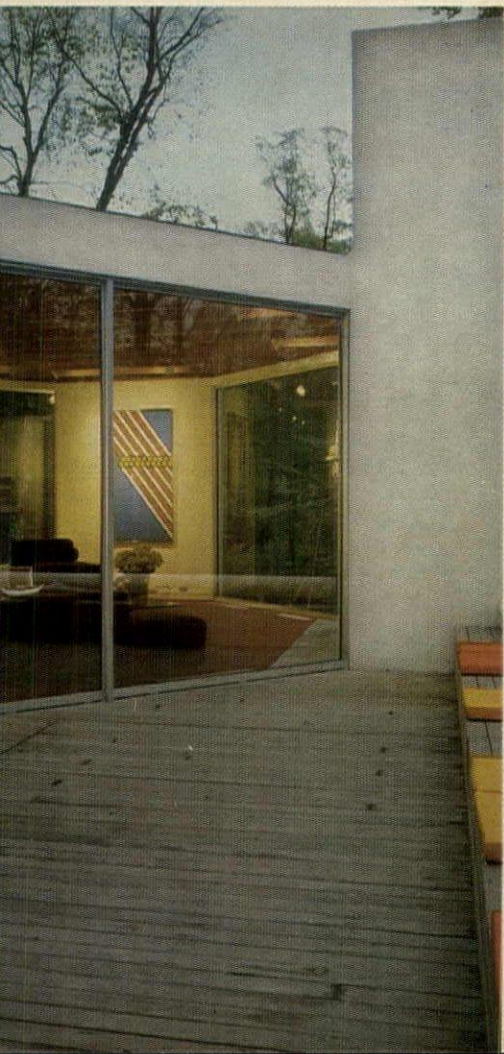
After exploring Paddington and Chelsea, they settled on a two-bedroomed house with split-level dining, living and kitchen area (and garage) in the Barbican.

They then set about transforming what they decided was 'a nicely thought-out building which needed warming up'.

The Stephensons used Coles' brown wallpaper virtually throughout the house and fitted brown carpets. The handrails dividing the dining-area from the sitting area were taken out and were replaced by 1½-inch chrome-plated tube railings, which were made specially for them by Alan Zoeflig, who also made the leather-topped and chrome dining-table (designed by Peter Crutch of CDG design consultants) and the swivel-and-tilt TV bracket which John Stephenson designed. The dining-chairs are from the Ryman Eurosit range: The deep leather-upholstered armchairs and settee in the living-room are also by Ryman. Glass-topped tables, book-shelves and storage 'towers' were designed by John Stephenson. Most of the pictures are from Poster Originals in New York ●





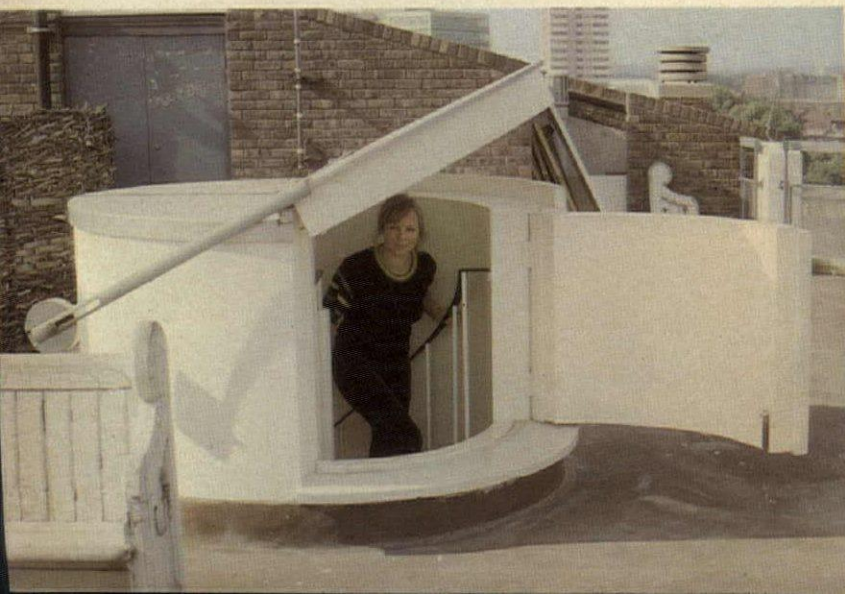






# HOW TO HUMANIZE A MODERN FLAT

PHOTOGRAPHS BY SPIKE POWELL



THE INTERIORS shown here are part of a three-bedroom flat in central London, the home of a young banker. The flat is the top floor of a modern block, where two smaller rooms were gutted to provide the large L-shaped living-room. The visitor's main impression now is of an apartment of the utmost spaciousness.

The conversion was designed by Green, Lloyd and Adams, and perhaps the most ingenious of their innovations was the infiltration of a spiral staircase which leads from the living-room to the roof. The possibilities of a roof garden and glass-walled sitting room to take advantage of the magnificent panoramic views over London, are under active consideration.

But all that is in the future. Meantime, the flat provides the occupant with a covetable set of rooms suited to relaxation after his frenetic weekly round of trips to the Continent and the United States.

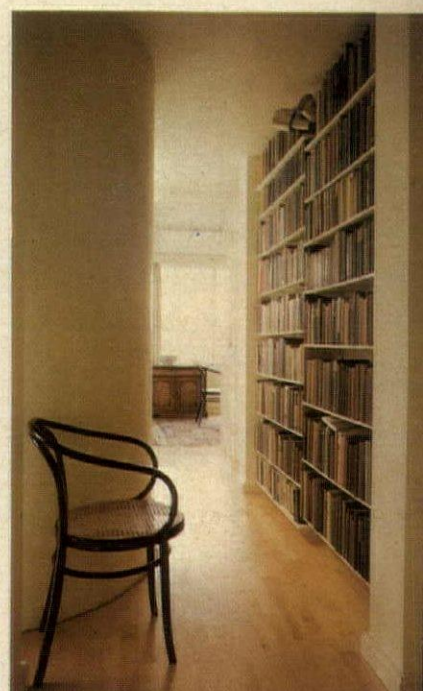
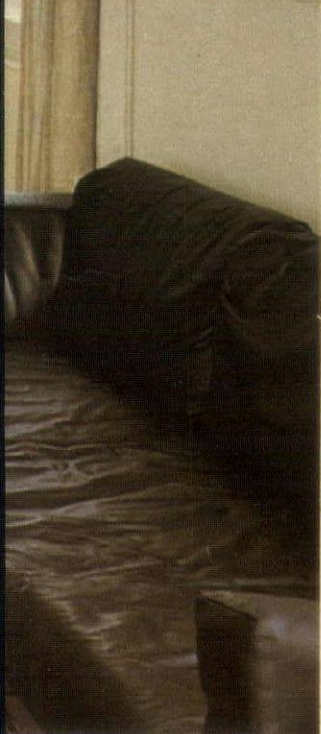
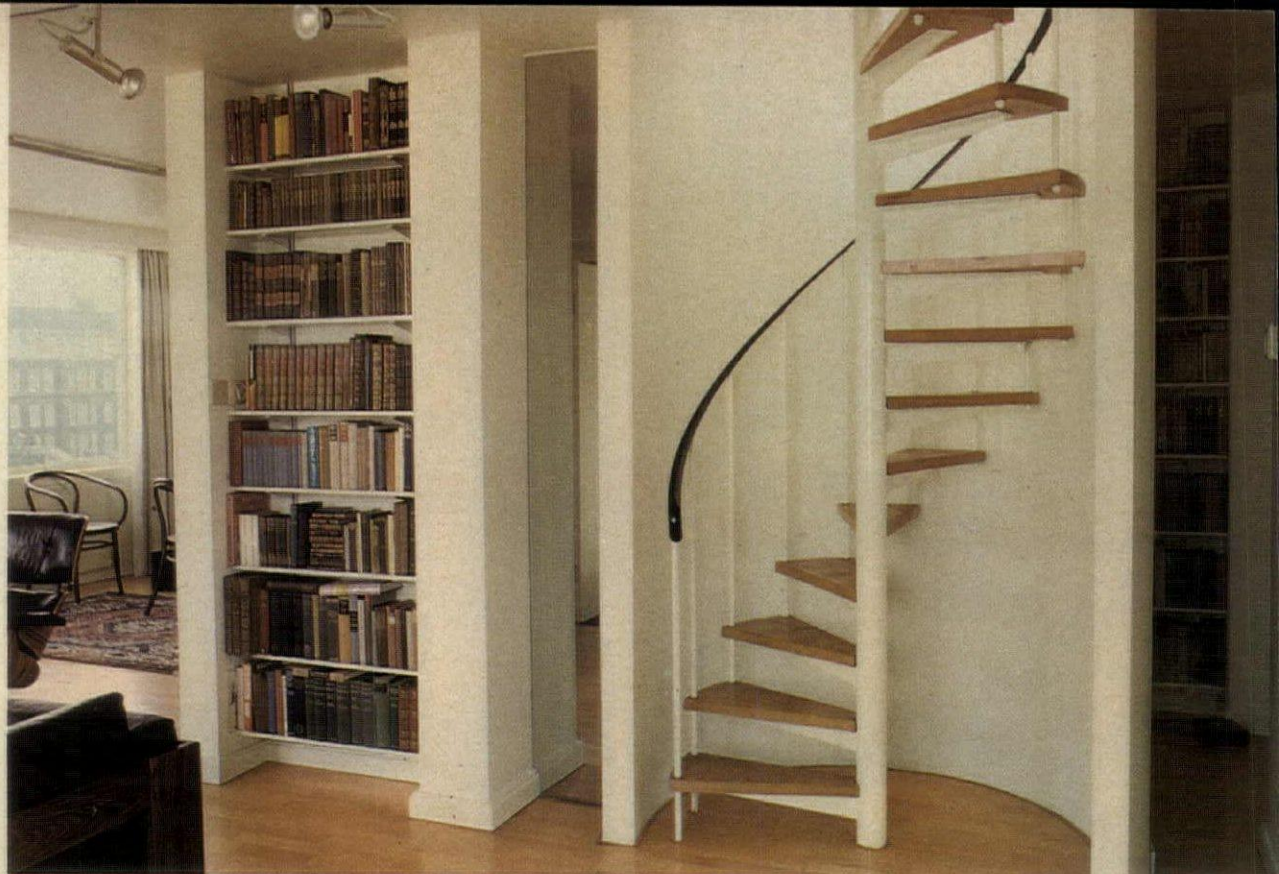
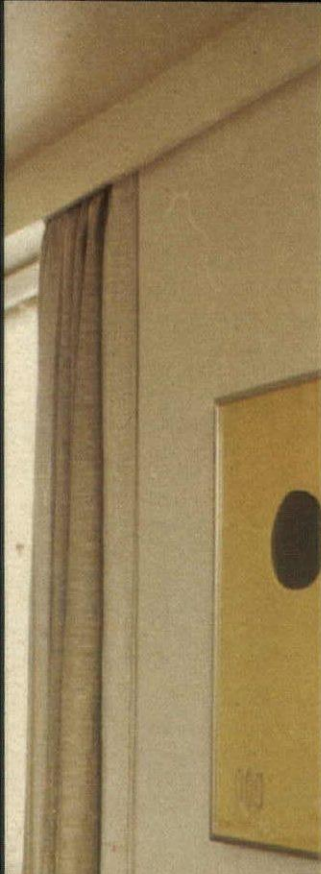
One of the most unusual features of the flat is the bookshelf unit, which has glazed vertical sections between the shelves so that the view coming into the hall sees into the living-room through these sections. It is an unusual device which will lessen the academic weightiness of many a vast Victorian bookcase.

The furniture is a pleasant mixture of old and new, with a vivid metric-patterned rug brought from a visit to Mexico as the decorative feature of the living







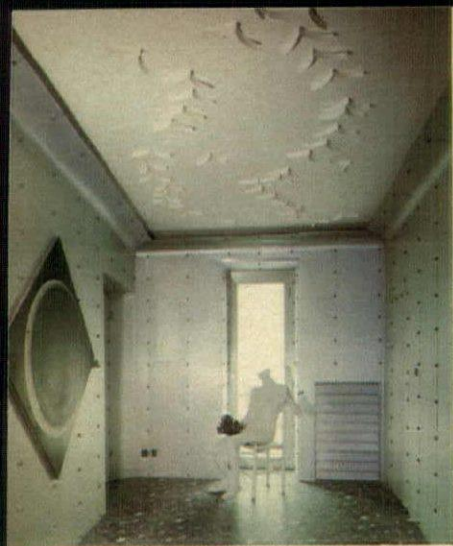


Looking from the sitting-area into the dining-area, showing the Eames-designed folding table and exit from the spiral staircase, which is to be incorporated in a sun garden and glass sitting-room (top) Detail of the stairs and vertical sections between them (top right) Antique desk in the study (left) One of the bedrooms (centre) View of the entrance-hall to the living-room (right) The spacious kitchen (bottom)



The Eames armchair, bentwood dining-chairs and leather sofa contrast, as does the roll-top desk which once belonged to the owner's father. The flat is a model of modern living in a modern block, humanized by skilful and aesthetic design and decoration ●





# EXOTIC TASTES IN THE ROMAN 'TURRET'

PHOTOGRAPHS  
BY CRISTINA GHERGO

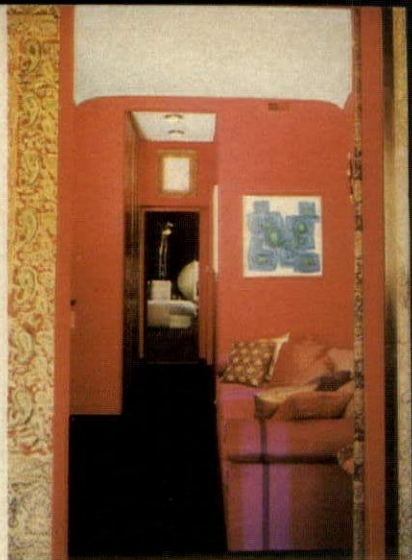
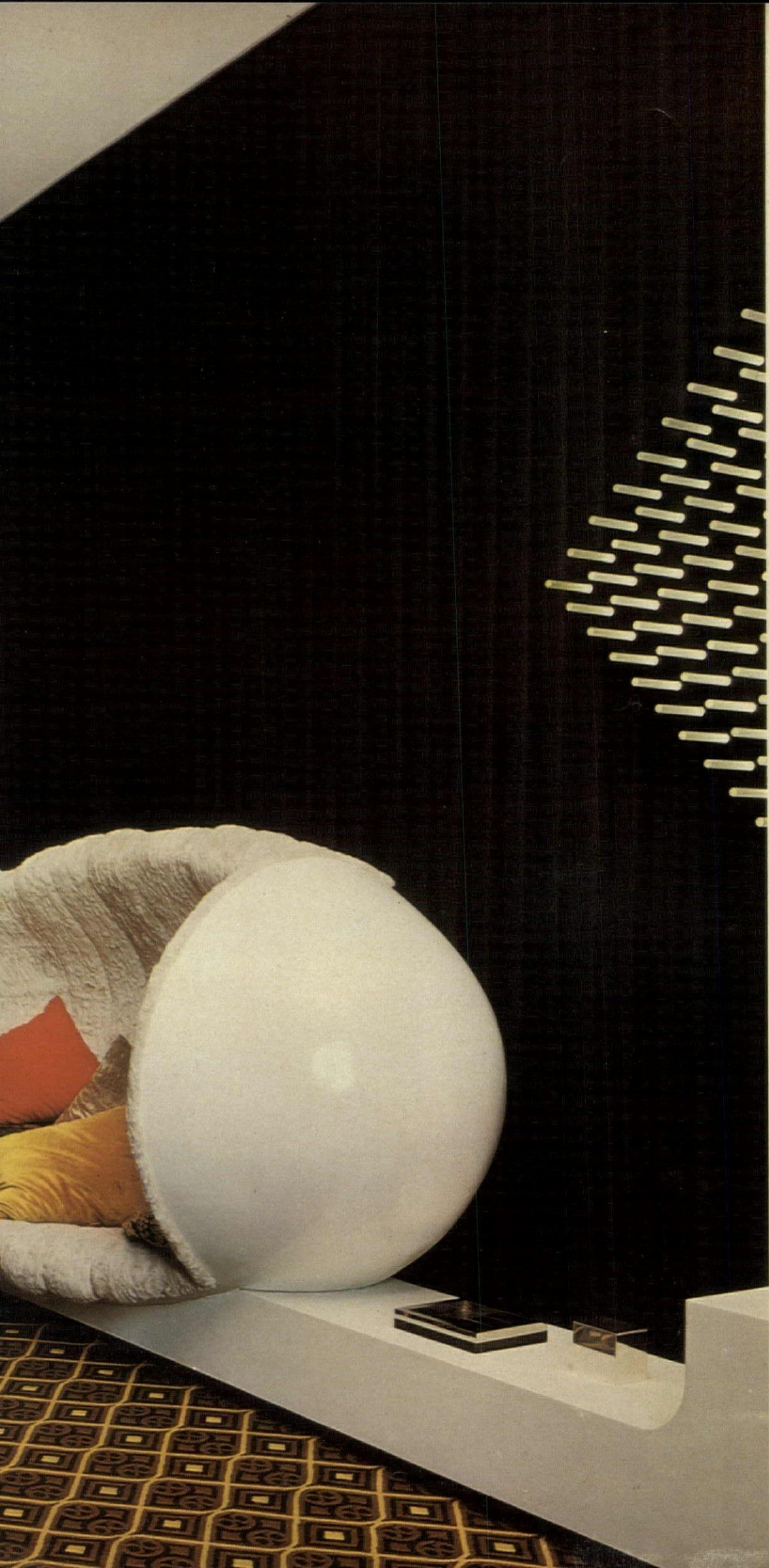
THAT SUCCESSFUL design and decoration in the home are primarily matters of personal flair and taste rather than qualities exclusively derived from professional advisers, this Roman flat would offer convincing proof. The owner, Vivy Tagliabue, is organiser of fishing safaris in the Indian Ocean and operates between Rome, New York and East Africa. Between trips, she relaxes in the duplex apartment (the 'turret' as she

*Above* Two views of the metal-studded hall, with sliding door to the living-room

*Right* The main living-room, showing the fur-lined white seating-shell designed by Renato Fascetti







**Top** Red-and-white-vaulted guest-room, seen from the dining-room  
**Above** Renato Mambor's statue 'The Presence Outside', seen from the top floor of the duplex

terms it) shown in this spread.

From the entrance-hall, with its walls of studded aluminium sheeting and ceiling dominated by Renato Mambor's *bas* relief 'Feeling of a Flight of Birds' to the living-room, with its walls of black *lucertola* plastic, the apartment is a veritable cornucopia of brilliant notions and imaginative invention. And not only within the walls of what a friend has called 'this attic and super attic' are these qualities evident: there is Renato Mambor's little statue 'The Presence Outside' on the roof of the lower floor of the duplex.

The light-hearted esoteric note is continued literally as well as graphically. The bedroom, for example, has a large mirror, designed by Renato Mambor, which carries the inscription *Amare* (to love) as a pun on the wavy pattern which is emphatically nautical and very obviously *A mare* (by the sea).

But the feature that is most likely to commend itself to seekers after sheer comfort is the white-lacquered carapace of a divan designed by Renato Fascetti, a supremely inviting retreat from Vivy Tagliabue's frenetic modern life in three continents ●









## OVER 400 SQ FT OF LIVING SPACE AND SCOPE FOR A LARGE EXTENSION



### SHIRLEY GARNER-SHIELDS PHOTOGRAPHS BY COLIN WESTWOOD

Thanks to a growing family, Shirley and her husband, John Ward, then a barrister, now a barrister and his wife, Rosanna, decided the time had come to uproot themselves from their pleasant small house in Wivenhoe, on the River

Colne, in Essex, they decided to build rather than follow the more conventional course of looking for an old farmhouse to convert and enlarge.

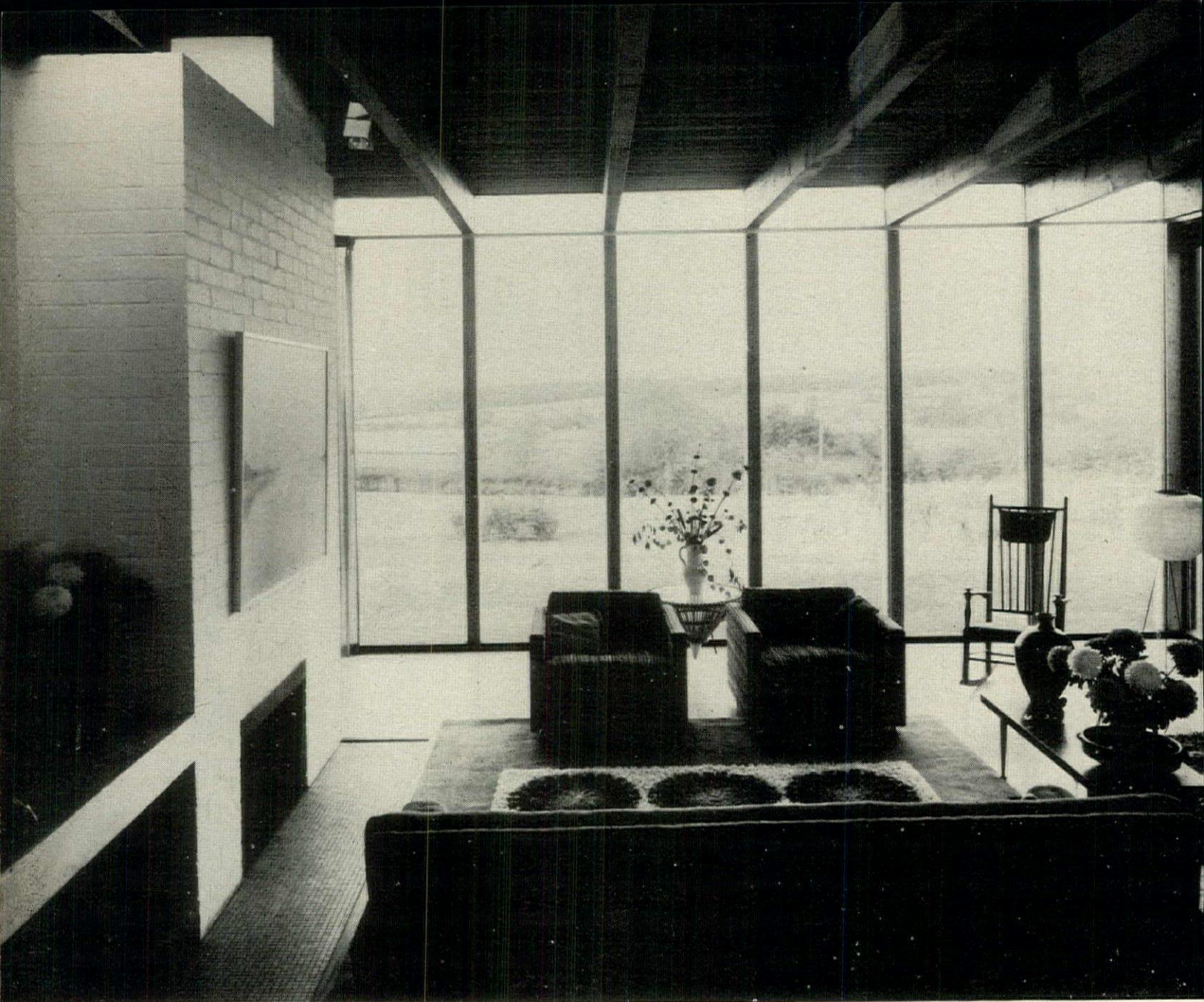
Architect Bryan Thomas was a

longtime friend, they admired his work (particularly his preoccupation with the finish and detailing of his designs) and when they found their site at Fordham Heath on the Essex-Suffolk border they asked him to prepare plans.

The main problem facing the architect was how to design a house on a site in open country with the

best views to the north. Obviously the main living areas ought to have all available sun and light. He was thus faced, as he says, with the tricky exercise of establishing a nice balance between having all the Wards' views in one basket—the sitting-room—and a series of what could be termed miniature views framed by the windows of kitchen,



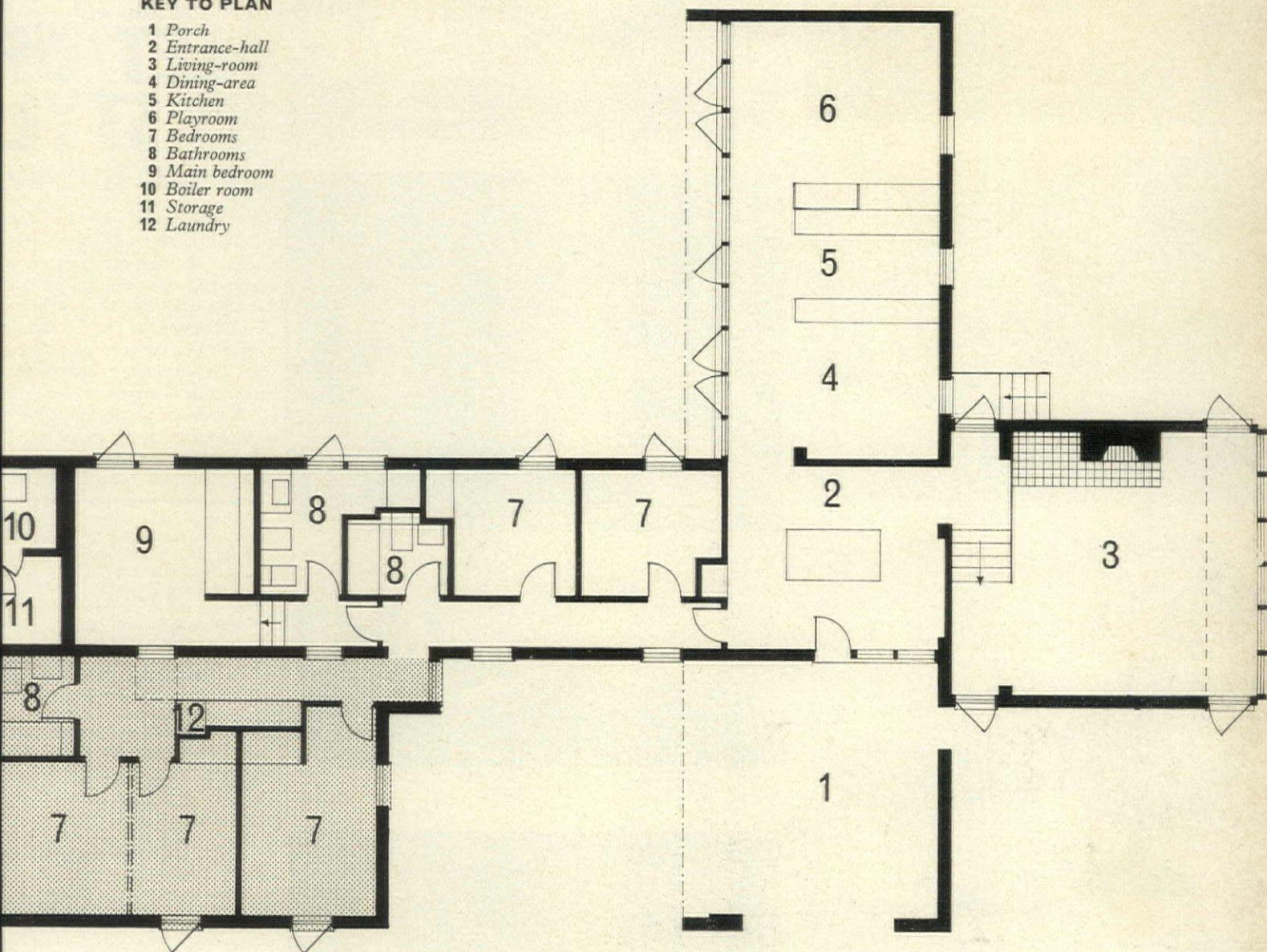




# PLAN SHOWING ORIGINAL HOUSE AND NEW EXTENSION (SHADED)

## KEY TO PLAN

- 1 Porch
- 2 Entrance-hall
- 3 Living-room
- 4 Dining-area
- 5 Kitchen
- 6 Playroom
- 7 Bedrooms
- 8 Bathrooms
- 9 Main bedroom
- 10 Boiler room
- 11 Storage
- 12 Laundry

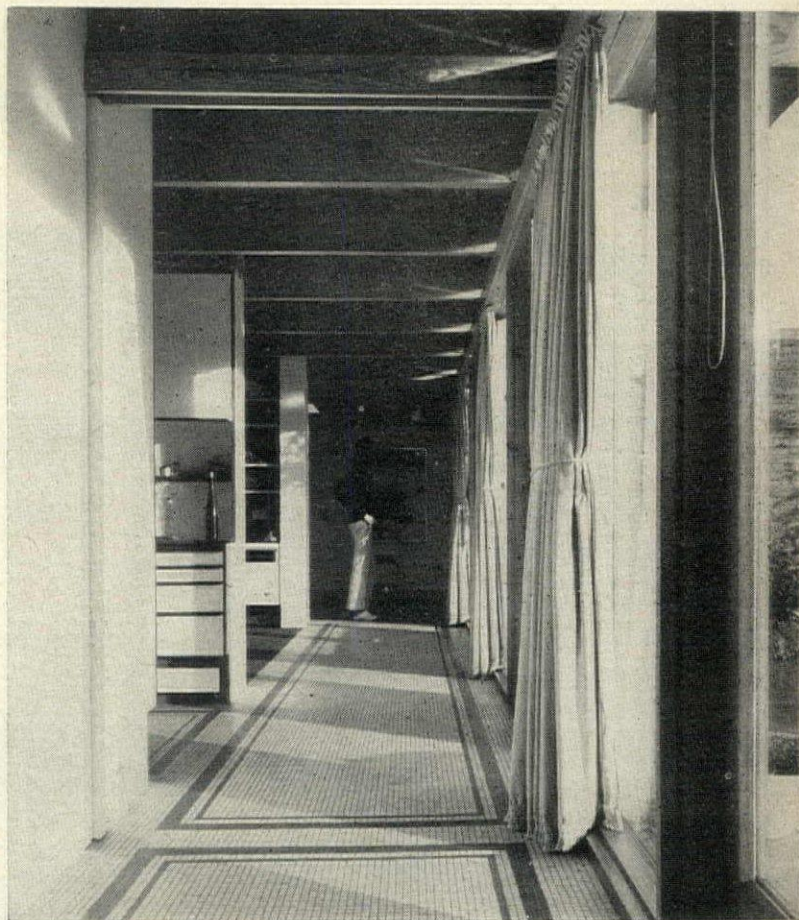


**site page (above)** The living-room with one wall of glass, overlooking adjacent open countryside. The vertical glazing bars continue the line of the beams.  
**(w, left)** The dark-blue-and-white tiled floor, adjoining the living-room.  
**(w, right)** The kitchen, with tiled floor, adjoining the living-room.  
**page (above)** Floor plan showing the original house and new extension (shaded).  
**(t)** Looking from the playroom to the living-room, with kitchen and dining-area visible off the corridor at left.

a bathroom, was taken in the original plan's stride, as it were (see above), with no dislocation of proven living-arrangements, apart, of course, from the usual upheaval during the time the builders were on the job.

The plan gave the Wards an extremely large living-room of well over 400 square feet, and this has remained the heart of the house with its fine views over the surrounding countryside. The kitchen adjoins the boys' playroom, and prompts the only major revision which Mrs Ward would make to the plan if she were starting again! 'I'd always recommend some kind of arrangement—a room divider or maybe a hatchway—which would form an observation post overlooking the playroom or play-area, so that I could keep a watchful eye on the young whilst carrying on with the preparation of meals, cooking and so on. But that's a minor point in the general excellence of the whole living arrangement.'

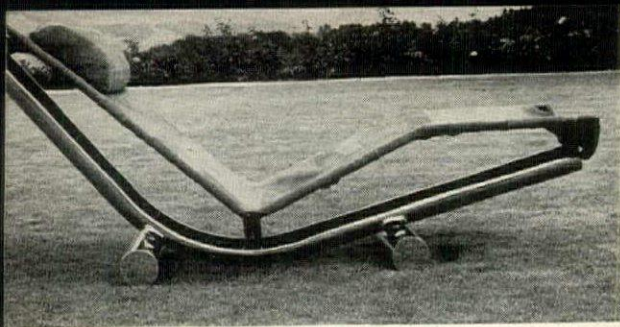
Study of the plan shows how essentially painless the extension proved, as if the whole future project were clearly foreseen by the architect of this ingeniously and imaginatively planned house ●



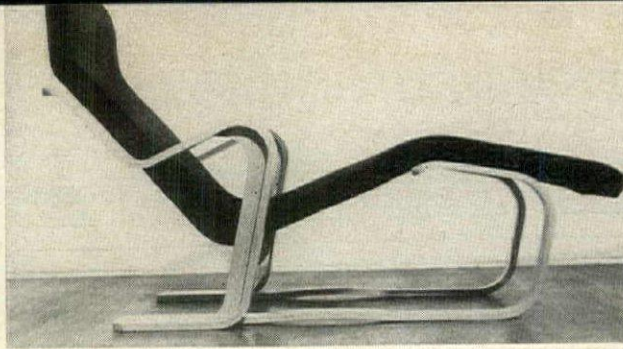
g-room and elsewhere. The plan was tried with these preliminary ideas. The Wards' wish—shared by the architect—to have complete openness in the living-areas, with necessary separation from other rooms established by visual changes such as actual screen or semi-division walls, and certainly a bare minimum of doors. In the event, the openness of planning has undoubtedly been provided with the sharp contrast of the corridor, the privacy of the bedroom where solids predominate over the open spaces.

Thanks to the flexibility of this fully-agreed plan, with its clear corridor on the eastern side of the house, a later extension, which added three further bedrooms and





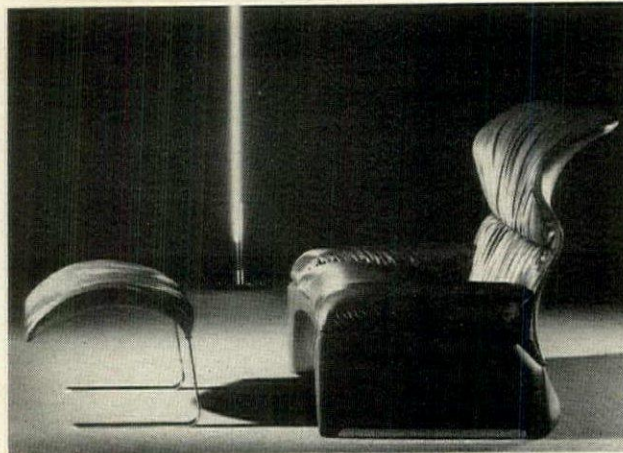
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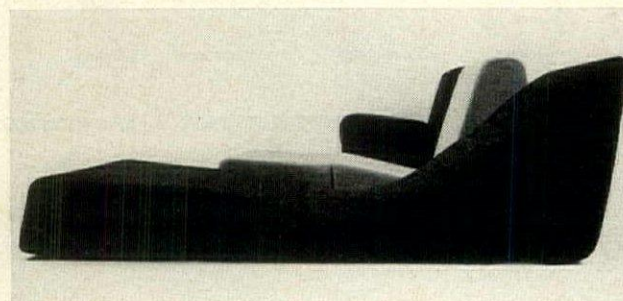
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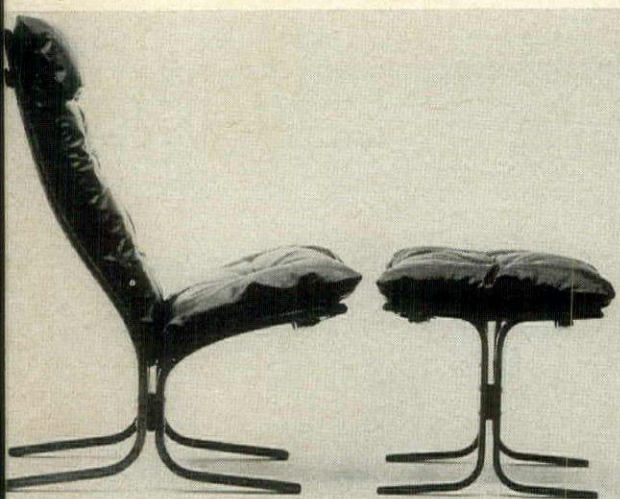
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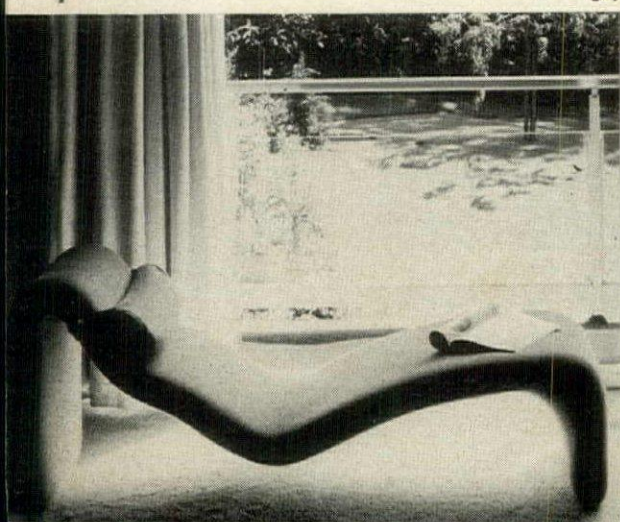


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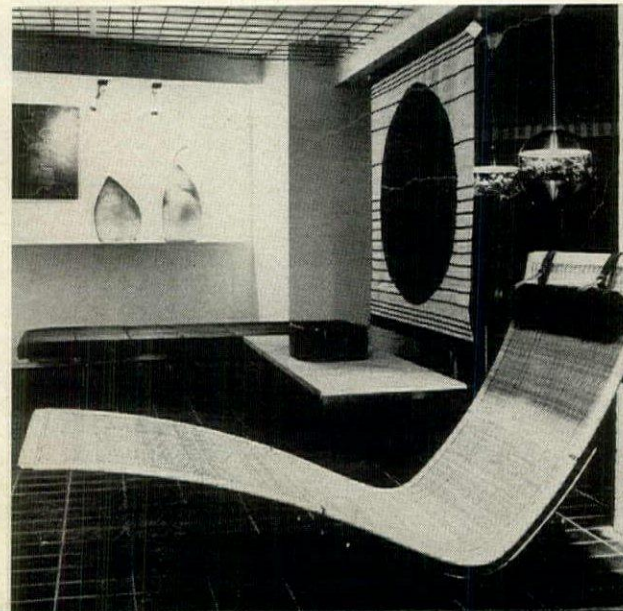


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# PUTTING ONE'S FEET UP IN STYLE

JULIANA RUSAKO

IF CHALLENGED on the definition and/or derivation of the term *chaise longue* on one of those quiz programmes on the provenance of antiques (which, God forbid should ever happen to me) I should myself in a bit of a quandary. Do the *longue* refer to length in metres or centimetres?

No doubt the former, but there is quite a case to be made out for the latter view, for the *chaise longue* and its manifold variants have

1 'Chariot', with shiny metal frame, upholstered in suede, designed by Peter Turtle for Strassle International, £395.00, from Oscar Woollens, 42 Finchley Road, London NW3

2 'Isokon' day-bed, designed by Marcel Breuer in 1935, now made by John Designs, with curved beech frame, upholstered in textured wool or hide, from £69.90, from John Alan Design, 75 Parkway, Camden Town, NW1

3 'Mirage' day-bed in Perspex, with detachable cushions in cotton velvet, £108.00, designed by Rupert Oliver, obtainable from him at 11 Woodstock Road, Croydon, Surrey

4 'Vela Alta' chair and footstool by Giovanni Offredi for Saporiti, with springy steel frame covered in leather, about £400.00, from Proposals, 28 King's Road, London SW3

5 Chair and footstool, designed by Geoffrey Harcourt for Artifort of Holland, with curved wood frame, swivel base, upholstered in tweed or simulated leather. In tweed, low-back chair, £122.00, high-back chair, £156.00, footstool, £56.00. From Oscar Woollens

6 'Galeotta' chair by Bonacina of Italy, in expanded polyurethane with slip fabric cover in various colours, folds to make a compact upright chair, about £95.70, inquiries to Lurashell, Long Road, Ware, Herts

7 'Tiara' chair and footstool by Westnofa of Norway, with laminated wood frame available in several finishes and cushioned upholstery covered in hide; high-back chair, £146.80; stockists from Westnofa, 24 Rathbone Place, London W1

8 'Djinn' chaise longue, designed by Olivier Mourgue for Airborne of France, tubular steel frame covered with polyurethane foam, and upholstered in removable nylon jersey, about £96.43, stockists Eurofurn, 28 The Broadway, NW1

9 'Fenix', an adjustable chaise longue designed by Sam Larsson for Dux of Sweden, chrome tube frame, upholstered in simulated leather, about £97.30, order from Harrods, Knightsbridge, London SW3

10 'Relaxing chair', designed by Poul Kjaerholm of Denmark in 1965, stainless-steel frame, handwoven cane seat and back, head-rest covered in hide, about £410.00, inquiries to Peregrine Willcocks, 5 Sedley Place, Woodstock Street, London W1

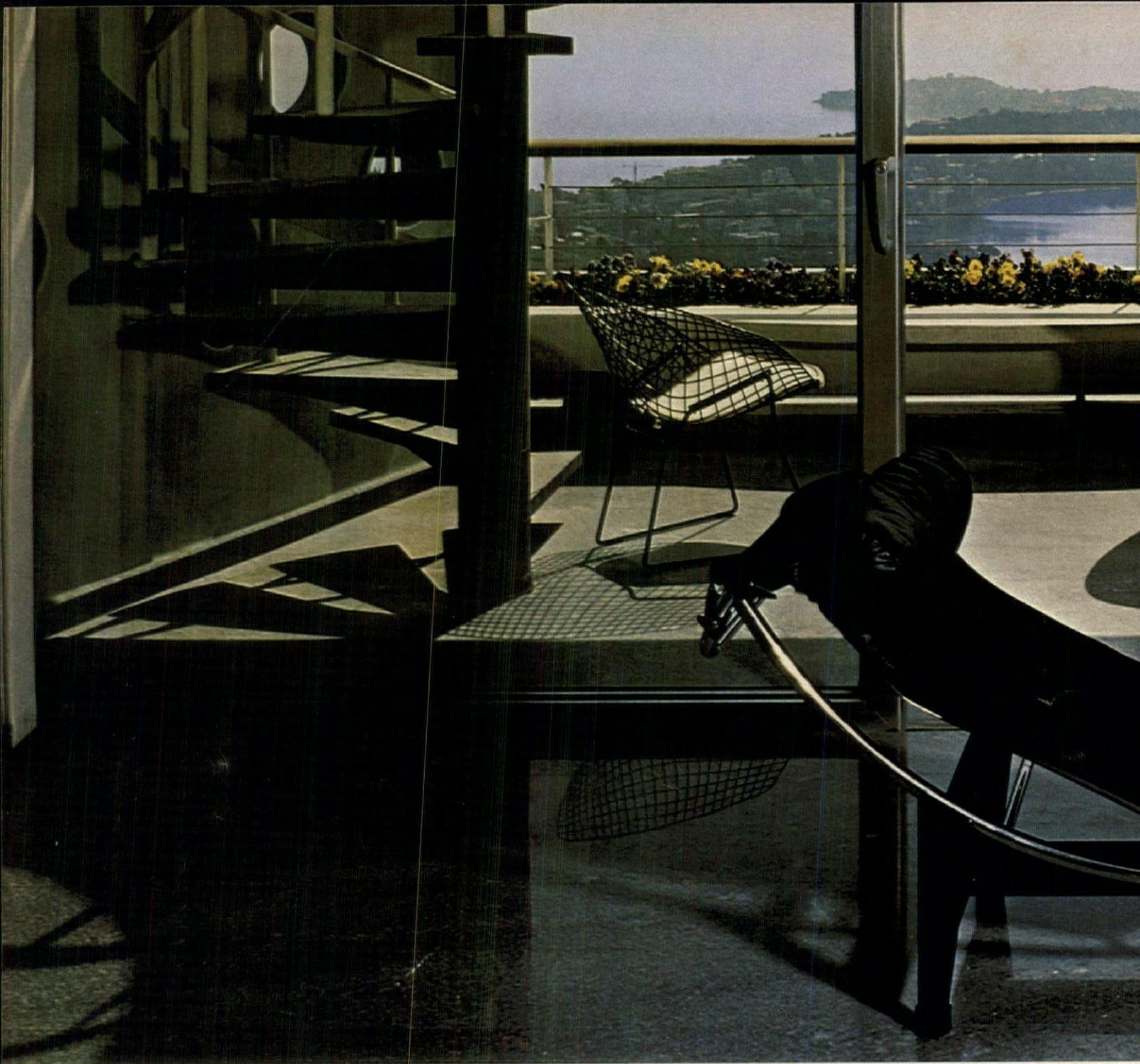
Opposite page Room-setting, designed by Tony Cloughley for Albrizzi, showing, in the foreground, a day-bed designed by George Ciancimino, with chrome-plated metal legs, hand-stitched leather straps and cushions. Uncovered it costs £267.75, to order from Albrizzi, 1 Sloane Square, London SW1

PHOTOGRAPH: TOM YEE











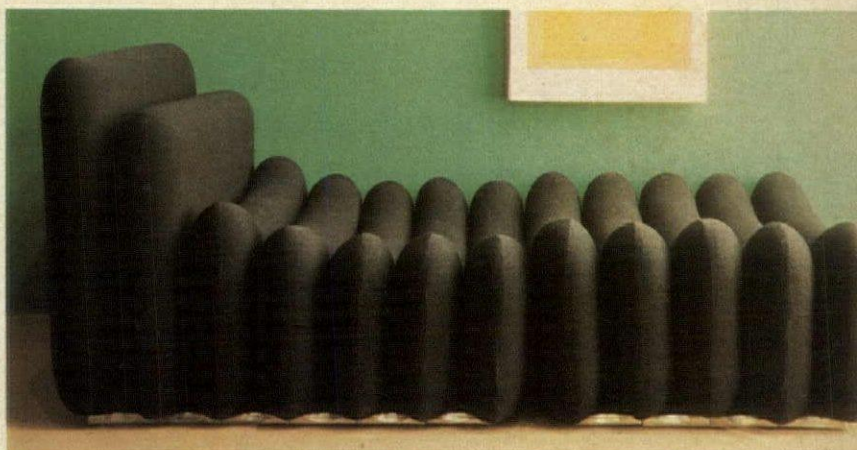
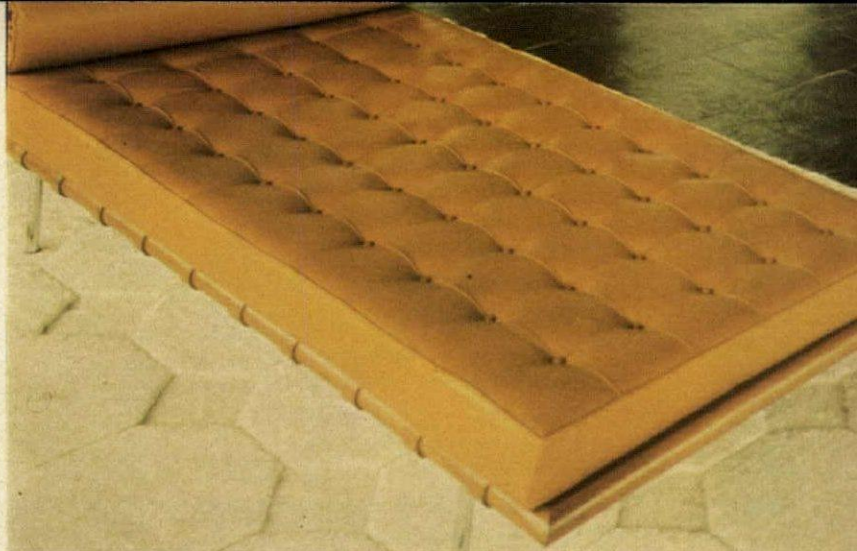


Le Corbusier-designed chaise longue manufactured by Cassina and distributed here by [unreadable], available from most leading furniture stores, at around £292.00. (2) Regency chaise longue, circa 1830 and upholstered in dark velvet, £1,800, and, (3) Regency period chaise longue with brass inlay and claw-shaped feet, upholstered in a French fabric of the Regency design, £1,400, both from the Regency's Room at Harrods, 240 Regent Street, London SW1. (4) Day-bed designed by Hans van der Rohe, from the 'Barcelona' Collection by Mies van der Rohe, frame in choice of chrome-plated steel or aluminium, upholstered in hide, about £570.00, from Form International, 100 Clarendon Road, Clarendon Estate, Avonmore, London W14. (5) 'International System', designed by Eero Saarinen for Sormani of Italy,

comprising chair and footstool made of sections of foam polyurethane, slotted onto an aluminium base, upholstered in a stretch jersey fabric. Chair and footstool, £390.00 complete. To order from Oscar Woollens, 421 Finchley Road, London NW1. (3) Chair and footstool designed by Jørn Utzon for Fritz Hansen, curved ply-wood frame, chromed steel base, upholstered in a choice of wool fabrics. Chair, about £126.00; stool, about £70.55. To order, from Heal's, 196 Tottenham Court Road, London W1. (4) 'Pulkka' chair and footstool, designed by Ilmari Lappalainen for Asko of Finland, aluminium frame, upholstered in hide, fabric or plastic vinyl, from £132.40, from Harrods. (5) Day-bed by De Sede of Switzerland, timber base, upholstered in hide in various colours, or natural canvas, £293.00 in hide, including cushions, from Harrods.

for a very long time indeed, and has been around for thousands of years at least, and shows no signs at all of any decline in popularity. Rather the reverse in fact. It is, the honourable if occasionally indecorous history of the

chaise longue seems only slightly less lengthy than that of the chair itself. The Egyptians must have had a word for it, as it was one of their favourite pieces around their palaces. The shape is certainly conducive to one of those dalliance-with-payment-





**Right** Seating units out of blocks of foam, make interesting sculptural shapes on the patio of a Mediterranean holiday house

**Below left** 'Bambolongue' by C & B Italia, with no rigid internal structure except cone-shaped foam reinforcing in each corner, covered in a natural coloured fabric (as seen here), printed cottons or suede and costing from £154.00. Imported by Interspace, available from Designers' Guild, 277 King's Road, London SW3

**Below centre** Regency chaise longue, upholstered in green velvet, £1,650, from a selection at Charles Tozer, 25 Brook Street, London W1

**Far right** An elegant and modern chaise longue, designed by Richard Schultz for Form International, perfectly at home in a garden room richly decorated with cast aluminium reproduced from Australian cast-iron. Data on page 6. (Set by Olive Sullivan, photographed by John Wingrove.)

**Below right** The well-known chair and footstool designed by Charles Eames, with thick moulded ply-wood shell, finished in rosewood, on an adjustable cast aluminium frame, swivel base, upholstered in hide. Chair, about £160.00, stool, about £59.00. From Habitat branches

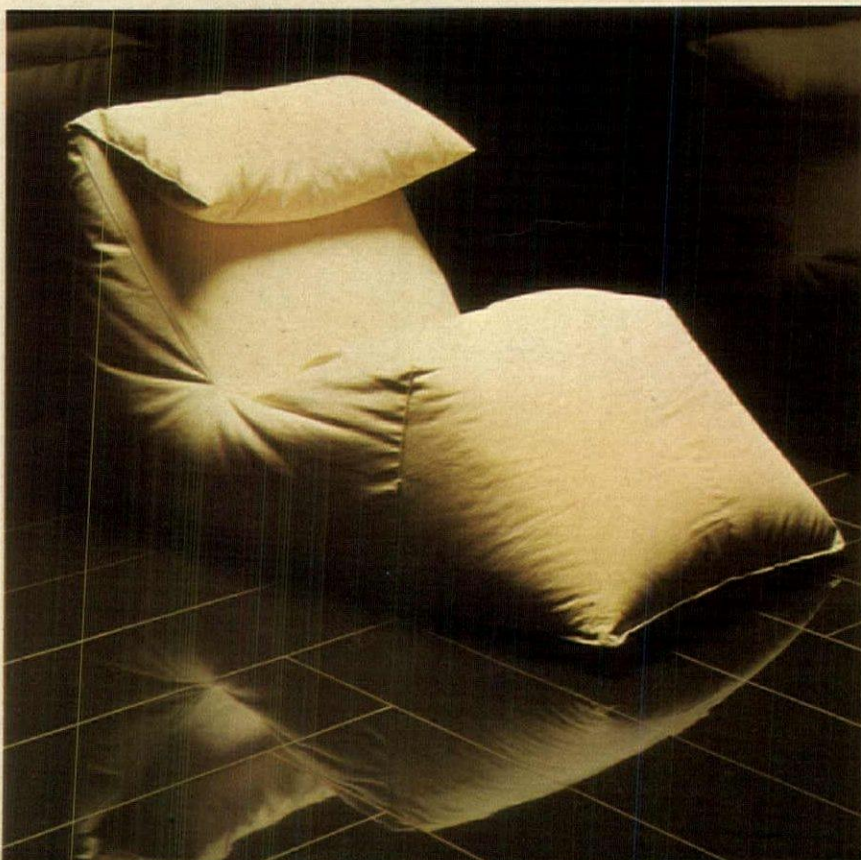
deferred campaigns so much a part of the Antony-Cleopatra legends. No other chair or sofa offers a woman so great a scope for decorative and languorous ease-taking, with such possibilities of escape from the too-ardent lover. No chance here of imprisonment against the unyielding back of a deep-buttoned Chesterfield. The example shown in last year's Tutankhamen exhibition was every bit as up-to-date as those shown in the Canova sculptures of the Napoleonic era, and, apart from such oddments as chromium, foam rubber and laminated timber, as modern as Corbusier's version.

All that was five thousand years ago. Two thousand years on from the Pharaohs the Etruscans were evolving their own delightful and handsome variants of the *chaise longue*. And two thousand years later we had all those Madame Recamier variants, with the Empress Josephine almost invariably shown taking her ease on a beautiful *Empire* model, no doubt awaiting a visit from Napoleon himself.

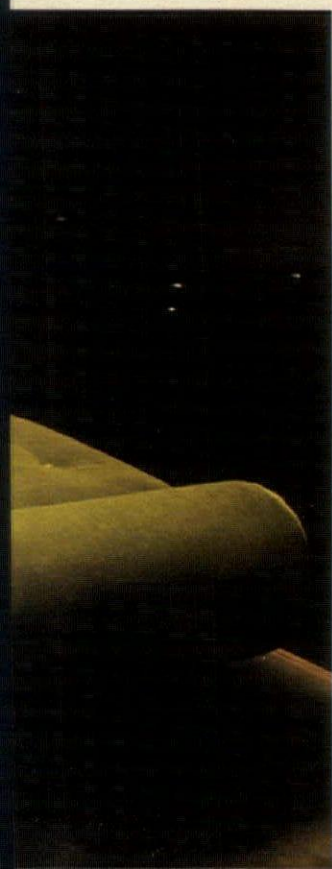
And now, less than two centuries on from these ladies of fashion we have never had such a profusion of *chaise longues*, day-beds, ottomans, armchairs-plus-foot-stools. There is scarcely a furniture designer of consequence anywhere in the world who hasn't tried his hand at evolving the closest-to-perfect example.

The best-known of these during recent years has doubtless been the Corbusier *chaise longue*, designed in 1928, and now something of a classic. The post-war scene has been dominated by the Charles Eames chair and footstool, designed in 1956, but that somewhat masculine-seeming model was made to seem even more so by the splendidly cursive Djinn *chaise longue* designed in 1963 by Olivier Mourgue.

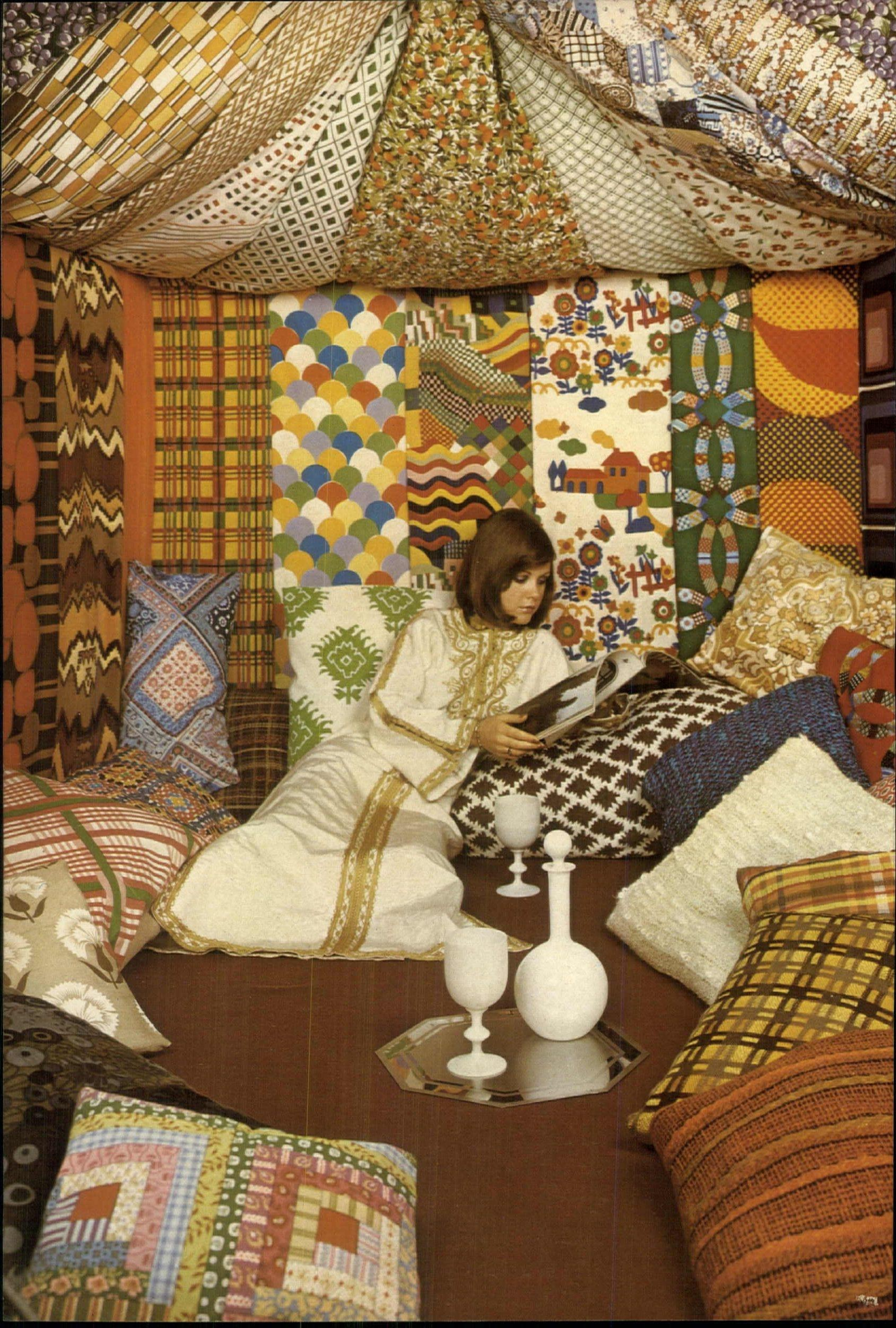
All in all, there certainly seems to be a *chaise longue* or day bed for every man or woman—so long as they're in a relaxing mood ●















A selection of flower design by Michael Szell, printed in a new, ranging from £3.25 to £12.48 yard, 48 inches wide, available from Michael Szell, 47 Sloane Avenue, London SW3, and decorators' shops

# COLOUR NOT

& GARDEN  
Paradise editor's  
selection from the  
ent range of fabrics

**Top row, left to right** (1) Blue shapes on white ground, by Valentino, in heavy cotton, 51 inches wide, £11.21 yard, from a selection at The Fabric Shop, 6 Cale Street, London SW3. (2) The doves, by Valentino, on heavy cotton, 51 inches wide, £6.29 yard, from The Fabric Shop, 183 Sloane Street, London SW1. (3) 'Orbis' fabric in cotton percale, 51 inches wide, in 7 colourways, £12.70 yard, imported by The Fabric Shop, Wholesale, available from leading decorators' shops. **Second row** (1) 'Pixies & Picnics' children's fabric by Valentino, on heavy cotton, 48 inches wide, £6.86 yard, from The Fabric Shop, 6 Cale Street, London SW3. (2) Bees, by Valentino, on heavy cotton, 51 inches wide, £6.86 yard, from The Fabric Shop, 6 Cale Street, London SW3. (3) 'Ship Ahoy' by Valentino, in cotton jacquard denim, 48 inches wide, £11.17 yard, from The Fabric Shop, Net Centre, 46 Goodge Street, London W1. **Third row** (1) 'Turf Inn' fabric by G P & J Baker, 54 inches wide, 6 colourways, £12.70 yard, to order from Peter Szell, 183 Sloane Square, SW3. (2) 'Chez Fidelis', in cotton jacquard fabric, 48 inches wide, about 12 colourways, £11.48 yard, from John Lewis. **Bottom row** (1) 'Ghentanna' fabrics by Valentino, in heavy cotton, 48 inches wide, first two £6.86 yard, £7.14 yard. Imported by The Fabric Shop, 6 Cale Street, London SW3. (2) 'Pepe' fabrics in 'Orbis' fabric from the 'Orbis' Range by Warners, in heavy cotton, 52 inches wide, 4 colourways, £12.85 yard, from leading stores

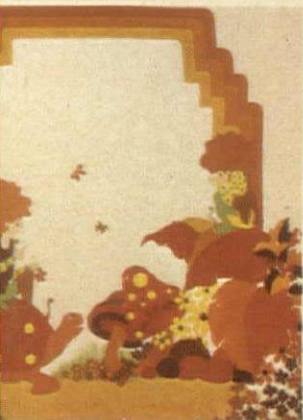


**Opposite page** Prices and stockists for these fabrics are on page 58

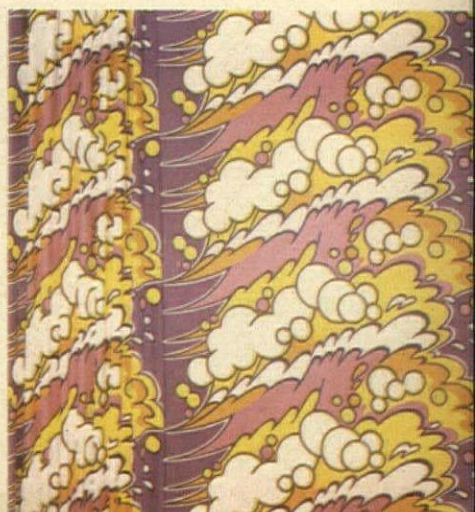
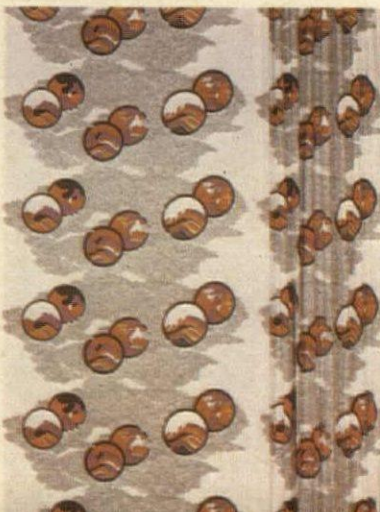
**Below (left)** 'Ghentanna', designed by Morag Ferguson, in cotton, 48 inches wide, four colourways about £1.50 yard, from Heal's

**(Centre)** 'Pepe' by Maija Isola for Marimekko, in cotton, 52 inches wide, £2.20 yard from Habitat shops.

**(Right)** 'Splash' by Julius Heller for Heal's, in mercerised satin cotton, 3 colourways, about £2.20 yard



PHS: DEREK BUTLER





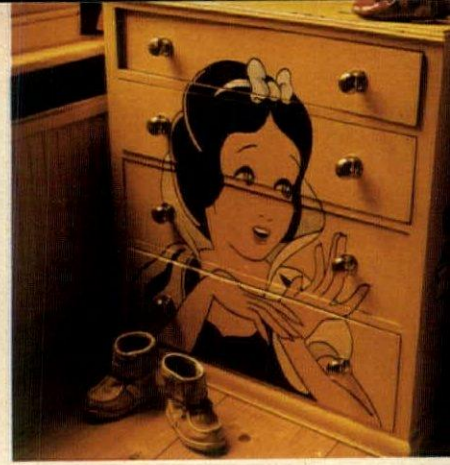
# A POT OF PAINT AROUND THE HOUSE

AND THE WONDERS IT CAN WORK



**FLOORS AND WALLS**

Floors and walls painted in Sanderson's of Hull 'Lightning' paint, an odourless water-based gloss emulsion that dries in an hour. From 73p a tin, it is available in ten colours



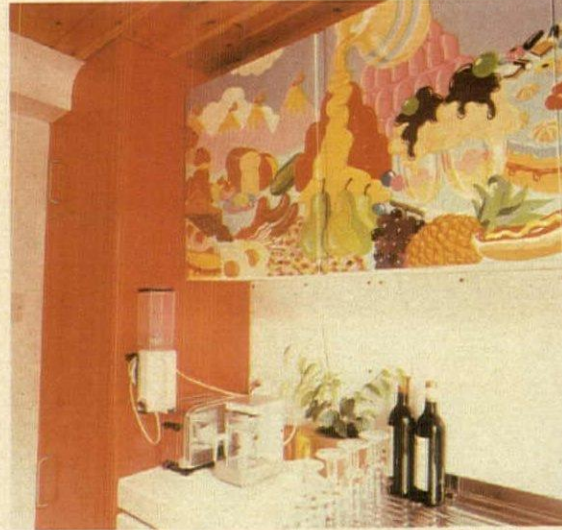
**CHESTS OF DRAWERS**

Walt Disney's Snow White glossy paint decorating a chest of drawers in a child's room. Fulham home of illustrator Castle



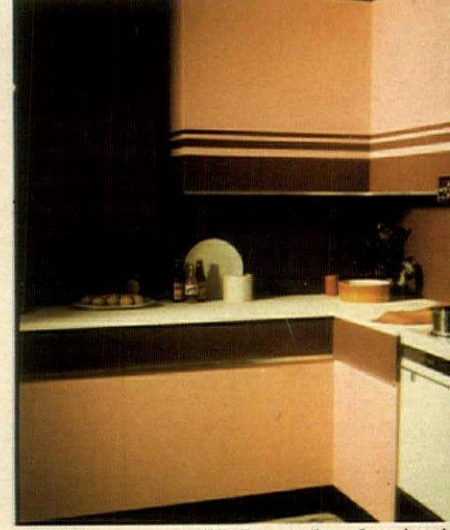
**HALLS AND STAIRS**

Floorboards in a London house, picked out in different-coloured paints. The colours are echoed in the pictures, the carpeting and by the use of white paint on the walls



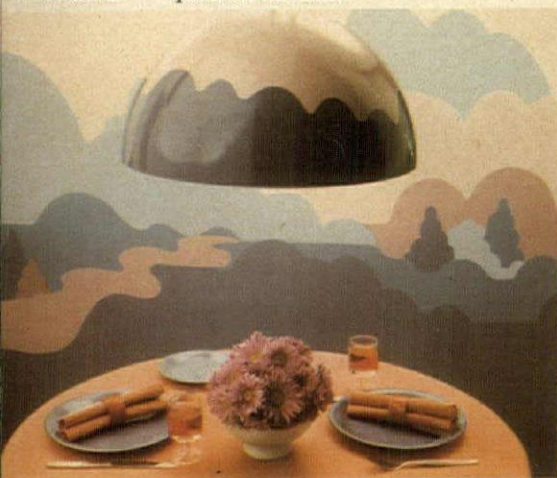
**THE KITCHEN MURAL**

Pop-art gastronomic mural painted across the walls of designer Jon Wealleans' kitchen, in his London flat. Hard gloss paint was used for easy cleaning



**THE STRIPED CABINET**

Kitchen cupboards painted Colorizer by Berger Paints, and decorated with stripes No 8603. Walls are also painted in aubergine-coloured vinyl



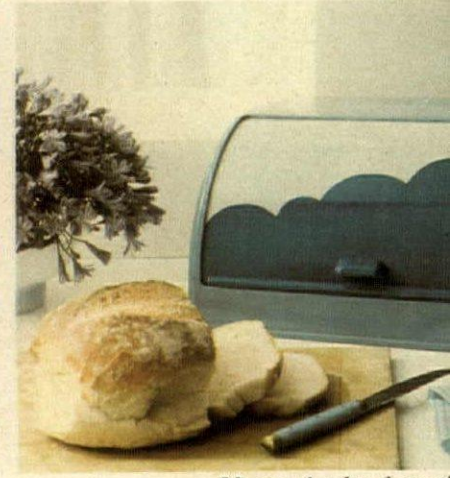
**LAMPS AND TABLES**

Above Scheme for painting a wall—and even a lampshade—devised by Berger and Young Color  
Below Table and screen painted in non-drip gloss paints from the Dulux Super 3 range



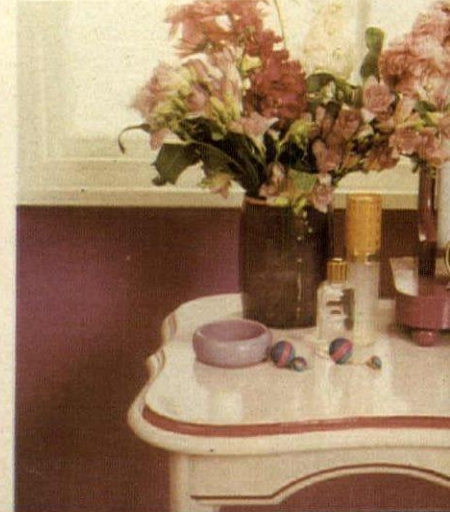
**CIRCLES AND STRIPES**

Above Kitchen cabinets painted in Crown Plus Two gloss: 'Scorched Earth', 'Tango' and 'Seagull'  
Below Floorboards painted with Cover-Plus, a scrubbable, heat-proof paint for woodwork, metal or plaster



**BINS AND TOPS**

Above Another decorative scheme by Berger Paints, using paint in blue and mauve section in Colorizer range  
Below 'Amethyst' matt-emulsion from Dulux Super 3 range







**D** Shiny primary-coloured paints, posters and colourful ceiling-hung kitchen paraphernalia, enlivening an otherwise ordinary kitchen, in a young couple's house in Finland



**DINING ROOM ART**

Dining-room painted by Taller de Montevideo, a group of South American artists living in London. Hard gloss paint was used on the furniture, egg-shell on the walls

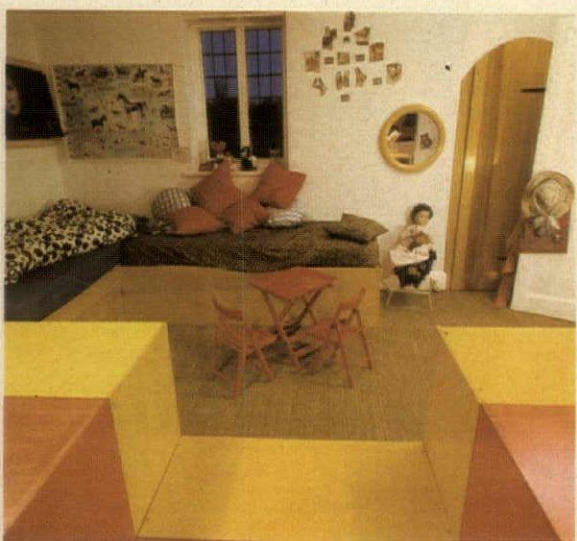


**DOORS AND WINDOWS**

Windows in Brolac Colorizer Gloss, 'Malibu' No 6202, by Berger. Emulsion, about £1.00 litre; vinyl, about £1.25 litre; gloss, about £1.30 litre; exterior wall paint, about 92p litre

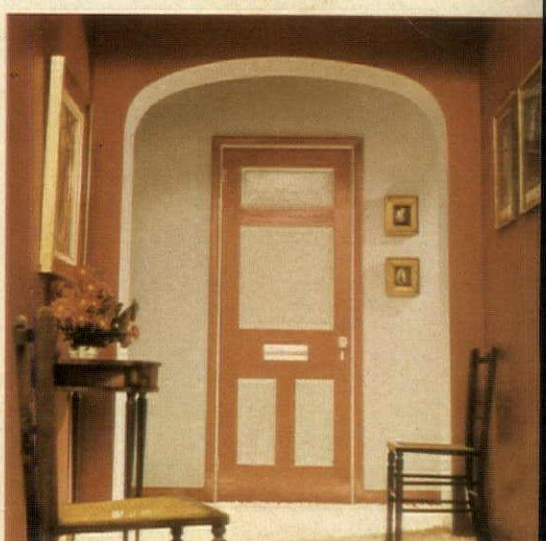


Another kitchen painted by the four South American artists, Taller de Montevideo. Once again, each of them has painted a layer which has resulted in this riot of colour



**PLAY ROOM BOXES**

Living-room in the Victorian manor house in Hertfordshire, belonging to designer Simon Ann McIndoe. Cube storage boxes, brightly painted, hold children's toys and books

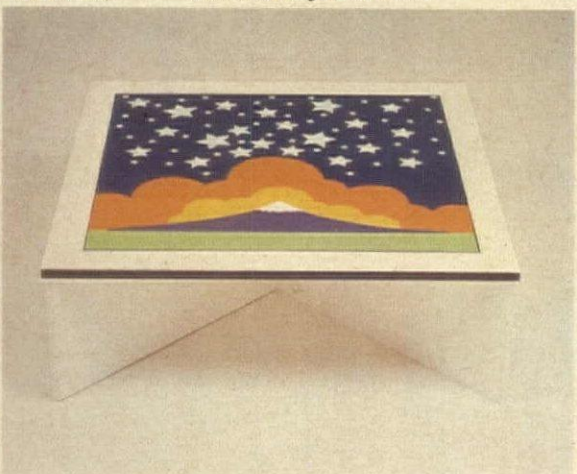


**THE HALL DOOR**

Arched hallway showing paints from the Brolac Colorizer range by Berger Paints. Far wall in Seagull emulsion, door panels in Seagull gloss and contrasting Sunburst gloss



**Above** Picture frames painted in gloss paints from the Brolac Colorizer range by Berger  
**Below** Some colourful ideas using Habitat paints and stencils on tables from their 'Prima' range



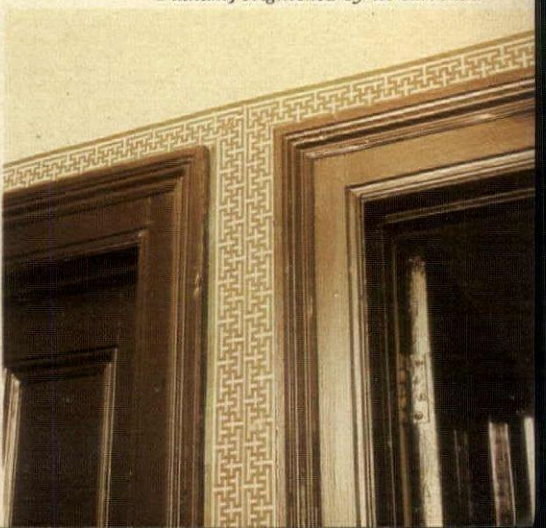
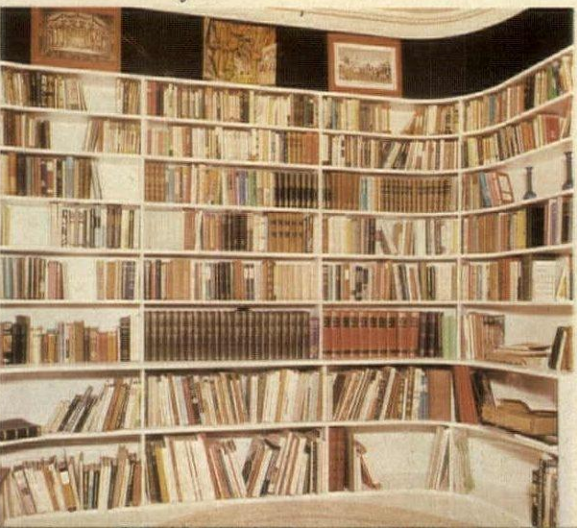
**DETAIL AND GENERAL**

**Above** Table from Habitat's unpainted furniture range, enlivened with the aid of their stencil set, £1.65  
**Below** Dark-painted walls making a lively contrast with a white-painted floor

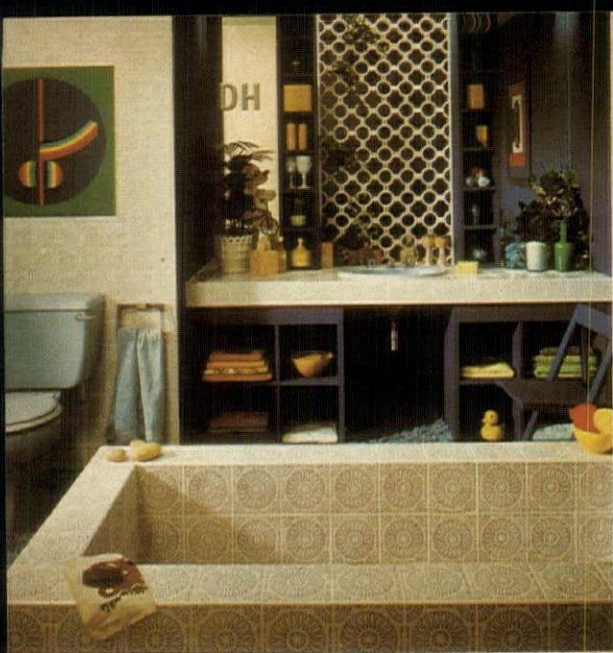


**PLAIN AND FANCY**

**Above** Chest-of-drawers painted in some of the colours from Habitat's range of 16 bright hues  
**Below** Dark-brown paint used on the doors of John McConnell's house in Fulham, brightened by its surround



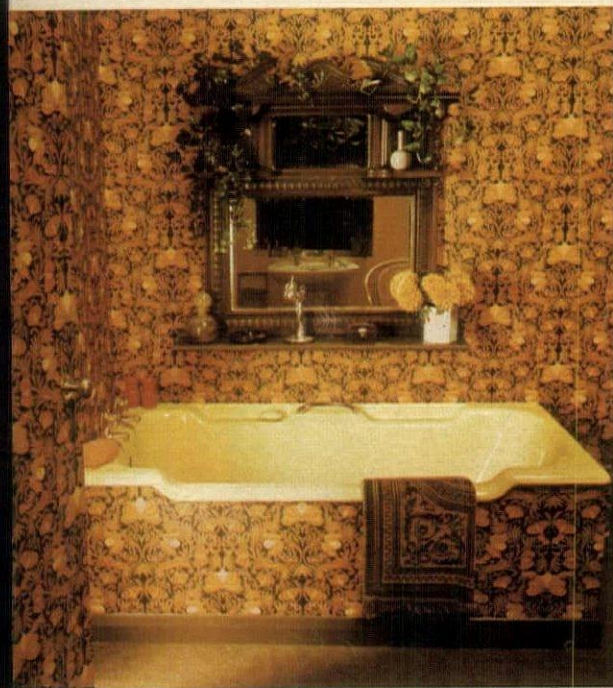




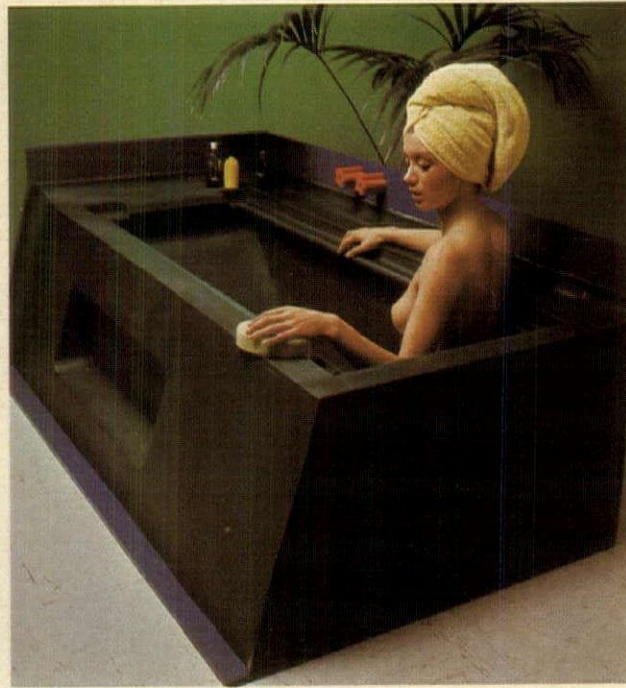
Bathroom showing tiles by Pilkington, basin and WC suite by Twyford's and towel ring by Allibert. Walls are painted in Magicote's glossy Regal blue. (Room designed and photographed by Graham Henderson for Young Color)



Bright yellow Brolac paint highlights tiles by Domus. The bathroom suite shown here is by Ideal Standard and doors are by Louvred Doors. (Designed and photographed by Graham Henderson for Young Color)



Rich warm-toned bathroom, featuring Vogue's 'Kent' bath in 'Sun King' colour, taps by Bourmers and wallpaper 'Lutus' design by Decorene. (Designed and photographed by Graham Henderson for Young Color)



One of the six 1972 Dunlopillo Design Awards went to Dinah Casson for her 'soft bath' in Dunlopreme polyether foam, which was spray-coated with dark green polyester/PVC to provide a waterproof finish

Antonia Ross looks at some brand-new notions:

## RUBBER BATHS AND MIRRORED SPLENDOURS

FROM BEING the most mundane and monotone room in the house, the bathroom has now become the most exuberant and uninhibited. And it's not only the *mise en scène* that has changed so dramatically; even the bath now never stands still, so to speak. The latest brain-child of the designing boffins is a prototype for an all-rubber bath, which seems so sane and logical a concept that, as usual, it's now difficult to comprehend why nobody thought of it before. The prototype was evolved by Dinah Casson, a 26-year-old free-

lance designer, and gained a prize in the latest Dunlopillo awards. We should certainly hear more about it later. Surely, there must be one rubber firm keen to break into the great domestic market.

As the award assessors said: 'This is a good idea, providing a soft surface for a bath, and well-suited to the needs of old people.' But why just old people? Most of us, offered the choice, would opt for a soft rather than hard bath any day. They went, on however, to make a few of their usual damping com-

ments in the jargon inseparable from assessing anything anywhere: 'Unfortunately, the designer appeared to have allowed her thinking to be constricted by the traditional shape of the bath and the design therefore became a little limited in concept.' To which the designer might well reply: 'What's so wrong with the traditional shape of the bath? Isn't it well-suited to the traditional shape

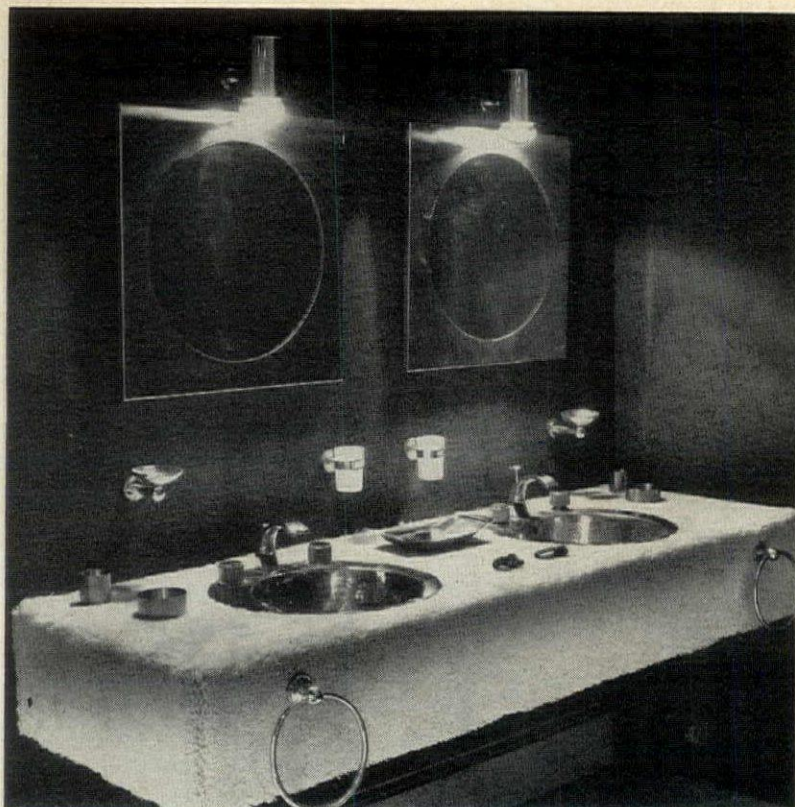
**Right** A small bathroom, designed by Gaston Berthelot, hung with fabric to oriental effect and visually enlarged by the use of mirror on one wall





The Carron Contract 1700 bath, specially designed for budgets. It is made in 12 colours and costs about £31.00, from Homeplan Showrooms, 55-57 Marlborough Street, London W1

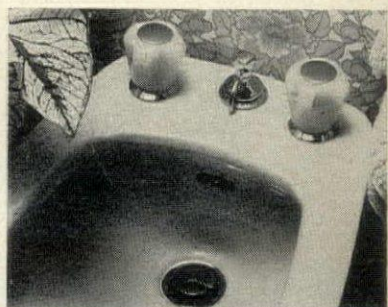
Mirror-tiled bathroom in designer Redmile's house in Pimlico. The ceiling hangs a chandelier made of ostrich eggs



Luxurious bathroom fittings from all over Europe and the UK, have been brought together in settings designed by Peter Gurner in the new bathroom showrooms, Plush Flush, at 27 Sackville Street, London W1



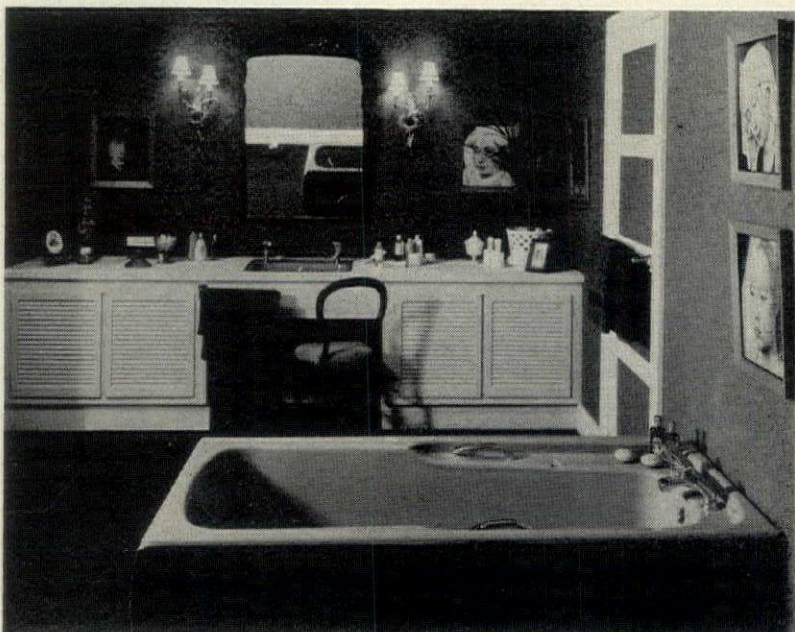
'Curlew' bath by Carron, in plastic with a non-slip surface, also available with twin recessed handgrips, in 12 colours, about £38.00, from Goslett Homeplan Showrooms, 55-57 Great Marlborough Street, London W1



Bourners bidet, comes complete with diverter and pop-up waste. Available with chrome or chrome and pink onyx headworks, or gold and green onyx headworks. From leading builders' merchants

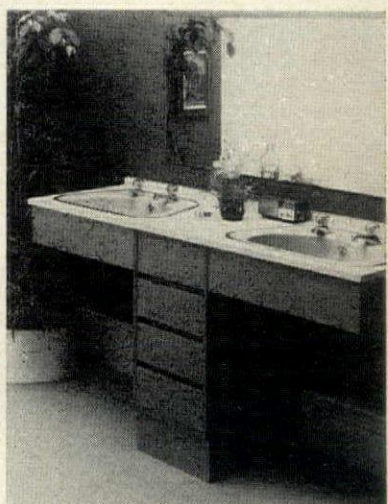
body?' And what does 'a limited in concept,' really mean? The only point of criticism on which I could be inclined to agree with the assessors was in their objection to the dark green colour. But perhaps all Miss Casson could get for her prototype.

much for the bath. Now back to the background to the bath. Here the going goes and two magnificent (and magnificently different) examples are shown in these pages, each ought to be awarded prizes by the assessors around who happen to be working on behalf of the glass industry, for the magnificence of which I owe a great deal to the glazier. In the previous pages I show the bathroom designed by Gaston Bernier, artistic director of the House of Bachelard, for his Parisian apartment. Into the smallest of bathrooms he has infiltrated an opulent atmosphere à la Turque with a richly-patterned fabric used for curtaining, a covering and small settee. All in contrast to a veined marble



Above Bathroom setting showing the 'Kingston' bath by Vogue, with shaped hand-grips and contoured soap shelf, available in 10 colours and white, from about £42.20, from builders' merchants

Below 'Moon' bath in astral blue, with Greek key design, 5ft 6ins across, about £379.00, from Bonsack Baths, 14 Mount Street, London W1

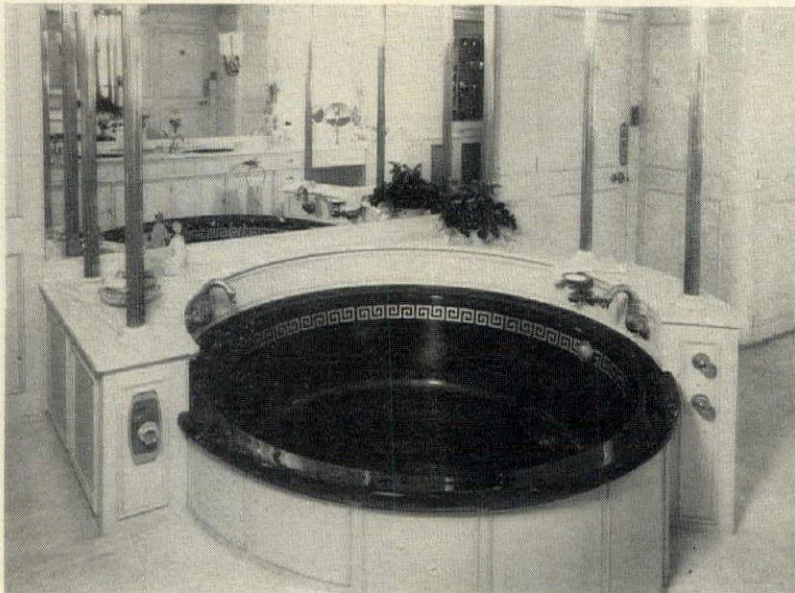


Double bowl vanity unit by Ellis of Huddersfield. Comes in 4 natural wood finishes, 10 base colours and Formica laminate top. About £75.00, excluding taps. From leading builders' merchants

then there is the bathroom of the decorator Anthony Redmile in his Pimlico house in which mirror tiles cover every inch of the curved walls and shower enclosure, giving endless repetition of the pattern provided by the decorator's taste and ingenuities.

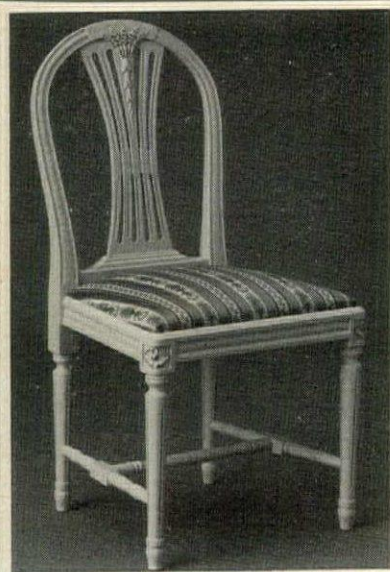
Why not? The bath is almost the place where we have to relax, with our thoughts and in a room for reflection and contemplation. So why not a personal touch of stones, shells, figurines or anything else which takes our mind and doesn't suffer unduly from steam?

With this kind of lead why shouldn't we all take another look at our bathrooms to see whether (and we) could take the shock of complete revamping in the grand manner? ●

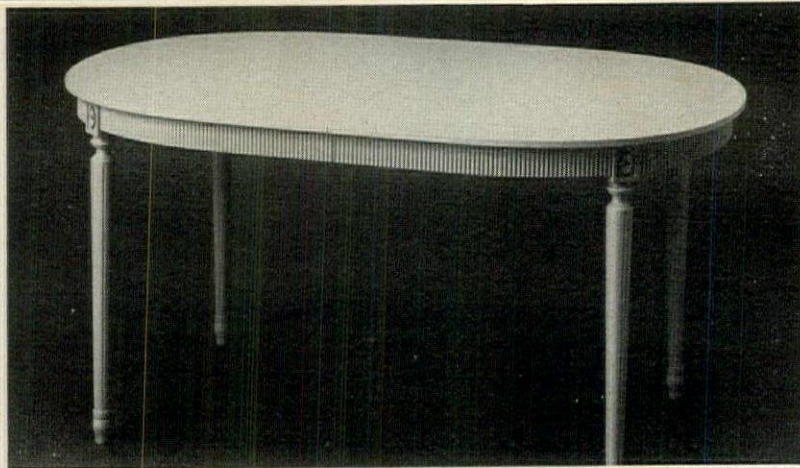


'Celtic' model 11018 slim-line back-to-wall WC basin and cistern by Twyford's, shown here with the 'Rhapsody' counter-top basin, from leading builders' merchants

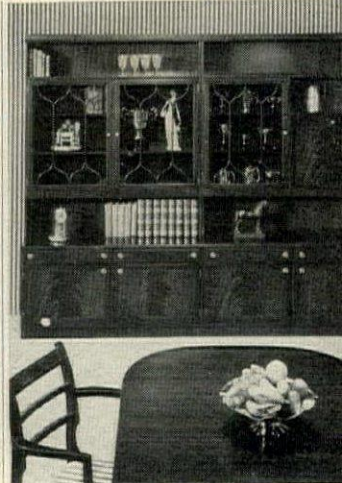




'Vasa' chair, Swedish seventeenth-century style, hand-carved, by Royal Swedish Interior, about £30.00. Stockists from Anthony McCarthy, 75 Manor Lane, Sunbury-on-Thames



Hand-carved seventeenth-century-Swedish-style dining-table, extends to 96 inches, by Royal Swedish Interior, in timber with white lacquered finish, about £83.00, stockists from Anthony McCarthy, 75 Manor Lane, Sunbury-on-Thames



From the 'Abbotsford' range, bookcase and display cabinet, £133.00; drink cabinet, £142.00; and dining table, £79.00; carver £24.00. In mahogany finish, manufactured by McIntosh, for Times Furnishing shops



Sheraton style 'Carlton' desk in mahogany, leather writing-top, brass trimmings, about £900.00. Geo Heapy, 92 Thurleigh Road, London SW12



'Old Charm' No 1727 refectory table, £88.20; No 1664/1731 sideboard, £208.00; No 1524 corner cabinet, £60.40; No 1433 bookcase, £42.70; and No 1729 and 1730 chairs, from £37.60; by Wood Brothers, from Waring & Gillow, Oxford Street, W1

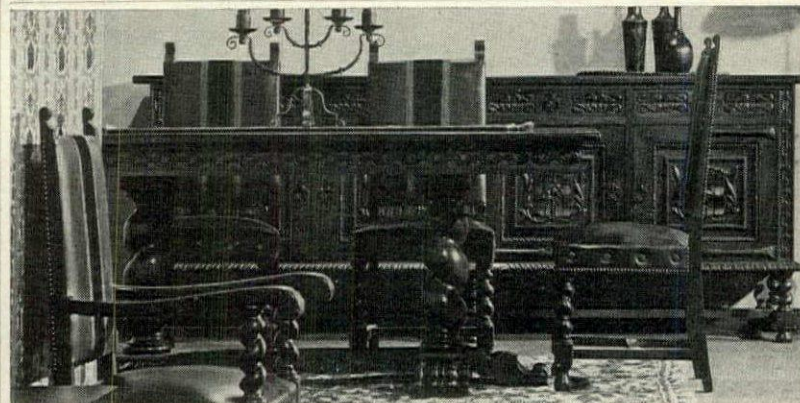
## REPRODUCTION FURNITURE

# SCOPE FOR ALL KINDS OF CRAFTS

BY ANTONIA ROS

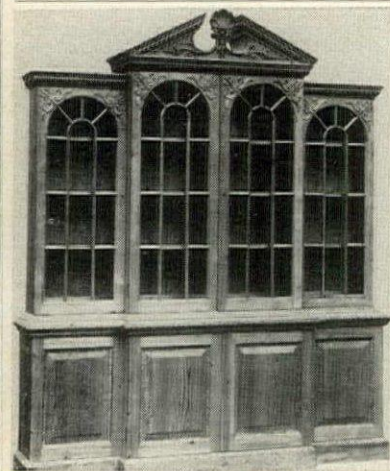


Leather-upholstered, deep-buttoned chair from the 'Wilton' suite by Beau Resta, from about £165.00. Harvey Nichols, Knightsbridge, London SW3



Spanish reproduction furniture, imported by Abbeycraft. Stockists and prices from the importers at Highbridge Street, Waltham Abbey, Essex

EVERY YEAR the makers of reproduction furniture become more adventurous—as well as more authentic—in their trips into the past. Until fairly recently it seemed content to keep to restrained copies of mid-Georgian originals or over-massive versions of Tudor refectories.



Waxed pine display cabinet, from a range by H C Board & Son



Victorian iron-back chaise-longue, upholstered in hide, deep-buttoned, £255.00, from Anthony Smith, 81 Kingsley Road, Hounslow, Middlesex

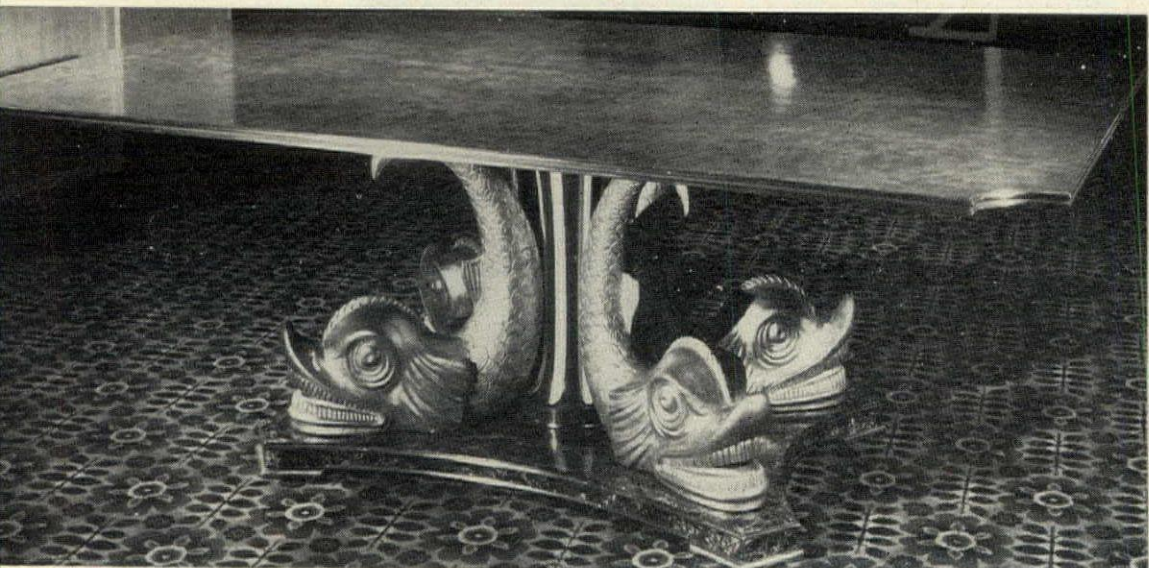
Now, however, their scope is wider, ranging from pine panels and balusters, showing a very high degree of craftsmanship indeed. One interesting development of all, perhaps, is the way that upholsterers have moved in. Although the decorative pleasures of deep-buttoning leather-covered armchairs and sofas seem to be overlooked by all the makers of modern seating, our craftsmen are still carrying on the *capitonné* tradition and still find a lot of clients who like this individual treatment on individual pieces.

Best news of all is that carvers were, for far too long, out in the cold. They are finding an increasing demand for their craftsmanship. Understandably, when they are capable of carrying out a client's wish for William Kent dolphins, Robert Adam urns or Grinling Gibbons swags ●

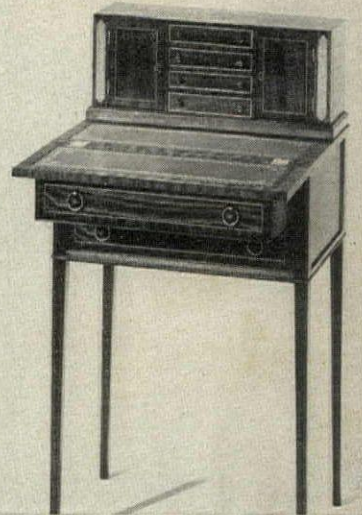




...lled room in pine, mid-eighteenth century style, designed, made and fitted by H C Board & Son, Merivale Road, London SW15



...hin' table, in burr maple, or choice of veneers, eight feet by four feet, with assimilated marble base, gilt dolphins, £200-00, Ronald Booth, 14 Church Street, Twickenham, Middlesex



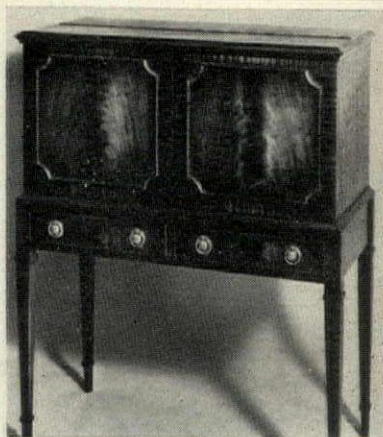
Regency mahogany writing-table with leather fall, No FCL 19, £68-60, from Foster Clarke, 7-9 Upper Tooting Road, Tooting Bec, London SW17



Pedestal wine table in yew-wood by Charles Barr & Sons: 'gallery' table (left) K541Y, £53-00, and (right) K662Y, £14-52, from Harrods



William and Mary style mahogany dresser with brass fittings, about £500-00, from Geo Heapy



Reproduced wine cabinet in mahogany, by Bevan Funnell, £113-35, from leading stores





(1)  
**SOME BORDER-LINE CASES**

A DECADE or so ago, the herbaceous border was, so to speak, under a bit of a cloud. Some of those experimenters, who might well be termed avant-gardeners, began to suggest that the herbaceous border was far too sentimental (and labour-demanding) a feature of any efficient garden scheme.

Their denigration was powerful and vocal, but died the death that is the fate of all theories that seek to

(2)

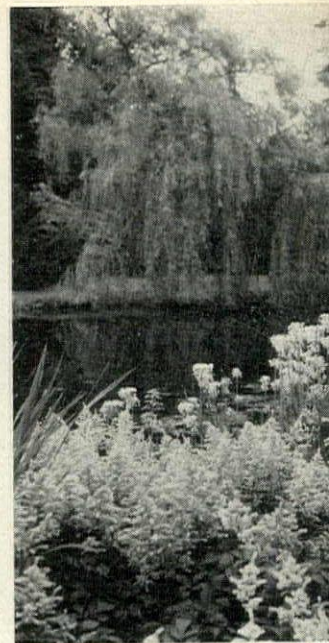
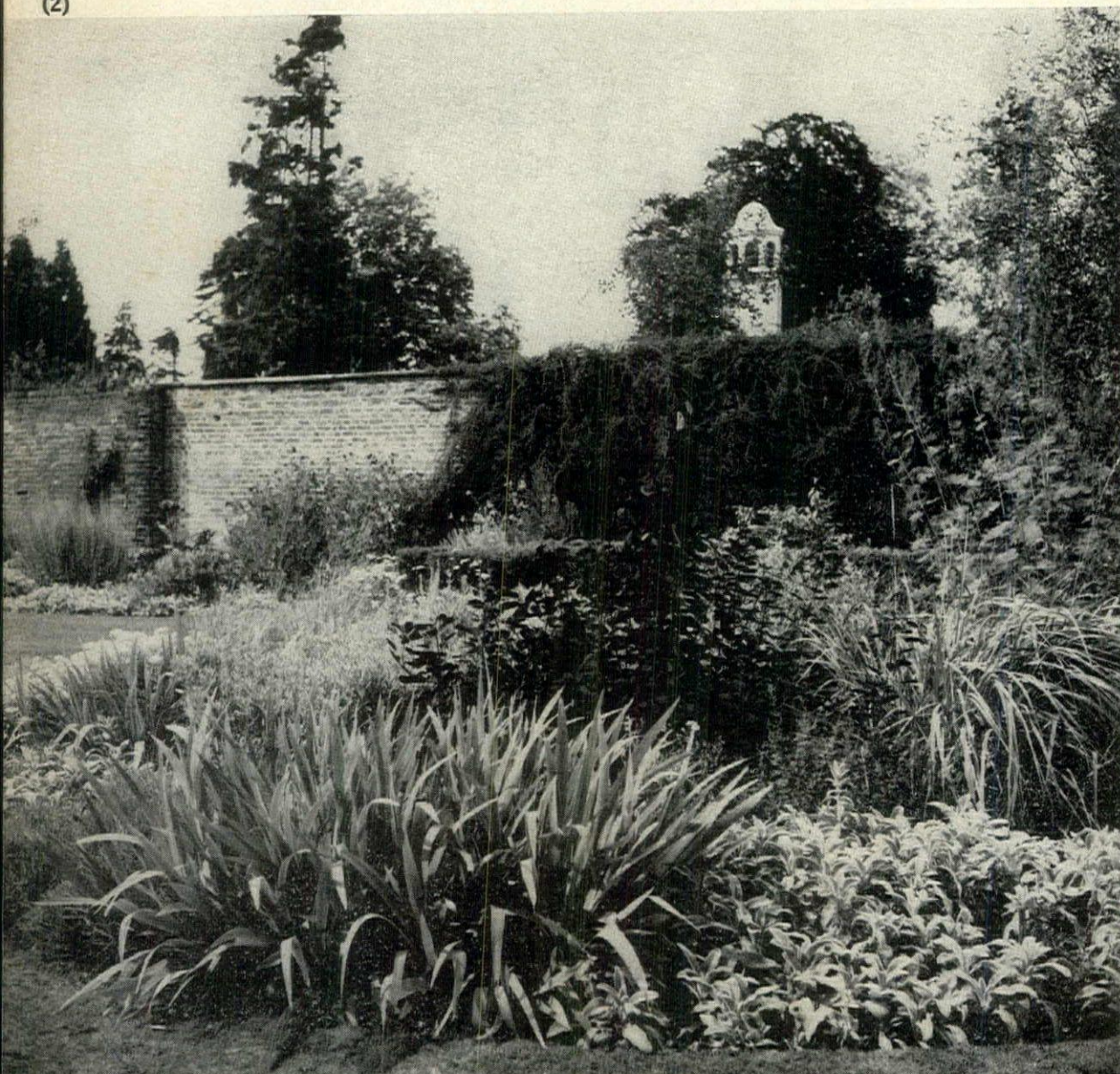
outmode popular tradition. Too many thousands of gardeners found the allure of designing and cultivating the perfect herbaceous border too challenging a task to be deterred by theorists. After all, it was still the only practical way of displaying a collection of different plants.

Designing and cultivating . . . and there's the rub. How can one start to design a beautiful herbaceous border if one hasn't been trained at Kew?

The possibilities are so endless.

The best course is to see what others have done, to choose from several the particular plants and features you like and to combine them in your own design.

On this page (2) the importance of leaf-form in the well-planned border is demonstrated. The bold leaves of a clump of iris contrast well with the purple foliage of *Rhus cotinus* behind, with grey-leaved *stachys*



(3)

BY TOM BYNG

to the right. In picture No 1, the young growth of *skimmia* is set off by the handsome white-edged leaves of *Hosta albo-marginata* and the glaucous *Hosta sieboldii*. No 3 shows *spiraeas* and yellow *Primula* spp. which thrive in the moist soil of a waterside border.

The next picture (4) shows a corner of a garden in Wiltshire which an old stone bench is sheltered by tall-growing herbaceous plants. Yellow-flowered *verbena* are much in evidence. There are among the most spectacular herbaceous border plants, whether the dramatic *Verbascum olympicum* or the woolly-leaved *Verbascum bonariense* (both biennials) are common or the perennial *Cotswold* (buff-coloured flowers), *Stachys* yellow *Gainsborough*, or *Verbena* *Pink Domino*.

No 5 is a picture of a border in Scotland, where the architectural value of the occasional shrub in a border is shown: a white-flowered *Buddleia variabilis* gives height and importance to a border brightened by *Lobelia cardinalis* and held up by the sharp foliage of *iris* to top up the picture. The value of *bunda* roses in a border is demonstrated in 6 and there is no more effective rose in a border than the popular *Iceberg*. A corner of a fashionable cottage border in Hertfordshire is seen stuffed with an old favourite herbaceous plant as *delphiniums*, *Shasta daisies* (back) and a low planting of *iris* and *Sweet William* in the foreground.

In picture No 8, we show a border planted with conifers and *Ericas*, which are excellent suppressors. All the *Erica* group, such as *E.C. aurea* with white leaves, *E. C. King George*, with red flowers, *E. C. Spring* White, are lime-absorbent and provide colour from November to April.

PHOTOGRAPHS: PETER COATS

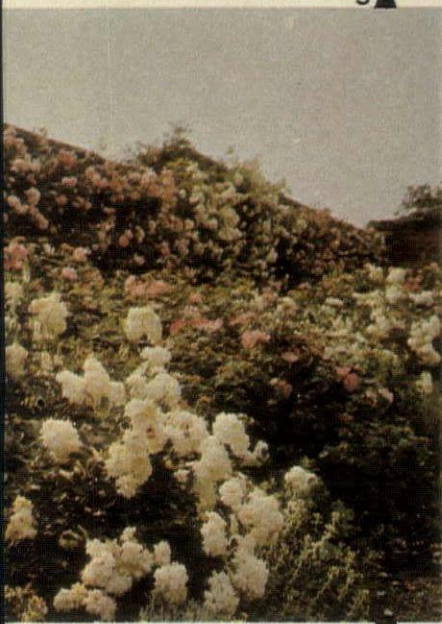




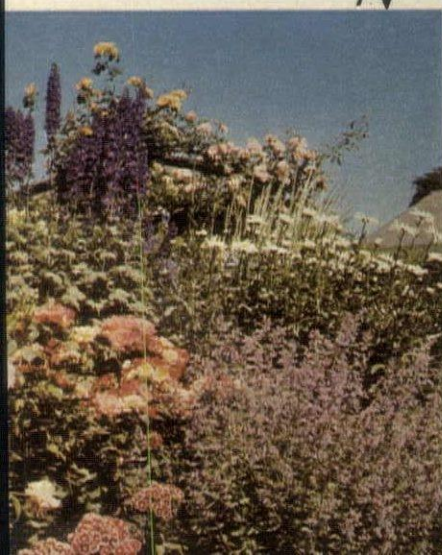
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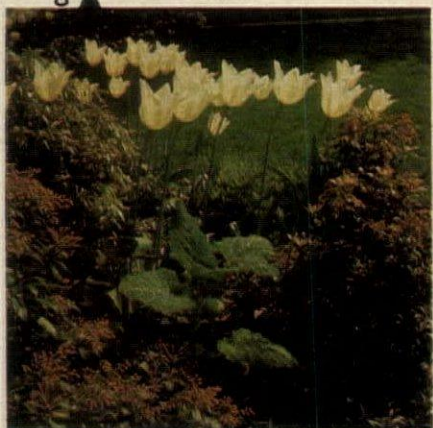
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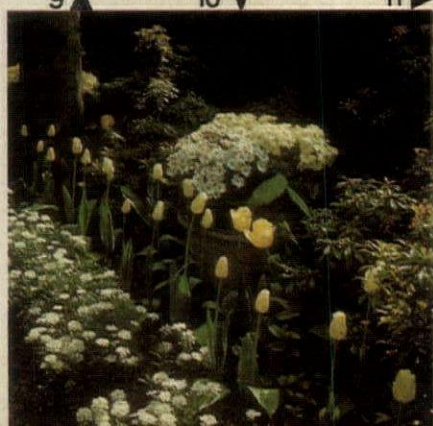


9 ▲



10 ▼

11 ►







In pictures 9, 10 and 11, of some bulbs, such as tulip border is shown. To prof show of colour, these can after flowering and replac dahlias.

In the last four gar traditionally -planted late- border, with phlox to the f is seen. Across two pages garden in Sussex, where a lux planted border of delphi nepeta, verbascum and th class border plant Achillea Plate, with its sculptured flowerheads, leads to a low of white roses. Below (14) is planting for late summer, th some Plume Poppy - L cordata - with Day Lilies ( callis) in front. No 15 is a co border in which the star tur is *Lobelia cardinalis*, Queen a brilliant border flower whi often enough planted. T special treatment it needs given the kind of soil it likes and peaty - and to be r autumn and wintered in a *L. siphilitica* is a beautif variety ●





14▼

15▼

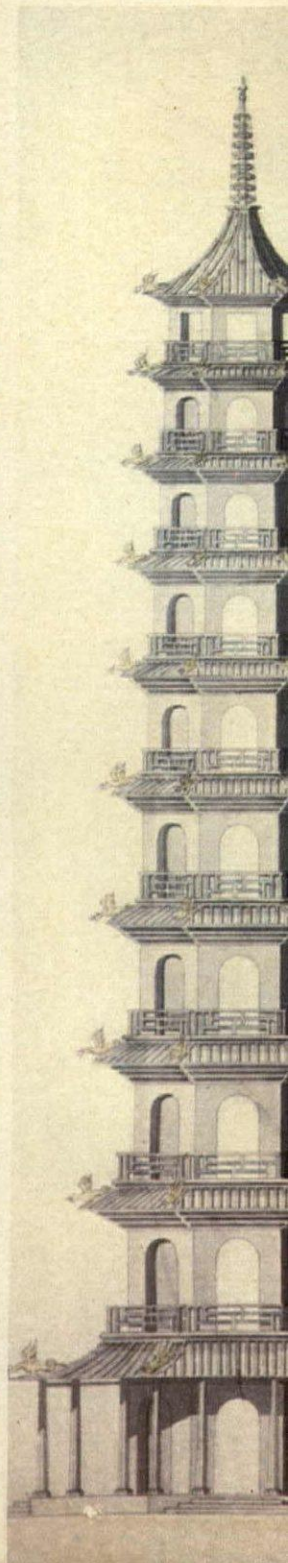
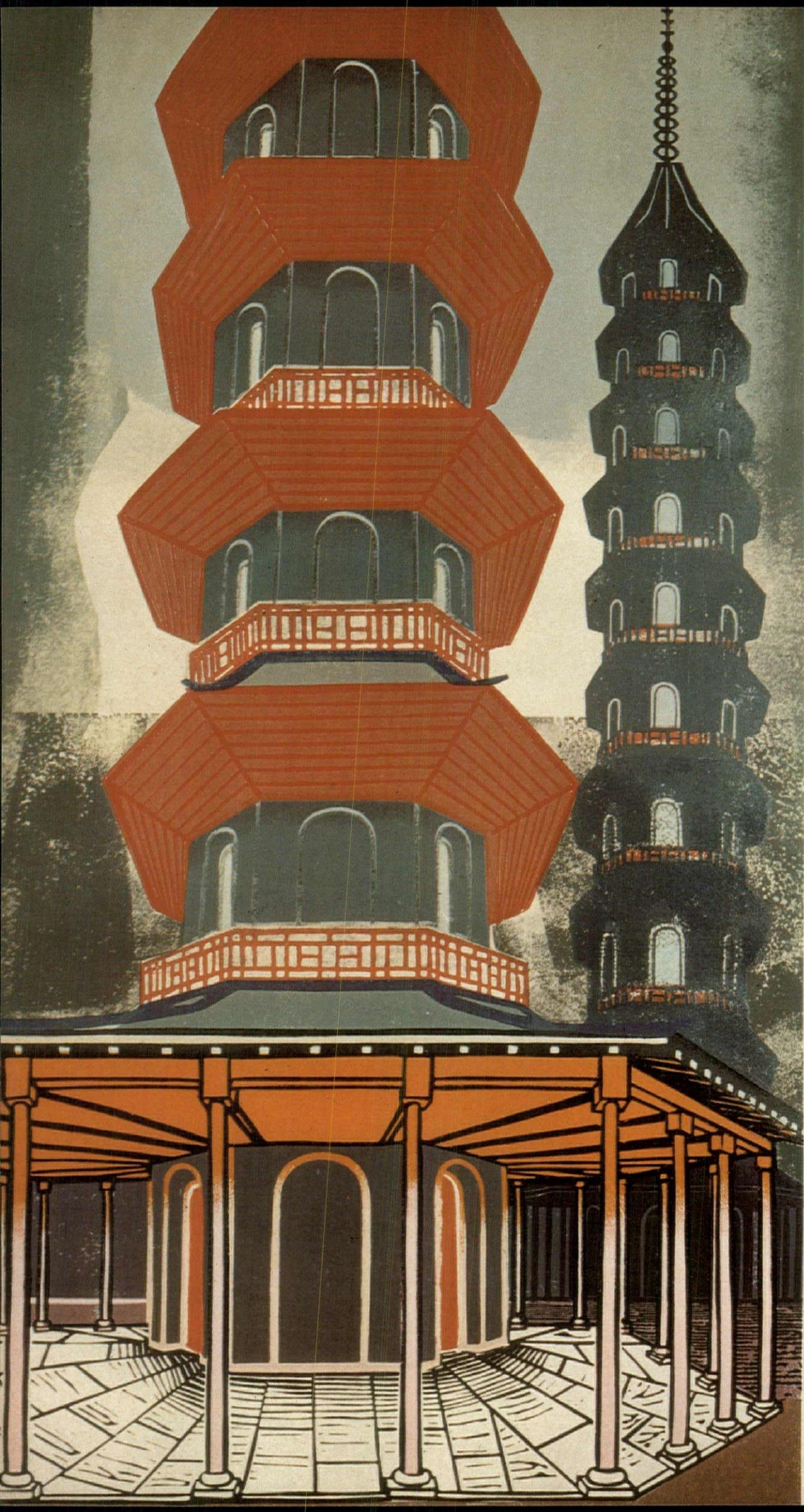






**Above** Sir William Chambers' miniature of the pagoda at Kew, designed by Edward Bawden RA, published in 1772. Chambers (Meyer), born in Germany in 1723, came to England and studied architecture under James Reynolds, died at Kew, 1783. (courtesy of the National Portrait Gallery)

**Left** The Pagoda, Kew. Lin engraving by Edward Bawden RA, published in 1772. **Below** Chambers' original design for the Chinese pagoda at Kew. (courtesy of the Royal Institute of British Architects, Drawings Collection)







View of the lake and island at Kew, as seen from the Lawn. From an engraving in **Chambers' Gardens and Buildings at Kew 1763**

Chambers, Sir William (1726-96). Though Chambers is known chiefly as an outstanding architect in the neoclassical style, as the author of the seminal and influential *Treatise on Civil Architecture*, and as designer of Somerset House, he must also figure in any history of English landscape architecture on account of his achievements at Kew.

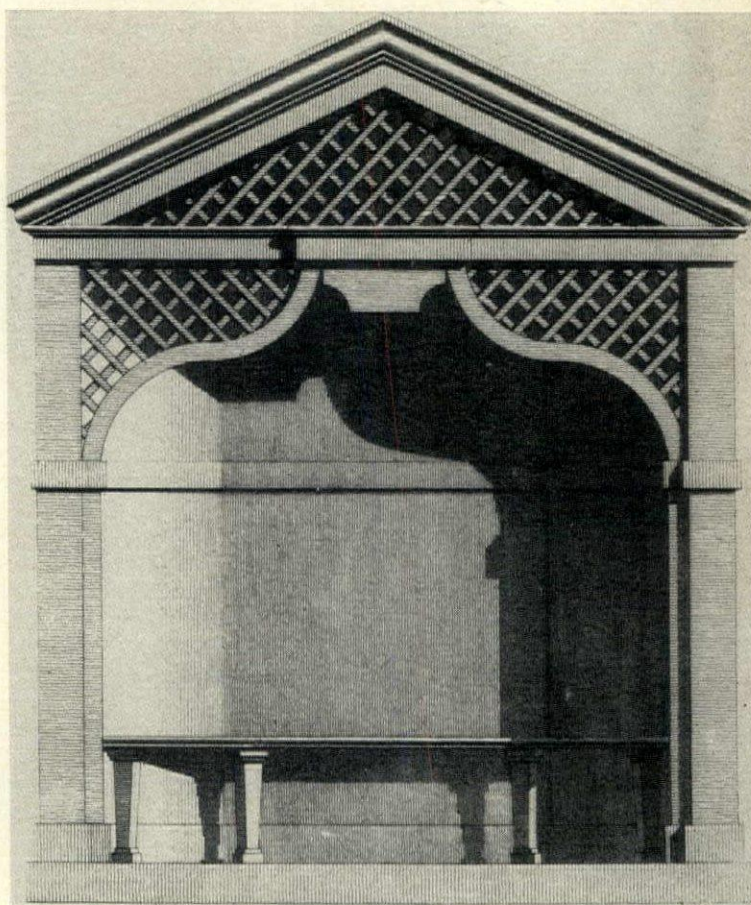
Chambers was born of Scottish parents in Gothenburg, Sweden. His family had long been involved in the Swedish mercantile trade. Though he was educated at Ripon in Yorkshire, Chambers returned to London to become an administrative official with the Swedish East India Company, and in that capacity took part in the Company's far eastern trading voyages.

Being strongly inclined towards architecture, he spent much time studying Chinese buildings and gardens whilst still in his twenties. He gained some renown in Sweden for his expertise in oriental subjects. In 1749 he was possessed of sufficient funds to be able to set himself up in London, afterwards studying as a student at the *École des Arts* in Paris, then the leading architectural school in Europe. Back in London, thanks to an introduction

by the Earl of Bute, Chambers became architectural tutor to the Prince of Wales, and later architectural adviser to his widow, the Princess Augusta. For her, he designed, between 1757 and 1763, the ornamental buildings in Kew garden, his first commission of consequence.

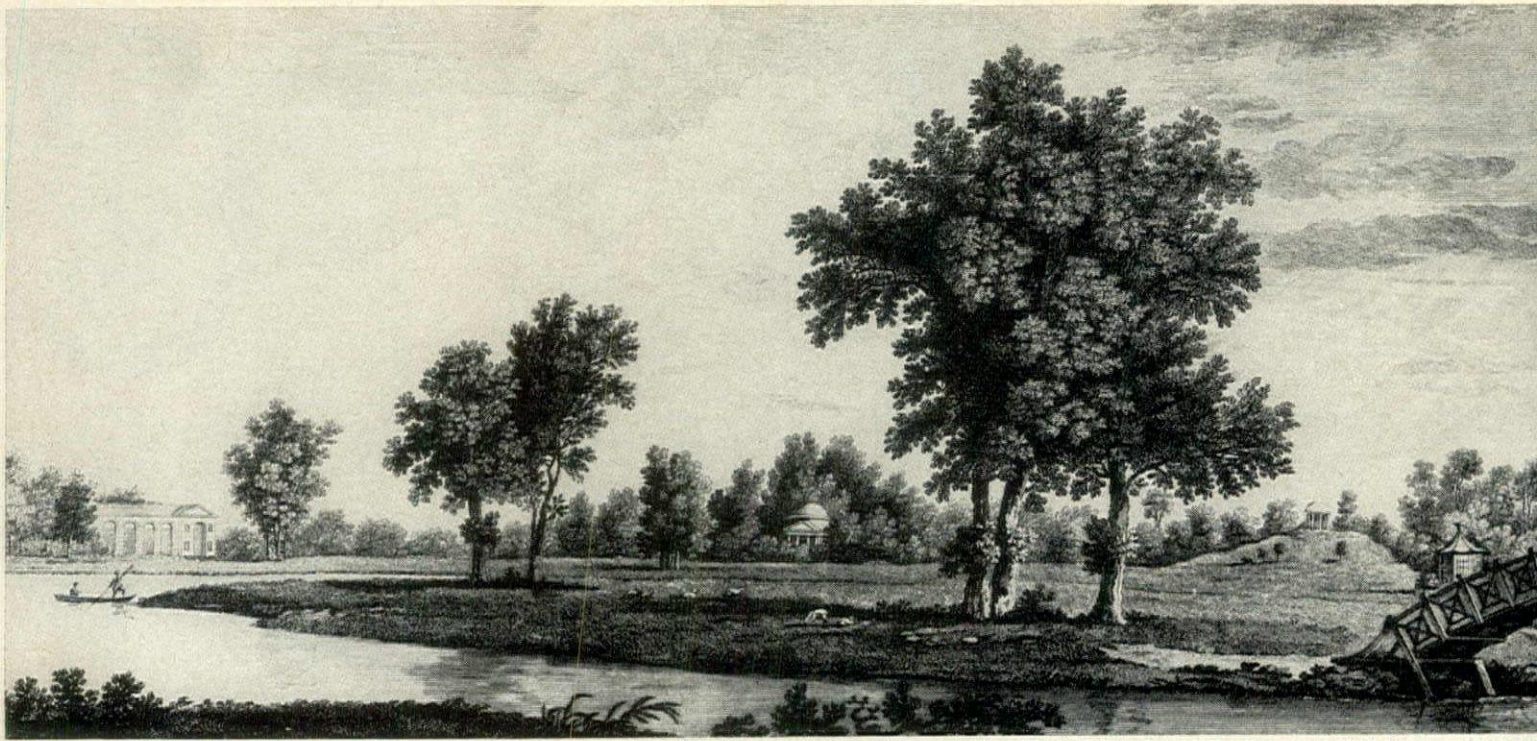
Horace Walpole, in one of his more dyspeptic moods, was airily disparaging of Chambers' efforts at Kew writing, in 1760, that 'there is little invention or taste shown. Being on a flat, Lord Bute raised hillocks to diversify the ground and carried Chambers the architect thither, who built some temples, but they are all of wood and very small. Of his design was the round temple in the middle, with a circular portico, called the Temple of Victory on the battle of Minden; another with a Doric portico; the Corinthian semi-circular arcade, a little round temple in the recess on the left hand, the Roman ruin, the aviary, and a Chinese building in the menagerie. The bridge and the round temple were each erected in a night's time to surprise the Princess.'

In 1761, Chambers designed the largest stove-house then known, an interesting technical achievement and in sharp contrast to his classical

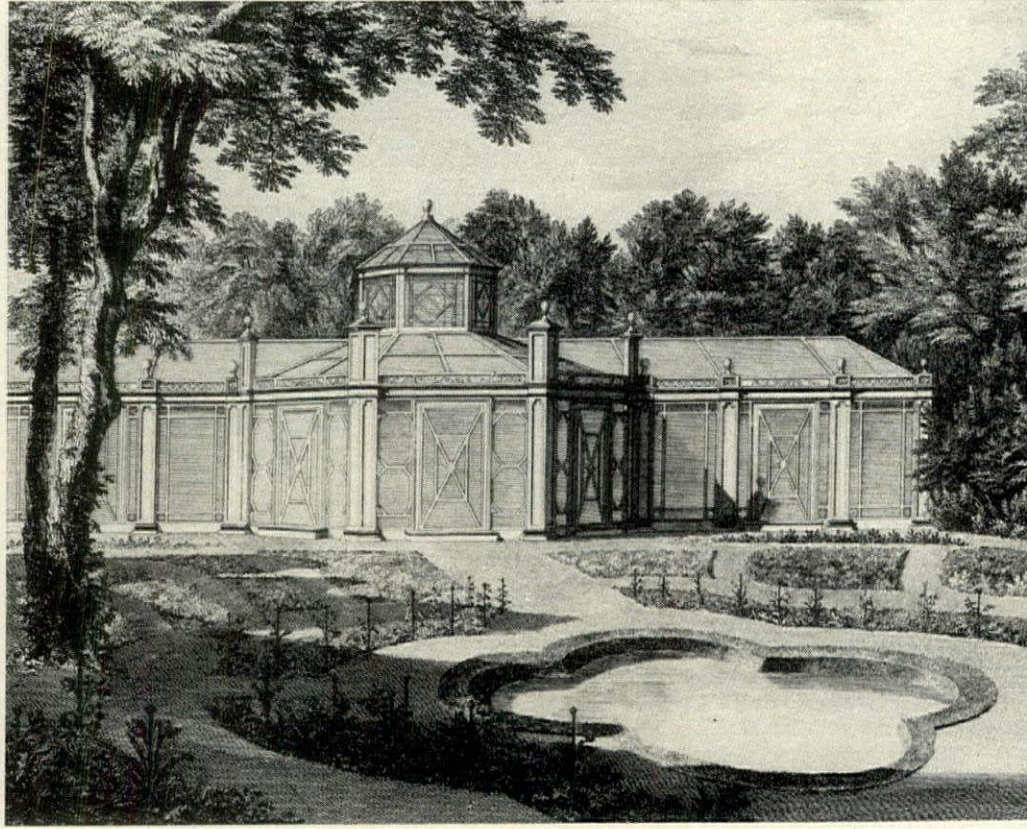
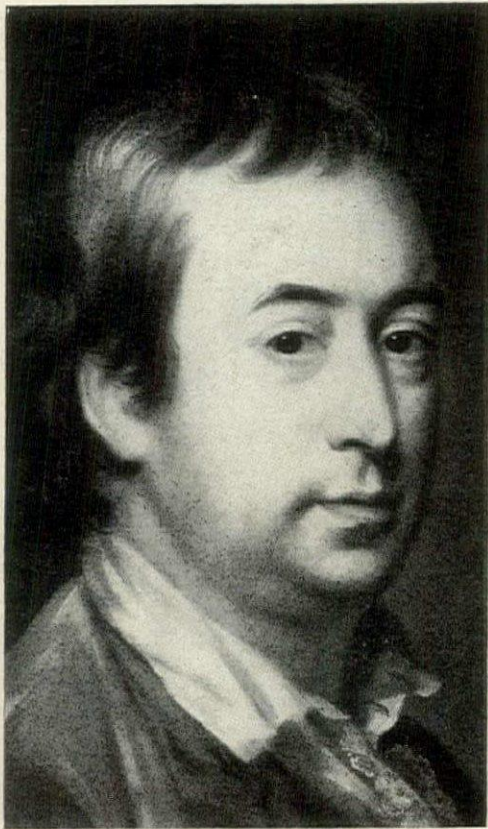


A garden seat at Kew, designed by **Chambers**





A view of the lake, island, orangery, the temples of Aeolus and Bellona and the House of Confucius at Kew. From **Chambers'** Gardens and Buildings at Kew 17



Sir William **Chambers**, by Francis Cotes, 1764

The aviary and flower garden at Kew. From an engraving in **Chambers'** Gardens and Buildings at Kew

temples and retreats.

Of the other buildings designed by Chambers at Kew, the most impressive is undoubtedly the Chinese pagoda, 163 feet high, set at the heart of various vistas. This remarkable structure originally had dragons dangling from its ascending eaves, and despite its apparent lightness and gaiety was well built, its solidity well tested during the war when it withstood the blast effects of German bombs that fell nearby.

Of other buildings at Kew designed by the architect, there remain the temple of Bellona with its Doric columns; the severely simple, classical temple of Aeolus on its 'hillock' not far from the Cumberland Gate;

the Roman arch, no longer carrying its road; and the orangery, now a museum, one of Chambers' masterpieces.

Chambers' next and somewhat fortuitous claim to a place of consequence in garden history was established by the publication of his fantasia, entitled *A Dissertation on Oriental Gardening* in 1772. This book, by the 'Comptroller General of His Majesty's Works' (with a most inappropriate engraving of a classical allegory by Cipriani on the title page) was widely influential, particularly as the author had published, in 1775, *Designs of Chinese Buildings*, an authoritative study based on his earlier visits to the

Orient and which had a considerable influence on the developing cult of Chinoiserie in Britain and also in France. The *Dissertation*, however, was written so that Chambers could give publicity to his personal views of gardening—by foisting them on to the innocent Chinese—and indulge his venom towards 'Capability' Brown, who had been preferred by Lord Clive for the design of Claremont in Surrey—to Chambers' chagrin. Although written with this dubious intention, the book is vastly interesting and has proved uncannily prophetic in many of its claims and assertions.

Chambers' innuendoes directed at the homespun Brown are subtle,

sophisticated and spiteful as example, this comment:

'Amongst the Chinese... gardeners are not only botanists also painters and philosophers, having a thorough knowledge of human kind, and of the art by which its strongest feeling is excited. It is not in China, as in France, where every architect is a gardener... In China gardening is a distinct profession requiring an extensive study; the perfection of which few attain. Further reference to the fact that the Chinese never situate roads a foot of rising ground without providing drains to receive the water was probably another bark di-



s Brown, no doubt pointing  
the technical shortcoming on  
t and clear enough to the  
centi of the time.

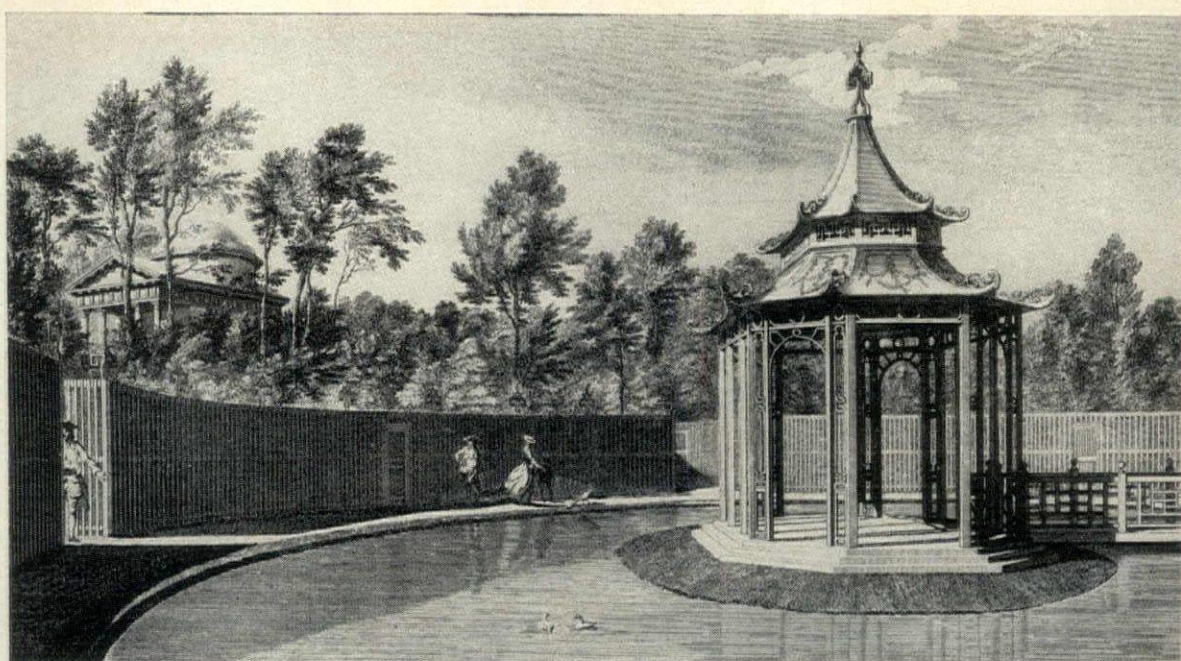
the context of Walpole's pre-  
reinforced by Brown's prac-  
at landscape scenes should not  
erentiated from nature itself,  
musing to read the pseudo-  
chambers view that 'the scen-  
garden should differ as much  
ommon nature as an heroic  
doth from a prose relation;  
ardeners, like poets, should  
oose to their imagination, and  
y beyond the bounds of truth,  
ver it is necessary to elevate,  
bellish, to enliven, or to add  
y to their subject'.

of Brown's tendency to make  
dens tree-and-shrub-studded  
as of the open countryside,  
bers was equally dismissive:  
is the favourite plan of our  
gardens; and our larger  
are only repetition of our  
ones; more green fields, more  
eries, more serpentine walks,  
more seats; like the honest  
lor's seat, which consisted in  
g but a multiplication of his  
inner; three legs of mutton  
neeps, three roasted geese and  
uttered apple-pies.

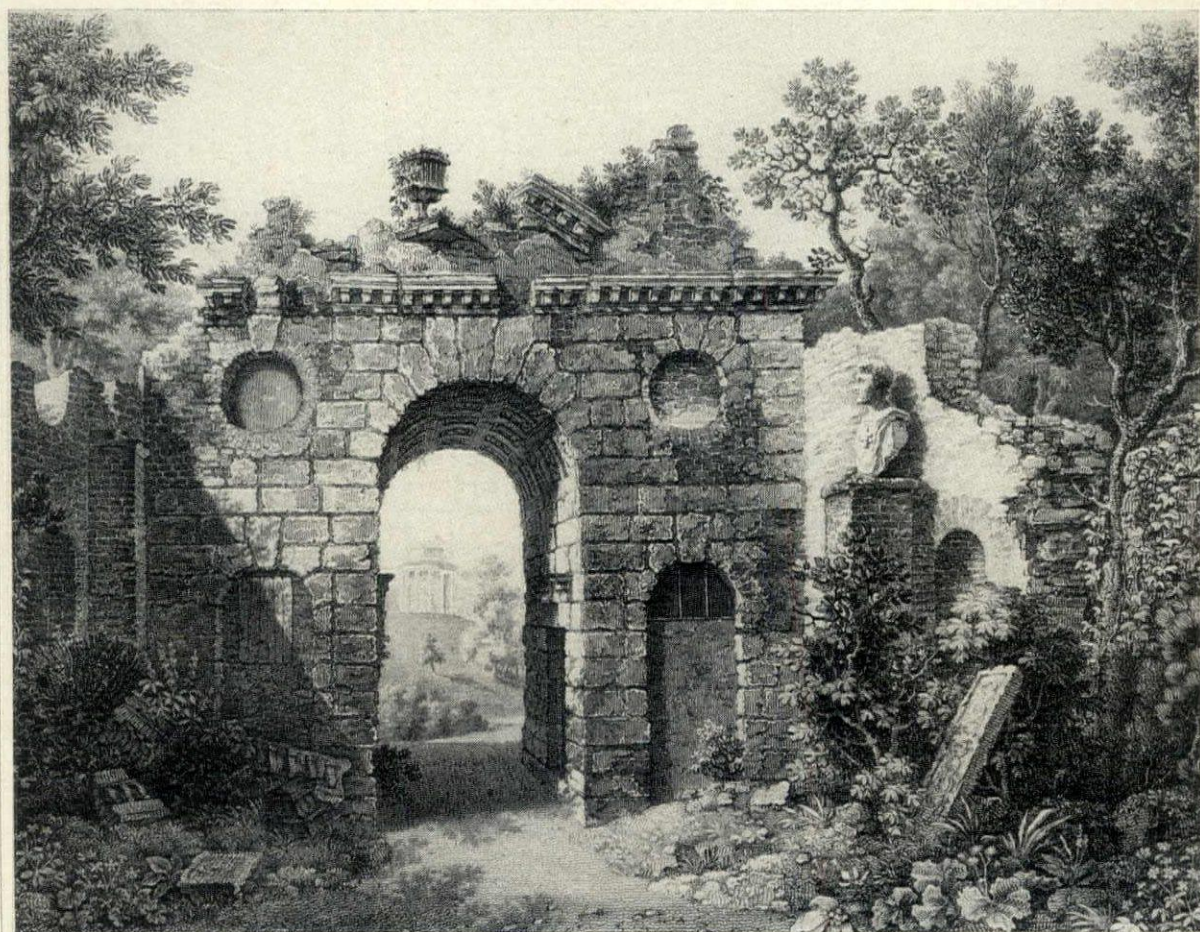
yet our many handbooks on  
to make gardens have not  
d us to have among thickets  
secret recesses, in each of  
is an elegant pavilion, consist-  
one state apartment, with  
ases, with proper conveniences  
men servants. These are in-  
d, during the summer, by  
airest and most accomplished  
oines.'

ther of the notions with which  
pers so blandly involved the  
ent Chinese was that by a skil-  
mouflaging of their ancient  
rial enterprises they added to  
esome sublimity of their land-  
. They concealed, he asserted,  
ivities on the summits of the  
t mountains, founderies, lime-  
and glass-works, which send  
large volumes of flame, and  
ued columns of thick smoke,  
give to these mountains the  
rance of volcanoes'. He also  
f strong wire fences, painted  
only too accurately anticipat-  
the inevitable plastic-covered  
work of modern suburbia.

edless to say, in the interesting  
e provides in the *Dissertation*  
rning plants chosen and grown  
ina, a number were completely  
own in that country. To the  
gandist truth has always been  
ive and subsidiary quality.  
e book, one of the more imagi-  
fantasies on the possibilities  
den-making, was, nevertheless,  
seriously enough by an extra-  
ary number of so-called auth-  
s, then and later; and it has  
suggested that some of the  
adumbrated in the book were  
ed and used by Gertrude Jekyll.



A view of the Menagerie and its Pavilion at Kew. From an engraving in **Chambers'** Gardens and Buildings at Kew



A view of the south side of the ruins at Kew. From an engraving in **Chambers'** Gardens and Buildings at Kew 1763

That any well-read person of the time failed to see that Chambers' Orient was a masterly tongue-in-the-cheek send-up of current ideas and an imaginative *tour de force*, now, perhaps, is difficult to believe, for in 1765 J. Dodsley had published *A particular account of the Emperor of China's Gardens near Peking: in a letter from F Attiret, a French Missionary, now employed by that Emperor to paint the Apartments of those gardens, to his friend at Paris*. The translation of the letter, written in 1743, was by 'Sir Harry Beaumont, the Rev Joseph Spence'.

But Chambers, well-known for his earthy humour, took his joke to

its audacious limit by quoting from that same book.

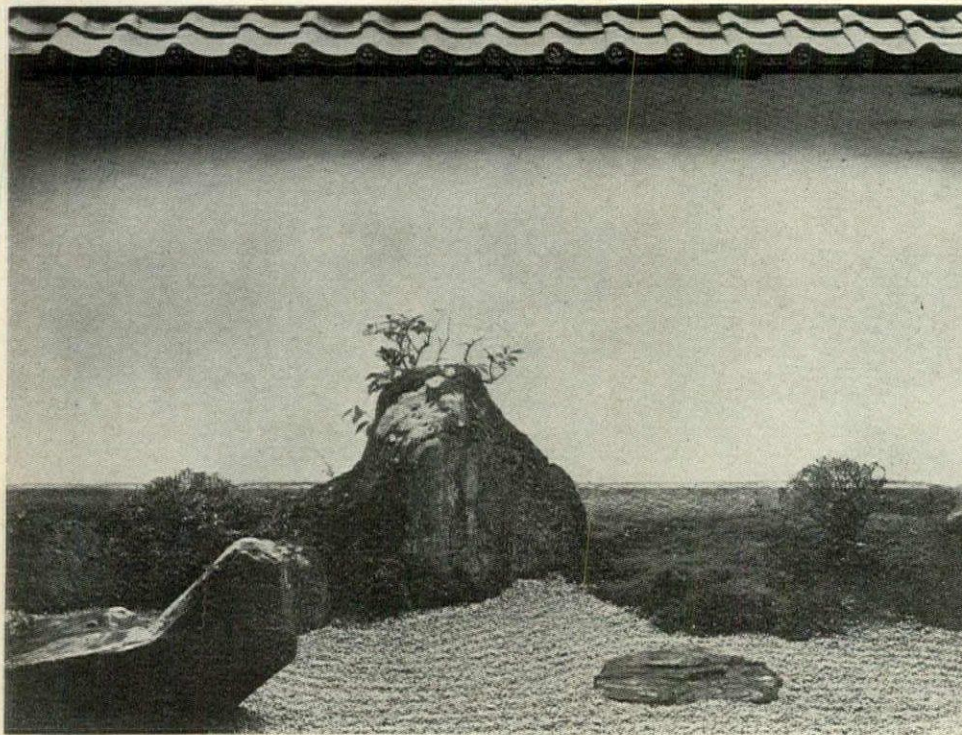
Chambers' knighthood—of the Polar Star—was a Swedish, not an English, honour which he was, however, permitted to employ in this country. All in all Chambers was a remarkable man. As John Harris, his biographer has written, 'He was respected by the *beau monde* but was never of it; was a friend of blue stockings, writers and artists, yet his shadow barely darkens their memoirs; he is the father of his profession in the modern sense, yet long remained unacknowledged; and he gave fetes and dances at his great Palladian house at Twickenham

where he lived a grandee's life, yet such events have passed from social memory... In dealing with his craftsmen, his Army of men, Chambers is the champion of the underdog. In all his correspondence his transparency shines forth. Such men were rare.'

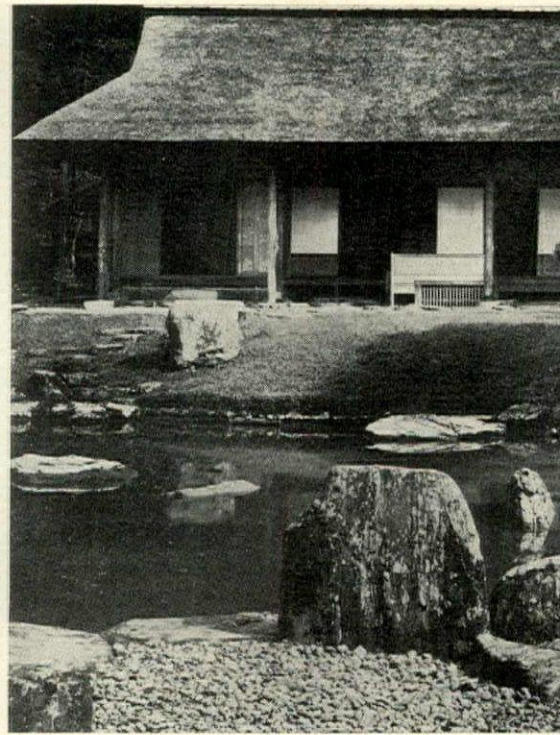
Although he held various official sinecures and was the first Surveyor-General and Comptroller (1782) and built up a considerable private practice, Chambers gradually retired from public duties to a small house where he died. He was buried in Westminster Abbey.

[See: *Sir William Chambers* by John Harris (Zwemmer, 1970)]





Dry garden at Daitokuji Temple, from *The Japanese Garden*



A Japanese tea-house, shown in *Katsura*, reviewed below

## Japanese gardeners and architects . . .

During the past year or so the Yale University Press, operating from Bloomsbury Square, has been making a sizable impact on the British publishing scene with a number of beautifully-produced books. Two recent publications, both printed in Japan, deal in the most splendid bibliographic style with Japanese buildings and gardens, both subjects of

increasing interest in the West. *Katsura* (£8.75) deals with tradition and creation in Japanese architecture, here exemplified by a country villa near Kyoto, built between 1620 and 1647 for the imperial prince Toshihito. *Katsura* is one of the great masterpieces of Japanese architecture, and although it is known as a palace it is more akin to a large country

lakeside villa in what might be called a Japanese version of the Picturesque. In a series of magnificent photographs by Yasuhiro, Ishimoto, the reader begins to sense the sheer serenity of the place with its attendant gardens, temples and other buildings. Kenzo Tange, the leading Japanese modern architect, has written the text. **The Japanese Garden**

(£9.50), subtitled *An Approach to Nature*, will have a wider appeal in this country, for here we have all the elements that make up that highly indigenous art form which the Japanese evolved for the East in much the same way that the English devised their naturalistic gardens for the West. In this book, Takeji Iwamiya is the photographer, and the text

is by Teiji Ito. Some photographs are superbly beautiful, especially a in colour, and it is easy to see why the peaceful simplicity and tranquility of the Japanese garden has had such an increasing appeal to Western gardeners. Handsome and informative both books are likely to get a lot of new friends for Japan—and for Yale.

## . . . and an Irish poet and English artists and potters

### MIXED-UP POET

Anybody interested in Ireland, its politics, and prose-writers, should make sure of reading W B Yeats' *Memoirs* (Macmillan, £4.00), which is a completely absorbing set of documents skilfully and carefully put together, edited and introduced by Denis Donoghue. The book consists of a discursive part-autobiography, covering what was probably the most eventful, painful, yet fruitful decade of Yeats' life in the 1880s and 90s, linked with a journal, in which the poet jotted down observations on friend and foe, poetry and politics, living and dying. Few literary confessionals have been more self-revealing: Yeats was possessed of an impressive detachment concerning his own vacillations and weaknesses as well as an equally detached interest in a group of unusual men and women: Maud Gonne, the mixed-up and would-be exhibitionist-revolutionary he loved so despairingly; Daisy Vernon, his first mistress, the young wife of a much older man; Lady Gregory of the Abbey Theatre; and then the

writers: George Moore, J M Synge, Arthur Symons, Ernest Dowson and many others, all clearly delineated. Yeats is also splendidly evocative when describing the houses he visited. Any reader will wish this enthralling autobiography fragments were ten times as long: it is compulsive reading.

### ROYAL WORCESTER

Henry Sandon, curator of the Dyson Perrins Museum at the Royal Worcester Works, has followed his book on the eighteenth-century products of the famous firms with **Royal Worcester Porcelain from 1862 to the Present Day** (Barrie & Jenkins, £10.00). To the porcelain purist and archivist, of course, the earlier volume had far greater appeal, but to the collector of less rarefied pieces the present volume, with its profusion of illustration, will offer the greater pleasure and promise: Mr Sandon is one of the most painstaking of curators and historians and the minutiae of his narration will be of more interest to the friends of his museum than to the general reader, but

every collector of Royal Worcester wares will want—and need—this exhaustive and valuable reference book, which covers not only the economics and aesthetics of porcelain production—but the artists and craftsmen, too.

### ROMANTICS and OTHERS

Raymond Lister's range of aesthetic interests is so wide-ranging that only a brave critic would care to forecast the scope of his next book. From decorative ironwork and old maps and globes, he has now turned to **British Romantic Art** (Bell, £6.50), a logical extension of his earlier interest in Blake, Edward Calvert and Samuel Palmer. His earlier researches have now moved on to take in those artists, but also, inevitably, Fuseli and John Martin, and, less expectedly, William Efly and that ultimate master of the real and earthy, George Stubbs. How Mr Lister gathers his artists under his cover story makes for a book that is full of interest and unexpected detail as he moves from romantic portraiture to romantic landscape, from apolypial imaginings to

allegorical story telling. He includes in his story over 100 well-printed plates, very much to the point and, as befits an author who is also an artist of achievement in his own right.

### AMERICAN SCENE

Elliot Erwit, now in his mid-forties, is one of the most remarkable, successful yet little-known photographers in the world—and certainly the most adventurous. His choice of subject matter, well-shown in two recent books, both published in this country by Thames & Hudson, is wider, wilder and wittier than that of any other camera man. **Observation of American Architecture** (£5.50) includes well over 100 of Erwit's remarkable architectural pictures, many in colour, with a brief introduction and captions of portentous banality, full of trendy, modern clichés (typical: 'Massive articulated forms with strong expressive openings typify the best American architecture of the late cybos') contributed by Ivan Chermayeff, a graphic designer. A great chance has been missed. All viewers of

this magnificent gallery have liked to have known a great deal more about buildings, old and new. Instead, they have been given a picture-book of clapnet churches and farmhouse concrete city canyons campus pedimented mansions and firehouse blocks—deserves to be—and could have been—a far more memorable and valuable record. Many of the photographs are of great distinction and beauty, served by the printers (though not Japanese), plainly of the highest quality. Mr Erwit's other book, **Photographs and Architecture** (£4.50) is a personal and extravagant any photographer has been permitted by indulgent publishers to put before the public. Here is a congenial maverick's eyeball view of the world (mainly urban) through his lens, with all its quirks, quacks, pomposities and preciousness, innocence and ignorance, ugliness and beauty. Every picture is a surprise and each one carries an interesting story, the hallmark of the great photographic reportage.



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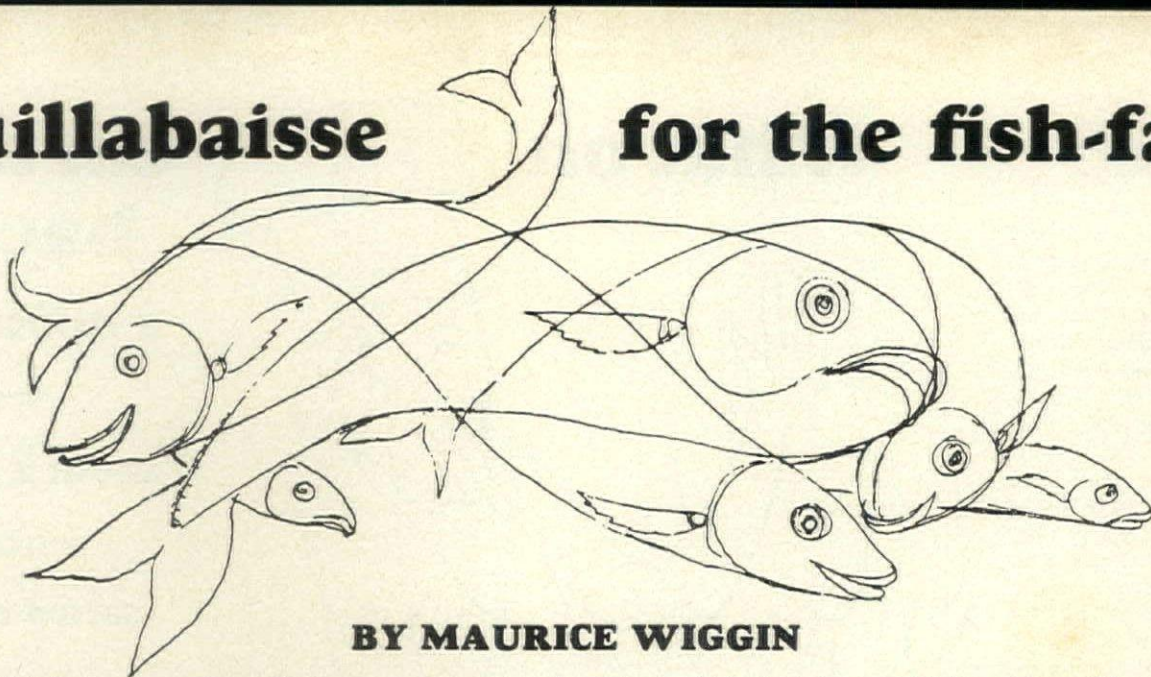


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# bouillabaisse

# for the fish-fancier



BY MAURICE WIGGIN

freshwater bouillabaisse includes dace. If you can't spell it you can smell it.

The poet long ago, and for was on the ball. You can freshwater bouillabaisse a y off. Whether or not you an appetizing smell, or off, depends to some extent her you are a real, genuine, dented fish-fancier. Some really love fish, some can or leave it alone. Copperd fish fanciers are almost in the minority—otherwise ritual fish menus in run-of-restaurants, and homes, t be so poverty-stricken, confined to two methods of sole, fried or grilled. . . . No, true fish fancier will eat rously, he will eat eels, he raie à la beurre noire, he will his nose up at buckling, he me running to a fry of erch and bacon, he will ou for stuffed pike. This is aracter who will enjoy a ter bouillabaisse.

be pedantic about it (and y is the sauce of learning) an be no such thing, etymo- y speaking, as a freshwater aisse. Bouillabaisse is, of a Mediterranean, one might Marseillais dish, and the ent that governs its probity ovenance is that curiously ish called rascasse. If it eth not rascasse, it bain't y speaking a bouillabaisse. still a fish stew based closely bouillabaisse, and we may stretch a pedagogical point cept this, being all friends d few stone sober, I trust.

This is not precisely a sober this is not recall that it has ever ten in my company without

some slight accompaniment of alcoholic what-not. It demands it. In the cook, it demands it particularly. It is a dish best prepared with a glass of something handy.

I was joking about the dace. A freshwater bouillabaisse may indeed contain dace, but it doesn't have to, and on the whole it may be a shade tastier without, the dace being a fairly neutral fish so far as flavour goes. However, the whole point of a freshwater bouillabaisse is that it is the most ambitious and interesting way of cooking whatever you may happen to have brought home in your creel, and who can say what that may be?

Now naturally, if you come home laden with salmon, sea trout, or brown trout, you are not going to waste them on a bouillabaisse. Not likely! The noble game fish, supremely delicate in flavour and rich in joy, deserve the finest homage cook and customer can pay. The game fish are outside the scope of this essay—everybody knows that they deserve the perfection of poaching, or grilling, they stand alone in their perfection. No, we are here considering the lesser breeds without the law, the so-called 'coarse' fish which infinitely outnumber the trout and salmon, as coarse fishers outnumber game fishers, alack and alas. We are in the region of the roach, the province of the perch and pike.

'Coarse' is a ridiculous adjective to apply to these handsome fish, by and large. It sprang from the snobbery of trout and salmon fishers: really they were thinking of the chaps who fished for the commoner fish, not of the fish themselves. Or so I believe. No, they are a mixed bunch, but some of them are almost, if not quite, the equal of the trout, in delicacy and flavour.

Prime among these are the perch and the gudgeon. In Victorian times, and even through Edwardian times, the institution of the gudgeon party enlivened many a weekend house party—in the summer, at any rate. I remember seeing delightful faded prints of ladies and gentlemen in the costumes of 1870 to 1910, crowding punts to angle for gudgeon in

swims which had been carefully raked by the hired help to stir up the mud and thereby the microscopic organisms which exist in mud. This attracted the voracious gudgeon in their shoals and swarms—tenacious, greedy, grey little fish which will go on biting, through the heat of a summer's afternoon, till not one remains. I have organized several gudgeon parties myself, and can speak for the quality of this pastime as a social as well as a gastronomical diversion.

Gudgeon are caught in appropriate numbers, de-gutted with a flick, rather like whitebait, and thereafter cooked whole. Some roll them in egg-and-breadcrumbs; some split them and roll them in beer broth; some, less adventurously, dip them in seasoned flour. Whatever the minimal preparation, they are thereafter quickly fried, and are delicious. A fry of gudgeon eaten with brown bread-and-butter and tea, or stout, makes a savoury and memorable meal, perhaps the tastiest thing in all freshwater fish cookery.

Second only to the tiny gudgeon in tastiness is the perch, that handsome and dashing fish that carries bold tiger stripes on his flanks and a brave piratical flag of dorsal fin on his back. I have always considered the perch to be the equal of the trout—given that it is taken from running water, not from a lake. Lake fish are indeed a trifle muddy, relatively speaking. I cannot compute the number of times I have eaten a breakfast of fried fillets of perch, cooked over a wood fire outside the tent an hour or so after the pearly dawn has come up over the hills. Perhaps it is true that the circumstances subtly alter the flavour of the dish. . . . I wouldn't deny it entirely.

The carp has been a gastronome's standby for centuries, and is still highly esteemed in Central Europe. The old monks stocked their moats with carp, knowing full well that it is a fish that grows fast and withstands disease. I cannot say that I have often managed to enjoy the muddy flesh of the carp, but doubtless it is all a matter of taste—there are even people, and a great

many of them at that, who enjoy the flesh not only of carp but also of bream, which most of us regard as an intolerably slimy fish with flaccid and muddy flesh. I gather that the skill is all in the seasoning, but have personally made no experiments in this direction.

Chub are uneatable, though they used to be eaten by the rural poor: a flaccid flesh infested by innumerable bones. 'Like eating cotton-wool full of needles,' said a ruminative friend to whom I introduced the dish, having read Izaak Walton's enthusiastic puff for 'sweet chavender'. Roach are perfectly straightforward fish to cook and eat, but inferior in clarity and flavour to the perch. I have no experience of barbel, but once fried rudd for breakfast, and could not tell it from the roach which shared the pan. Dace, as I have said, are slightly inferior and smaller roach. The silvery bleak which infest some waters and are as easy to catch as gudgeon may be treated more or less as freshwater sprats; but they lack the oil and the salty tang. The spiny, scaly ruffe, a prodigious nuisance to the angler who is seeking better things, is in fact a sort of miniature perch, and quite tasty—certainly a good item in the bouillabaisse. So for that matter are minnows, ridiculous though it may sound.

To the freshwater bouillabaisse, then. Ideal ingredients for this dish are pike, perch, gudgeon. Roach, rudd and a pinch minnows are acceptable. If carp and bream are to be included, the flesh should be cleansed by an overnight soak in clean salty water—and, better still, marinated in a mixture that appeals to you, preferably including wine vinegar. In verity, all freshwater fish that come into the category of 'coarse' fish are the better for a cleansing soak and better still for a purposeful marination. A friend of mine in the deep country used to bring his fish home alive and let them swim overnight in a freshwater tank or butt—he claimed that it cleansed the flesh of all muddiness. Doubtless it did, but it's going it a bit. I think it may be said that

**Food cover** Set close to the with green flags and the babbling a background, this is no picnic. It might be called a's idea of what a 'simple' repast. Merchandise details are 182. (Set designed by Sullivan, built and photographed Wingrove)



lake or pond fish need all the demudding they can get, whereas fish from swift clean rivers need far less.

I have to say, on a strictly personal note, that I think eels should certainly have their place in a good bouillabaisse. Some people react to the very notion of eels as others react to snakes and rats and bats and spiders: there is no dealing with real phobias of this sort, and I will not press the matter. But it is incontrovertible that the eel is the most nutritious freshwater fish of all, only excluding salmon. And some of us find it the tastiest. A fry of elvers—the immature eels as they ascend our rivers fresh from the sea—is incomparably tasty. Personally, I find adult eels just too delicious to be resisted. Fried, steamed, jellied, baked, or in the bouillabaisse. To which, we return:

Sort your various fishes out into two sorts—the firmer, and the softer. Cut the firmer into fair sized lumps, and keep separate from the softer fish, which you can chop up regardless, since it is all going to be a mush anyway.

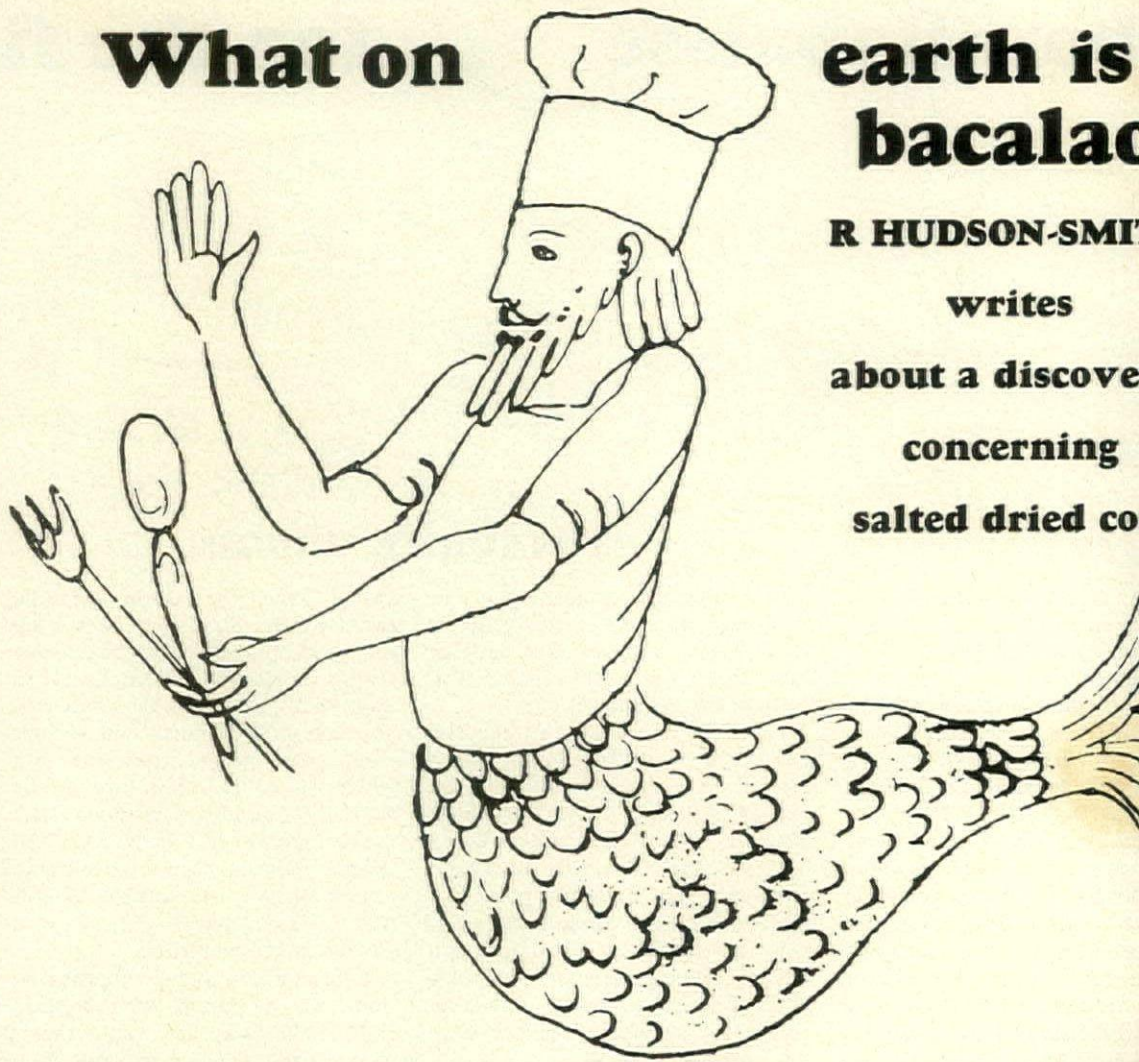
Let me emphasize that the key to a freshwater bouillabaisse is *the more the merrier*. The more mixed the bag, the more intriguing the final flavour.

With two pounds of fish, I reckon you need two large onions, four medium-sized tomatoes, a clove of garlic, a pinch of saffron, a bay leaf, a bit of parsley and fennel—and enough olive oil to cover the pieces of fish.

Skin and crush the tomatoes and slice the onion. Put the pieces of firmer fish into a pan, together with all the trimmings aforesaid, and pour the olive oil over. Put it on a high flame and pour boiling water over the lot. Cook this lot fairly furiously for five minutes. It's quite a point—fast cooking at this stage. Then turn the flame down, add the softer fish flesh, pour in a glass of white wine, I mean a glass, not a thimble, and bring it all to the boil again, but this time not quite so furiously. Boil for seven minutes more.

Pour off the liquid into soup bowls containing cubes or croutons of bread—fried or toasted, to taste. Put the fish flesh into a dish and sprinkle parsley over it. Serve together, the liquid and the flesh, and let joy be unrestrained. It may well be so. To make sure, serve stout, lager, bitter beer or good dry white wine; and serve it with a generous hand. Personally I am always decidedly cheerful after cooking this little lot, for I need a pint or two to help me endure the smells and general messiness of the cook's job. I speak as a cook whose gastronomic calibre you may judge from the fact that when I was a sailing man, we used to set off with a sack of potatoes, a string of onions, and a fitch of bacon aboard the boat . . . Not exactly the *haute cuisine* cruiser, you see. Never mind: it's all fun. Experiment as you please. What else is life for? ●

## What on



## earth is bacalao

R HUDSON-SMITH

writes

about a discovery

concerning

salted dried cod

IN MY SALAD DAYS, when a four-course meal in France cost the equivalent of twelve new pence (*pain et vin compris*), I strayed over the border into Spain and went down with an acute attack of what, years later, Kenneth Tynan diagnosed in a brilliant book as 'bull fever'. The characteristic symptom of this malady was a compulsive urge to frequent all the bull-rings and this I did in the steps of my hero, Hemingway. I emerged from a long convalescence broke and knowledgeable but in retrospect, I fear, a 'toreabore'.

Occasionally at those long-ago *corridas* the crowd used to chant a nonsense rhyme when a bullfighter was proving particularly inept. It ran: *No me mates con tomates, matáme con bacalao*. This I was able to translate as 'Don't kill me with tomatoes but with bacalao'. Fun, but what on earth was *bacalao*? I duly found out, tried it and have remained an unashamed addict ever since.

For the uninitiated, *bacalao* in Spain, *bacalhau* in Portugal and *morue* in southern France is salted dried cod and, candidly, seen hanging outside a shop, it looks pretty revolting stuff: dirty off-white in colour, like fibrous wood in texture and seemingly quite inedible. The aroma is hardly calculated to set the gastric juices running either. But these trifles in no way deter the true devotees, who include, I might add, beside myself, a respectable percentage of the populations of France, Spain and by no means least, Portugal. Oddly enough, the dried-cod

lover is likely to find difficulty sometimes in these countries in being served with it, for the average restaurateur considers the fish far too earthy and plebian (which it is) to be set before his distinguished clients—especially foreigners. It is simply not in the gastronomic swim, so the kitchen staff often prepare it for themselves.

On more than one occasion in Portugal and Provence, I have been taken by generous friends to the local temple of gastronomy and found the menu dull whilst a tantalising whiff of *morue à la provençal* from the kitchen told me that the staff were probably going to eat tastier fare than myself. Eating alone, I have sometimes been able to coax a portion out of a surprised waiter. Nice boasts a fine fresh fish-market but has an unexpected devotion for dried cod which they have baptised *stockfish*; this variety is more dehydrated than *morue* and needs soaking far longer. The Niçois, indeed Provençals and Languedocians, acquired a taste for the stuff nearly two centuries ago when Norwegian ships started calling at Mediterranean ports to barter what they called *stokk-fisk* for olive oil. It came in barrels with the dried guts stiffened into the shape of cudgels as *garniture*. These, despite their abominable smell—or because of it—were much in demand for stormy electoral meetings.

It is in Nice that dried cod attains distinction in *L'Estocaficada*, a classic dish in regional cooking. The *stockfish* is soaked in water for three or four days

(the water being changed from time to time), cut into pieces and steamed for three hours in olive oil with a mixture of *marc*, onions, garlic and a garnish of parsley, thyme, bay leaf, savoury and fennel; black olives, tomatoes, new potatoes and green beans are added at appropriate intervals. The result is a truly rich and satisfying dish, though the neophyte may find its olfactory sense assailed somewhat brusquely at first.

I covet an introduction to the 'Club de L'Estocaficada' in the company of cheerful gourmets who meet once a month to feast on their favourite dish with a splendid regard for calories and that is the case of all Frenchmen, the liver. Do not imagine them as rubicund gentlemen with impressive *tuftures*, globular silhouettes and comfortable jowls. For all I know they may be of scholarly and ascetic demeanour and sporting pebble spectacles, somehow I doubt it. I hope to meet one day.

A less exotic but easier to prepare dried cod (*morue norvégique*) is to pound the de-salted fish into a paste, add a little hot oil and milk slowly until the compound becomes a creamy consistency. A touch of garlic, garnish with angular pieces of bread fried in oil and you have one of the gastronomic specialities of Nîmes—*brandade de morue*. Add a tomato to the mixture and it becomes—inevitably—*brandade à la provençal*. Substitute potatoes for the milk, omit the tomato, and garnish and the dish can be prepared



bill of fare as *morue à la ciennne*.

often wondered why these cal, appetising and easy to 'starters' have never found with the enterprising managers swinging bistros I occasionally in London.

ain, the dried cod *aficionado* beeline for the Basque prof of Guipuzcoa and Vizcaya—any knowledgeable gourmet for that matter if we ex-adrid. There, in places like astian and Bilbao, any res-worth its rock salt will offer in at least two regional

Chances are that it will be which combines the fish flour, garlic and parsley or *aina* which features tomato. ay it will be served in the and typical *cazuela*, a earthenware dish with an glaze. If you have the mis-to miss the dish whilst in ospitable regions then the can always be repaired in where there are several good restaurants. One, off the nta Ana, is named 'La Casa lalao' which could hardly be specific as to its speciality.

The Spanish markets *bacalao* demands nearly twice the native product. It is by reference only and prob-emes from Newfoundland, Scotland used to export quantities of dried cod to Spain where it was highly it is well worthwhile paying ara for the *inglés* variety less.

I would hesitate to define the national dish of many countries but would plump for *bacalhau* when it comes to Portugal though, alas, rising prices are pushing it beyond the means of the poorer people. A nourishing food that was formerly within reach of every peasant is now becoming one reserved for special occasions only. An important one of these is Christmas Eve and any Portuguese, loaded with escudos or not, who failed to provide at least one dish of *bacalhau* at a wedding breakfast would qualify for swift despatch to his country's equivalent of Coventry.

The cod fishing fleet leaves Lisbon around Easter after all the ships have been blessed in a special service and do not return from the bleak wastes of Newfoundland and the Dogger Banks until October or November. There are still four-masted schooners in the fleet, some with fifty years of deep water under their hulls, but each vessel is equipped with a modern refrigerating plant. The fishing is tough and arduous for it is carried out by line from one-man dories which are stored on the decks like so many piles of saucers.

In preparing *bacalhau* the Portuguese are no laggards in culinary inventiveness; there are over a hundred varieties including one known intriguingly as 'a thousand devils'. Many restaurants boast of their own special way of doing it but I have found that in Lisbon the hard-core of *bacalhau* votarys make their way on Wednesdays to the Cais de Sodre to eat it *à Porto de Abrigo* in the sympathetic restaurant of that name.

This is a strong, aromatic and highly seasoned dish which may not appeal to absolute beginners. I would be brash and hypocritical to advance any claim for dried cod—however served—as fit to take its place among the exalted creations of the Grande Cuisine. You will seek for it in vain in the rarefied atmosphere of the gastronomic shrines. It is essentially of the *cuisine bourgeoise* and there is small likelihood of it swimming into the rich man's ken for expensive restaurants are conventionally limited in their repertoire. It is a chastening thought that the world of dried cod, *blanquette de veau*, *civet*, *boeuf bourguignon*, *tripes* and that cornerstone of French cooking, the honest *pot-au-feu*, is carefully screened from the very affluent.

Dried cod can be found in Soho and is now marketed, boned and skinned, in neat little cellophane packets—though I find them short on that tangy flavour compared with the unpackaged article. The exclusive 'Club de L'Estocaficada', I hear, wash down their cod with a rare and heady rosé from the hill country behind Nice called *Salvaret-du-Villars* but for we ordinary mortals any good, dry rosé should do—eschewing, of course, those thin and acidulous brands which seem to abound nowadays. Ideally, perhaps, in France a warming Tavel or a russet Arbois from the Jura, though one would have to descend the vinous ladder a rung or two in Spain or Portugal.

Here, if I can tempt you, are two very popular ways of preparing dried cod in Portugal.

#### Bacalhau à Braz

(also known as *Lisboeta*)

Soak 1 lb of dried cod overnight, changing the water first thing in the morning. Dry out on a cloth 2 hours before cooking by simmering in water for 15 minutes. Shred after removing skin and bones. Cut up 1½ lb of potatoes into shoestrings and fry in lard. In another pan, fry two finely-chopped onions in 2 decilitres of oil until they are soft, but not brown. Add the cod and potatoes and 8 eggs beaten up with 4 soupspoons of milk. Stir the mixture until the eggs attain the consistency you normally prefer them when scrambled and serve. For 6-8 people.

#### Bacalhau a Gomez de Sa

**Ingredients:** 2 lb of dried cod; 2 lb potatoes; 1½ decilitres olive oil; 1 gram black pepper; 4 medium-sized onions; 2 cloves garlic; 4 hard-boiled eggs; 4 decilitres milk; parsley; black olives.

**Method:** Soak the cod overnight and allow to dry. Place in a casserole and cover with boiling water. Simmer, but do not boil, for 15 minutes with lid on. Remove and skin and bone—these will come away easily—and cut into small portions. Return to the casserole with the hot milk and stew for 1 hour. Pour the oil into an oven-proof dish, add chopped garlic and the onions cut into rings and put in the oven. Just before the onions begin to brown, add the potatoes, previously boiled and cut into small squares, and the cod.

A hot oven for 10-15 minutes and serve garnished with the sliced egg, black olives and chopped parsley. For 5-6 people ●

## ... and some suggestions by PENELOPE MAXWELL on what to drink with fish

NGSTANDING tradition has been to drink white wine. Although this offers a wide range, some people do prefer light claret for a change. Why not?

grand dinner-parties, however, for special-occasion comedishes, choose the finest. In favourites are white Burgundies, of which Montrachet at £5-00 tops the list. For £1-80, either a Puligny or Montrachet, from a good grower such as Louis Jadot or Domaine Naudin, are also excellent. All the lesser Burgundies, such as Macon, Meursault, Pouilly (a good shipper is a must) or Chablis Blanc are not too expensive and still very good drinking.

Further up the country is another Burgundian wine, Sancerre. A dry flinty wine of good value at around £1-00. Pouilly Fumé from this end of the Loire is less sought-after than Sancerre, and Château du Nozet is a good example. Travel east along the river you come

to the light muscadets and Vouvrays, which go best with simple dishes, such as Truite au Bleu, whereas the really fine whites are best complemented with a sauce. Sparkling Vouvrays are also made, and many are owned by Champenois which, of course, gives the highest expertise to their methods. However, there is nothing quite like Champagne itself for the all-purpose wine, and it does not always work out as expensive as many people imagine,

as the same wine can be drunk at a leisurely pace throughout the meal.

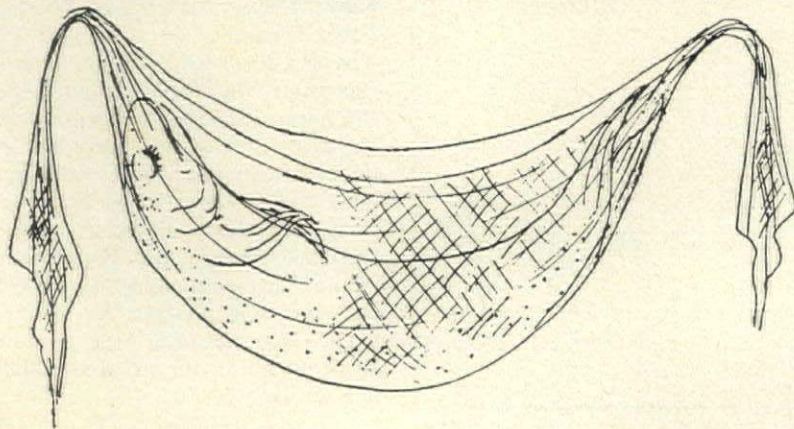
Rosé wines are good partners for fish, but keep to the dryer ones, such as Château de Selle from the Domaines Ott in Provence (£1-78) or a Chinon from the Loire.

To my mind, Alsace produces some of the greatest wines, although the particular *gout de terroir* and the spiciness of the great Gewürtztraminers is best matched with the undemonstrative taste of oysters or

cold lobster. The Sylvaners wines are lighter and go with most dishes.

All the hocks and Moselles of Germany are perfect with salmon. It really depends on how much you want to spend, and whether you prefer the crispness of the Moselles, such as a Piesporter Michelsberg (£1-01) or Bernkasteler (80p), or the smoothness of a bland Liebfraumilch, such as Deinhard Hans Christof (£1-24) or the ubiquitous Blue Nun (£1-18). Spätlese (made from late-gathered grapes) and Auslese (from late-gathered, selected bunches) wines also acquire a delicious spiciness, not enjoyed by all but perfect with turbot or plaice. 1971 was one of the outstanding vintages in Germany since 1945, and virtually only Qualitätswein (a superior wine from a single region) was made.

Other wines to try with fish are Italian Soave (£1-00), Portuguese Vinho Verdes (around 90p) and Austrian whites, such as Schluck (£1-18). Yugoslav Riesling is still good value ●





# SPECIAL CELLAR SELECTION FOR WINE & FOOD READERS

**12  
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bottles  
for  
just  
over  
£14**



THIS CASE has been put together to cover almost every entertaining occasion. It forms a balanced selection of wines that are extremely good value in their own class and, at the specially low price of £14.15 (exclusive to *Wine & Food* readers), it represents a very good buy indeed. If you already have a cellar built up, you may not have tasted one or two in the case, and if you are thinking of restocking after Christmas this provides a good cross-section from France, Italy, Germany and Alsace. The case contains apéritif wines, claret for dinner-parties, Burgundy for Sunday lunch, a Chablis or Riesling to go with fish, a sparkling wine, a new *vinho verde* from Portugal and, finally, a vintage reserve Port to round off the evening.

This is the first *Wine & Food* case to be offered on this basis and as it is really a specially and limited selection, orders should be placed immediately.

Orders can be accepted for delivery anywhere in the UK (except Northern Ireland and offshore islands not served by British Rail). Delivery charge is included and orders with cheques should be made out to Hedges & Butler Ltd and sent direct

to Hedges & Butler (Wine & Food Cellar), 153 Regent Street, London W1. If goods are not received within 20 days from date of order, Hedges & Butler should be notified direct, without delay, in writing. Shortage or damage on delivery should be notified within three days of delivery.

The case is a mixed dozen with double bottles of two reds and two whites, the remaining four singles providing wines for different occasions.

Riesling: Piesporter Michelsberg (2); Chablis: Les Chaumes (2); Alsace: Josmeyer (1); Vinho Verde: Aveleda (1); Burgundy: Aloxe Corton (2); Claret: Chateau Giscours (2); Italian Spumante: Gancia Riserva (1); Port: Offley Boa Vista Reserve (1). The following are full details:

**RIESLING: Piesporter Michelsberg.** 1970. Edward Young.

A very fruity Moselle, clean, crisp, and medium-dry with a good finish. The acidity and fruit are well balanced to make this wine a delicious apéritif, and suitable for almost every palate.

**CHABLIS: Les Chaumes. Domaine Laroche Pere et Fils.** Estate bottled. 1970.

Still a little green but with a stylish

nose. This wine is very dry and delicate and would go perfectly with a dish such as *truite au bleu*. It has good length and will improve even further.

**ALSACE: Gewürtztraminer.** 1970 *Josmeyer Cuvée Reserve.*

Superb, perfect for either apéritif drinking or fish dishes. It has the typical spicy nose and an attractive 'prickle'. Beautifully balanced with good length and to my mind one of the outstanding wines in the case. If you have never tasted an Alsace wine before there could be no better introduction.

**VINHO VERDE: Aveleda. Estate-bottled Quinta da Aveleda.**

One could have a most interesting comparative tasting between these four wines, all from different countries and all showing the typical characteristics. This wine is a *vinho verde* from Portugal, very light and with the slight petillance that is a natural feature. Tasted against the others it has a more pronounced acidity, and a totally different balance. Very refreshing as a summer drink and useful to remember with oriental dishes. The attractive label also deserves a mention.

**BURGUNDY: Aloxe Corton. Hedges & Butler.** 1970.

This is one of the range of Hedges & Butler house wines. It is a matured Burgundy with typical Pinot nose, fruity with plenty of style, and a little residual tannin to give it a good finish. Drinking perfectly now. Goes well with meat dishes.

**CLARET: Chateau Giscours. 3eme. Cru Classe, Margaux.** 1962.

A noble developed Margaux nose. It gives an immediate impression of softness, with a balance of fruit, and natural sugar. There is also an attractive roughness, demonstrating that this wine will certainly continue to improve in bottle. It has a medium weight finish, with a little hardness, which will mature to constitute a perfectly balanced fine thoroughbred wine.

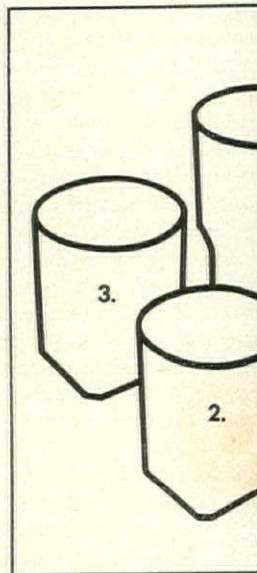
**ITALIAN SPUMANTE: Gancia Riserva.** 1964.

Could almost be taken by some as a Champagne, and it certainly serves the same good purpose of putting some sparkle in the party. Although from Italy, it should not be imagined that it is as sweet as the better-known Asti Spumante wines from the Muscat grape. It is a much dryer wine, with fragrant nose and a touch of earthiness. The crispness is surprisingly pleasant.

**PORT: Offley Boa Vista Reserve. Offley Forrester.**

This is a fine blend of several vintages from the famous Quinta do Boa Vista vineyards. It is matured in wood for four or five years and is then bottled and ready for drinking. The result is a dry vintage character port, with clear indications of age and mellowness. Offley Forrester is one of the outstanding names in port and this Reserve has depth, length and elegance with a most attractive finish. First class drinking now ●

**ARABIAN  
WÄRTSILÄ FINLAND**



1. Beer glass (pack of 4)
  2. Whisky glass (pack of 4)
  3. Wine glass (pack of 4)
- Quartet—this classically shape from Arabia of Finland brought to Britain by Danes. Quartet comes to you a packaged in series of four. The shops and stores listed can show you a varied selection of superb merchandise from

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**Brentwood:** Design Centre  
**Bristol:** Bristol Guild of Craftsmen  
**Brixham:** Jordain.  
**Croydon:** Kaleidoscope  
**Eastbourne:** Four and Ten  
**Ferndown:** Lezardo.  
**Guildford:** Edward Bull  
**Ilkley:** Studio 68.  
**Manchester:** Kendall & Co.  
**Newcastle:** Penny Plain  
**Newtownards:** Hanne & Williams (Nr. Belfast)  
**Nottingham:** Hopewell  
**Oxford:** Coiffure of Coiffure  
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**Richmond:** Trend Interiors

## WINE & FOOD SPECIAL WINE SELECTION

I enclose a cheque for £.....  
for.....case(s).

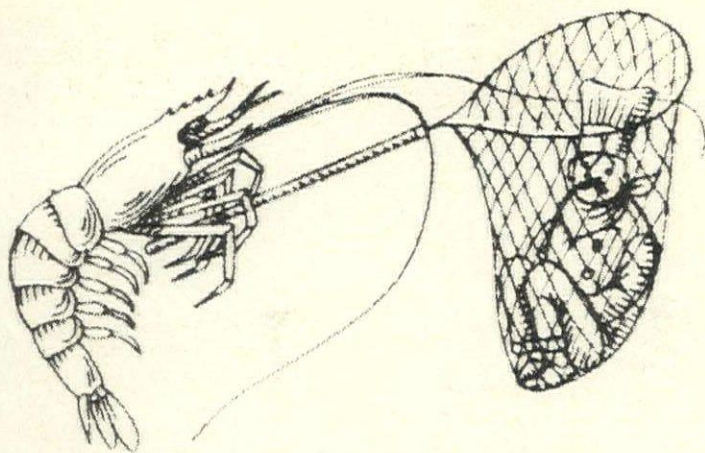
NAME.....  
ADDRESS.....

ADDRESS TO WHICH WINE SHOULD BE DELIVERED  
(if different from above)



is, for me, the most enchant-  
 e Balearic islands. It is some-  
 a baby in tourism and, like  
 suffers from wind. The  
 sea-fretted coasts and inland  
 hills hide the worst of the  
 developments from each  
 that there is still a sense of  
 and peace. Some 'urban-  
 are sadly unattractive com-  
 close packed villas, complete  
 and chip bars; others, like  
 a, are delightful expressions  
 ial Mediterranean styling in  
 nts and houses.

houses with their sash  
 , bear the stamp of a hundred  
 British occupation. One can  
 the pink-washed Spanish  
 n houses of Nelson and  
 wood facing each other across  
 slashed superb natural har-  
 Mahon. Collingwood's house  
 small hotel. Other English  
 are the names of leading  
 like 'Victory'; the Menorcan  
 o loved the sailors, took the  
 of their children from the  
 pound their hats, so they say.  
 gh the wine is imported  
 mainland and sister island  
 the making of English gin  
 established island industry,  
 house of Beltran (founded  
 still making a gin called  
 an inexpensive souvenir sold  
 tive stone bottles. The gin is  
 don gin as we know it now,  
 lar to Dutch gin and better



## The home of mayonnaise

BY CAROL WRIGHT

served chilled. At the time it was  
 first made on Menorca, English gin  
 was made by flavouring brandy with  
 juniper berries and was then the  
 favourite drink of the services. The  
 founder of Beltran's company obtained  
 the recipe from the English. It is  
 produced at about 60 proof and the  
 Lord Nelson gin is about 82  
 proof; another local gin is called  
 Xoriguer. These gins are drunk on

the island with ice, soda water and a  
 slice of lemon. The Beltran company  
 also makes liqueurs—Doria, Pan-  
 chito and Estomacal, the latter a  
 well-named digestive.

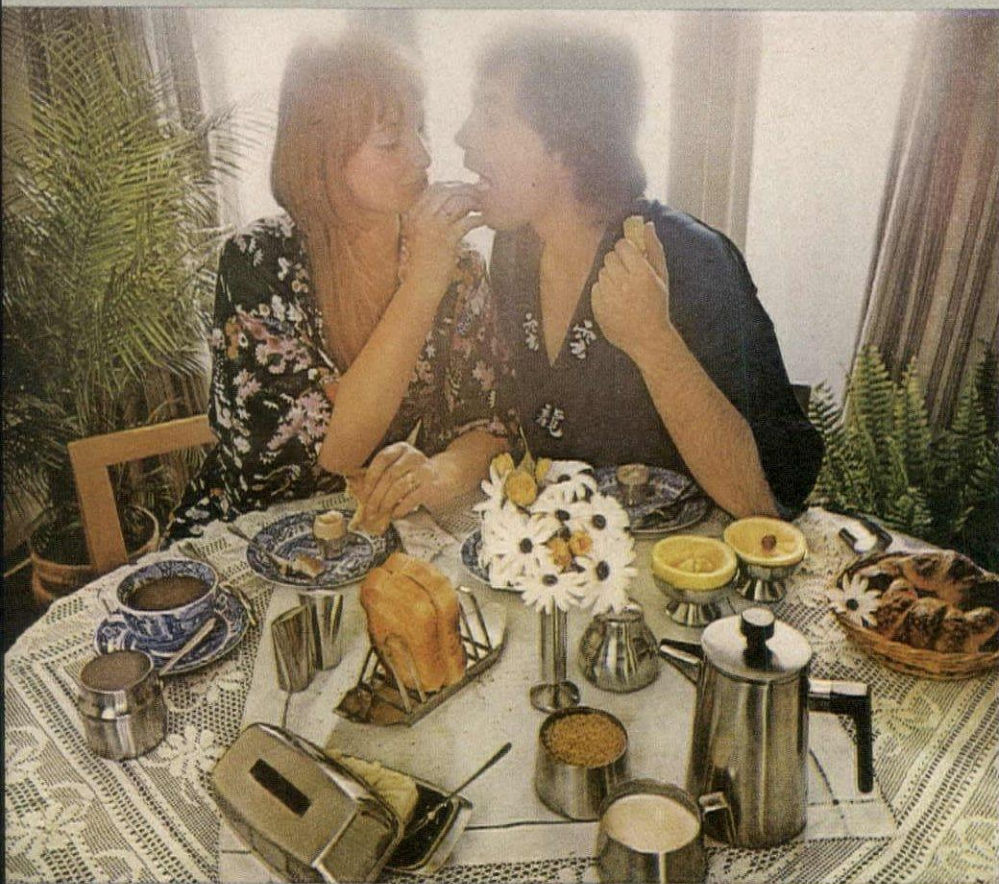
But it was not the English, but  
 earlier occupiers who, legend has it,  
 inspired Menorca's most famous  
 gastronomic concoction: mayonnaise,  
 named after the capital, Mahon.  
 There are two versions of the story.

The local version tells of the Duke of  
 Richelieu's unexpected arrival at a  
 farmer's house. The farmer's wife  
 flustered at only having salad to set  
 before so great a man, mixed together  
 all she had to hand: eggs, lemon  
 juice and olive oil to accompany it.  
 The other version credits the Duke's  
 chef with having invented it to make  
 the Menorcan fare more palatable to  
 his master. Either way, the duke was  
 delighted and took the recipe back to  
 France. But way back in Spanish  
 tradition is the *Ali-oli*, a sauce very  
 similar to mayonnaise with garlic  
 included.

Mayonnaise is still made the trad-  
 itional way on Menorca and is served  
 with the lobsters caught off Fornells  
 in the north which are kept in a  
*vivero* at Cala Figuera. This way of  
 making mayonnaise was described  
 to me by Jose Borac, the chef at the  
 Rocamar restaurant in Mahon. Never  
 use eggs straight from the 'fridge  
 as these won't blend smoothly.  
 Using a rough proportion of one egg  
 yolk to one third pint of olive oil,  
 small amounts are blended in a pestle  
 and mortar. Beat the egg yolk,  
 dripping in the oil gently until a  
 fluffy sauce is produced. Add salt to  
 taste, a generous squeeze of lemon  
 juice and about half a tablespoon of  
 water. Garlic can also be used to  
 flavour mayonnaise.

Menorcan cheese, square and flat,  
 is sold still with scraps of grass rope  
 Continued on page 165

## 'And I didn't even burn the toast.'



"Our first breakfast in our own  
 home. When I got up ridiculously  
 early so that everything would be  
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Of course, he pretended  
 he didn't know what all the fuss was  
 about. But I could tell he was really  
 pleased.

Especially at the table laid with  
 our beautiful Old Hall wedding  
 presents. Said he never realised our  
 friends had such good taste!

I'd left nothing to chance and  
 put Old Hall at the head of my list.  
 Though there's such a huge selec-  
 tion, I hardly knew where to begin.

Now that I have, I'm dying  
 to add more to my collection. So  
 tonight I think I'll drop a hint that  
 it's my birthday soon!"

I'm leaving nothing to chance either. Send me  
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The best you can give. Or get.



*The liqueur  
which is always at home  
among the great  
Scottish traditions*





# Blue Pacific

the tide can bring  
wonderful things



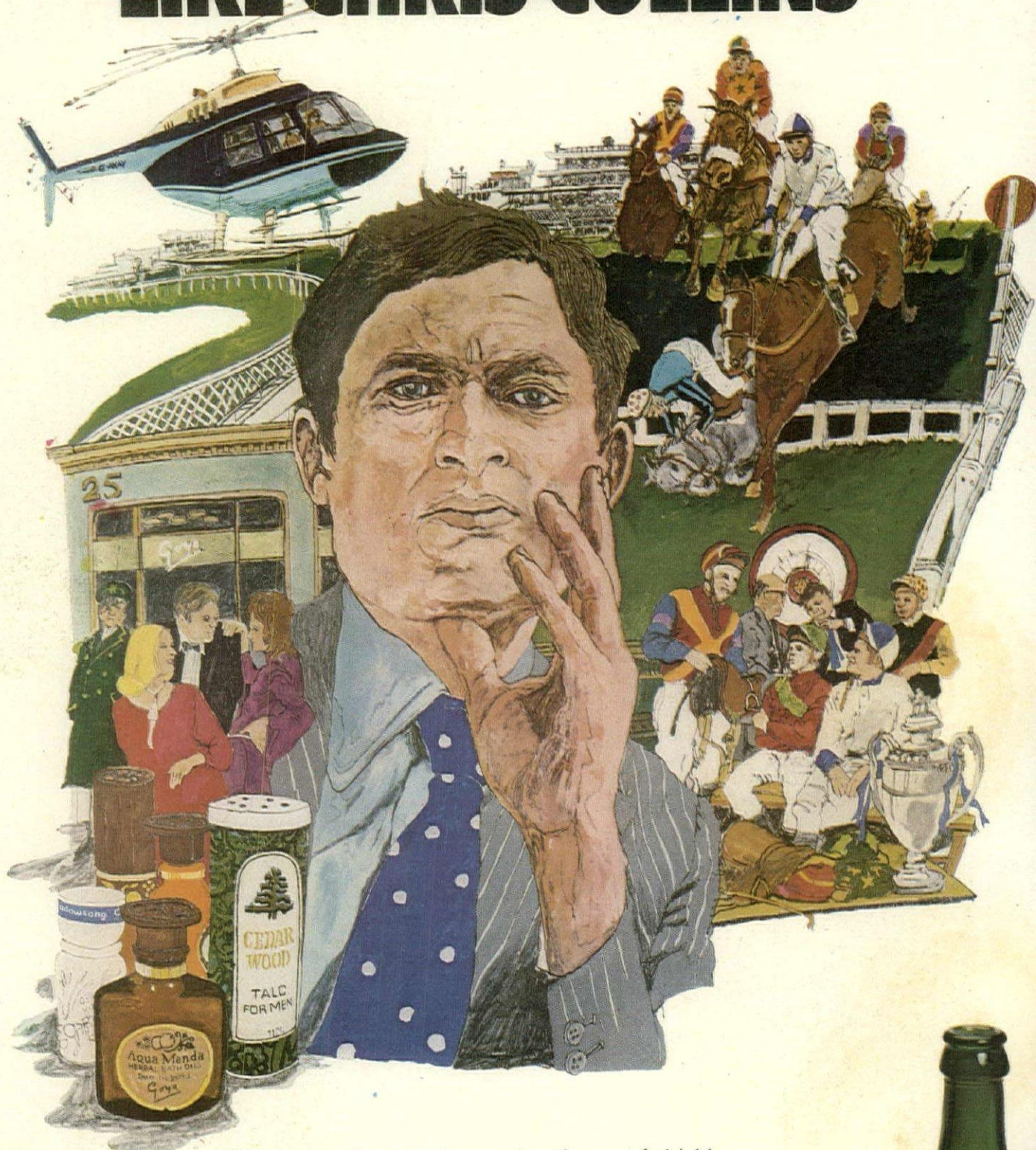
Blue Pacific: Oven-to-Tableware.  
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# EMIGRATE TO CANADA DRY LIKE CHRIS COLLINS



Anyone who can combine the exacting task of managing director of a highly successful company like Goya perfumes, and still find time to ride over 100 winners, come third in the Grand National, and compete in steeplechase and show-jumping events can be justly described as a man who plays as hard as he works.

His enthusiasm for equestrian events has made him a member of some of the country's most celebrated hunts; 'The Quorn' and 'The Cottesmore' among them. Business and sporting activities take him all over England – frequently travelling by helicopter to meet a demanding schedule.

No surprise then, to discover that his taste for the good life extends to good scotch, and that Canada Dry Ginger Ale is his favourite mixer. "When scotch and Canada Dry get together, I'm always happy with the taste", he said. And Chris Collins struck us as a man who knows what he is talking about.



**Emigrate to Canada Dry For the sake of your scotch.**



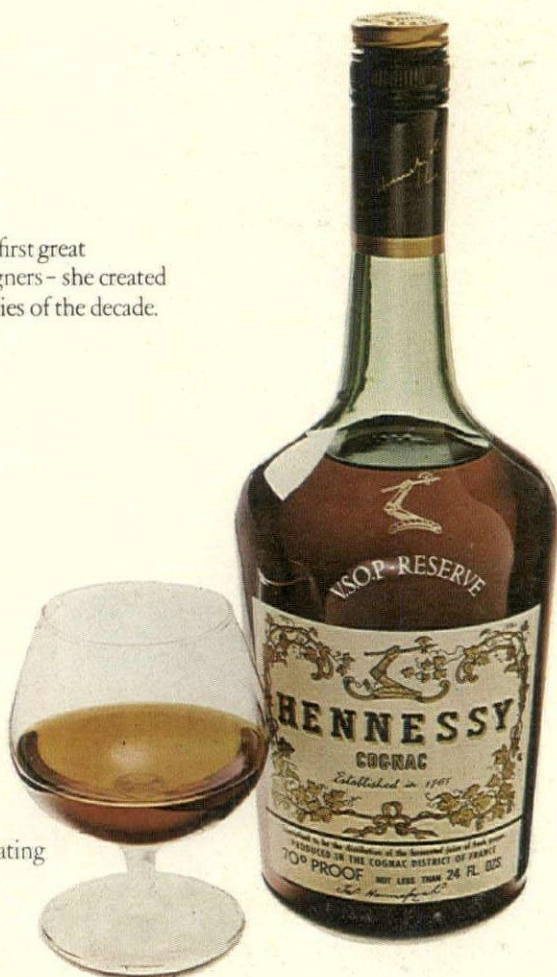
# The French have always known how to make your heart beat a little faster.



Le Bikini 1954.....!

Vionnet 1921—one of the first great  
French haute couture designers—she created  
for all the fashionable ladies of the decade.

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





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## Recipe

### Beans & Cheese Cobbler

beans 2 onions  
2 sticks celery  
1 rounded tsp  
Marmite  
¾pt boiling water  
1oz walnut halves

Topping  
ing flour 1½oz margarine  
3oz Cheddar  
ne 1 large egg

nd slice tomatoes, Slice  
rots, parsnip, turnip and  
celery. Arrange vegetables  
halves in layers in a 2pt 'Pyrex'

ve Marmite in water and pour  
etables. Cover and bake at  
ark 5 for 1¼ hours. Whilst  
g grate the cheese.

flour and salt into a basin and  
argarine till the mixture  
ne bread crumbs. Add 2oz of  
eese and mix in half the  
o make a coarse dough. Roll  
a floured board and cut out  
ones. Place the scones on  
getables in the casserole and  
he remaining beaten egg,  
1oz grated cheese.

at 425°F Gas Mark 7 till  
olden—about 20 minutes.

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## THE HOME OF MAYONNAISE

continued from page 157

around it. It is sharp and dry and white when young; many like to keep it a few months until it is yellow and crumbly. As well as a processed cheese factory, Menorca also has an ice-cream factory making excellent Italian-style ices. But fish and game products are the main natural foods. Prawns, from Mahon harbour, sole, hake, squid, sardines, 'denton', tuna, cuttlefish and octopus are all local favourites. Small red mullet can be grilled plainly with butter and herbs; or cooked with salt, lemon, tomato and white wine sauce, or stuffed with chopped hard-boiled egg, parsley, pork fat and garlic, baked in greaseproof paper and served with mayonnaise. These and other fish are piled in the Mahon fish-market in the Plaza del Carmen, near the covered meat and vegetables market where the seasonal local produce—cherries, peaches, peppers, and aubergines—are temptingly piled. Toadstools also appear, to be later grilled with parsley, garlic and breadcrumbs.

*Merluza*, or hake, is made into a pudding which is served with mayonnaise. For the *hake pudding* (for 4 people): Boil 1 slice onion, parsley, salt and pepper in ½ pint water with juice of ½ a lemon for a little while before adding 1 lb hake. Simmer slowly in a covered pan. Meanwhile soak 3 slices stale white bread in ¼ pint hot milk. Fry 1 onion (chopped) in oil until golden. Add ½ clove garlic and ½ lb tomatoes, stirring until thick. Sieve and season. Remove hake from stock, skin and remove bones. Flake with a fork and beat with 2 oz melted butter, bread (squeezed out) and add the tomato sauce. Beat up 2 egg yolks and add. Beat their whites fairly stiffly and add. Pour into a buttered ovenproof dish and boil in a bain marie or bake in the oven. If the pudding is served hot, serve a hot mayonnaise sauce with it or cold with a cold pudding. Any white fish can be used in this pudding.

On the island a fish stew, known as *zarzuela*, uses substantial quantities of mixed fish or can be made with sea-food; ham, peppers, garlic and tomatoes are also liberally added.

Sole from the area is excellent and fillets served with shrimps make a good dinner dish. For *Pulpetas de lenguado* (for 4 people): Wash two large soles which have been filleted. Cut fillets in half to make 8 long strips. For the filling make a sauce from ¼ pint milk, 2 oz butter and 2 oz flour in the usual way, firm enough not to run. Beat in finely-chopped peeled shrimps or prawns (½ pint), season and fill fillets with mixture. Roll fillets up, tie with thread. Beat 1 egg and dip fillets into egg, then breadcrumbs and fry in deep fat or oil till golden. Remove thread and serve with tomato or tartare sauce.

*Halibut in sherry sauce* is a simple recipe. For 6 people, brush a shallow casserole with a little olive oil. Place 3 lb of halibut steaks in the dish, season to taste and brush with more olive oil. Scatter ½ cup of slivered almonds on the fish, baste with ½ cup sherry (medium flavour). Bake for 30 minutes, or until fish flakes easily, at 350° F (gas mark 5). Add a handful of chopped parsley during the last 5 minutes of cooking.

Meat, apart from veal and pork, is not plentiful. The Menorcans make a dish called 'partridges of the chaplain' which is really thin fillets of veal filled with *sobra sala*, a spicy red Catalan sausage also eaten on the island, rolled, tied and cooked in a spiced sauce. Partridges and duck are also much eaten and meat is made to go further by making the *empanadas* which have found their way through Spanish colonization to Argentina.

Desserts feature the fresh fruit of the island or *ensaimada*, which is culled from Majorca's cuisine. For *ensaimada de Mallorca*: Dissolve 1½ oz yeast in a cup of warm milk and add 5 eggs, 2 lb flour and a little salt. Work it into a fine dough, knead well and leave to rise in a warm place. When double in volume, cover with some margarine or butter and roll out. Form into spiral shapes, put out on a baking-sheet covered with polythene. Leave in a warm place until risen further. Bake in a warm oven until golden ●

**If Carol Wright whets  
your appetite for the dishes  
of Menorca,  
details of island properties  
are on page 50**

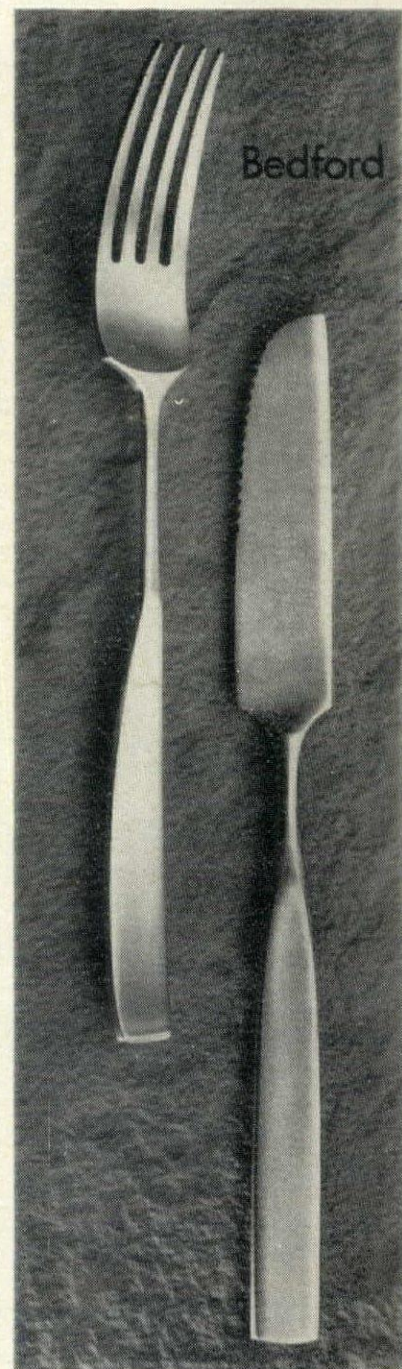
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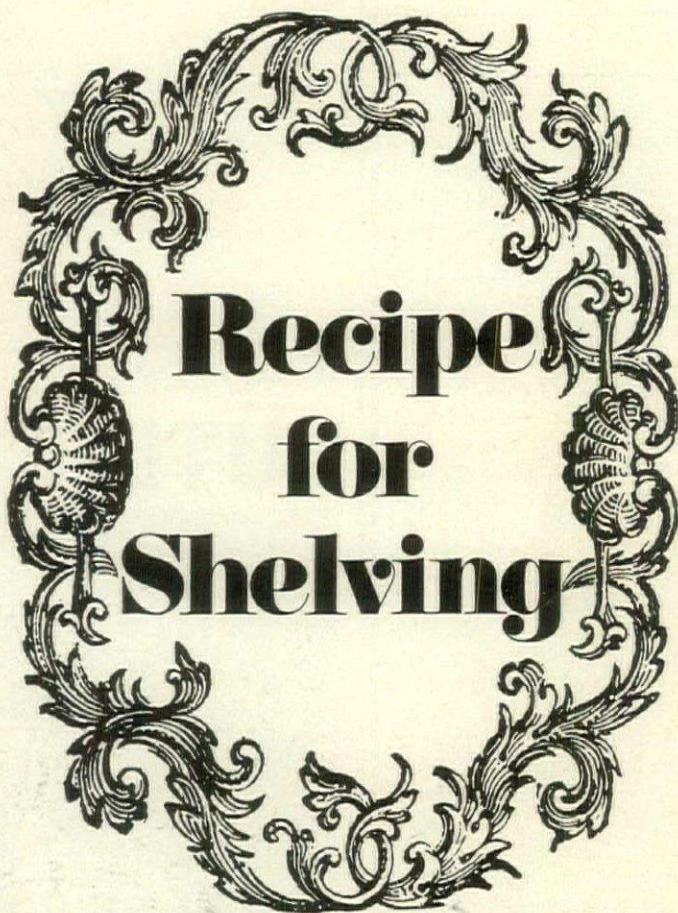
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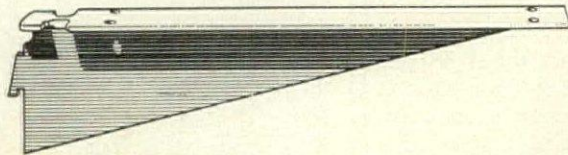
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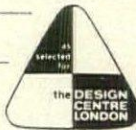
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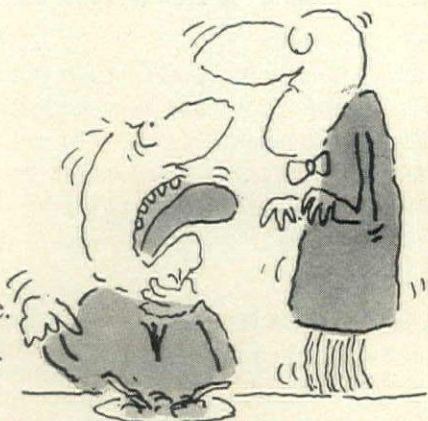
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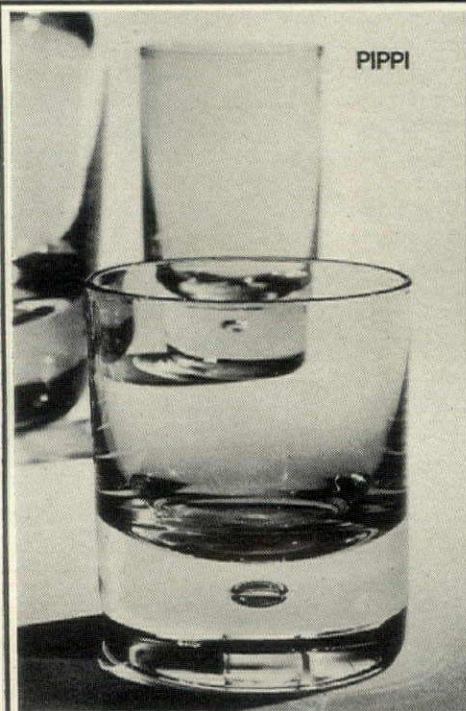
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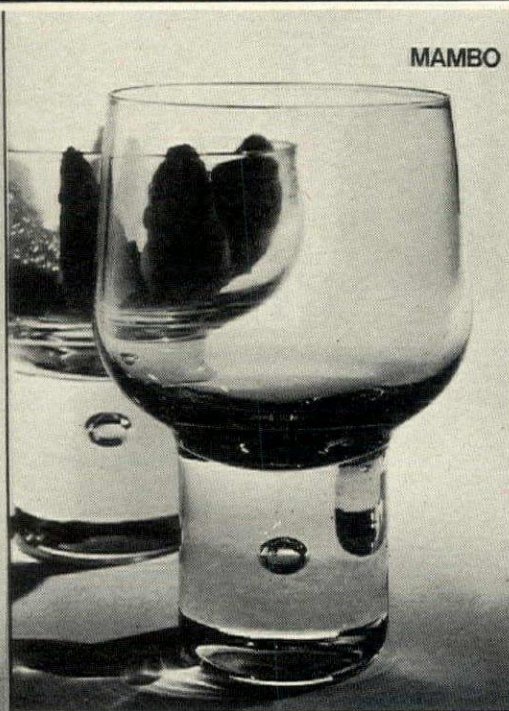
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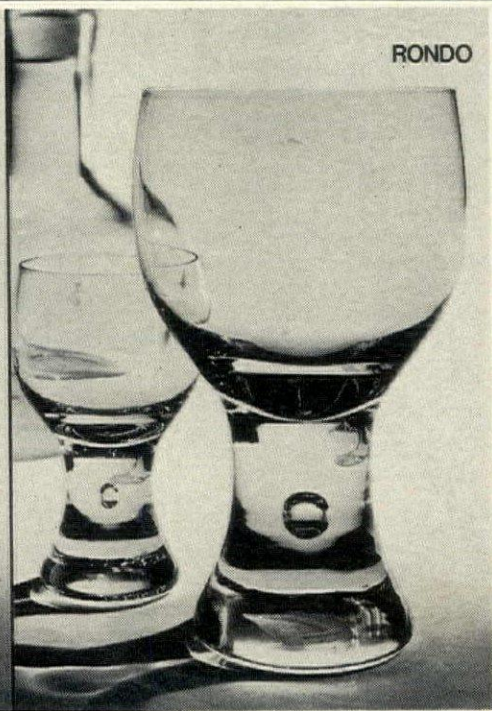
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Pages

# Eating out in London's hotels

BY PENELOPE MAXWELL

About five years ago, London hotel restaurants went through a very dull stage, but they now seem to be going all out to attract the general public and not just their own hotel visitors. The three listed below are all quite different and are definitely of a high standard

## La Fontaine

GROSVENOR HOUSE, PARK LANE,  
LONDON W1 (01-499 6363)

After several visits to this still comparatively new restaurant in Grosvenor House, I have to admit that, to me, the modern interior has not yet really acquired much soul. But, undoubtedly, the food is extremely good.

*Semaines gastronomiques* have become all the rage over the last year or so, and La Fontaine has certainly gone in for these in a big way, in order to attract more outside interest. As the British become more and more aware of food as a source of pleasure, rather than simply as a means to stay alive, the idea has caught on and seems here to stay. In fact, these 'gastronomic weeks' are highly successful, not just for the clients but also for the new interest they bring to kitchen staff and waiters alike. These festivals are usually run during the quieter winter months, on the system of inviting a restaurant from another country to send over their *maitre d'hotel* and chef, to create a menu of their own specialities for one week. This year, La Fontaine ran weeks from November to March, with chefs from L'Hermitage, Monte Carlo; Les Princes, Hotel George V, Paris; La Villa Sassi, Turin; Gundel Restaurant, Budapest and Store Kro, Denmark.

I tried the Paris and Turin weeks. Unfortunately, Paris didn't stand a very good chance as far as I was concerned as I realized half-way through lunch that 'flu was on the way. This was a tragedy when presented with such culinary masterpieces as *Feuillete de Homard Bergerette*, *La Poularde Poelee Comte d'Albufera* and *Les Mignonnettes d'Agneau George V*. But, luckily, I was in better form for the Villa Sassi. This restaurant is now an old friend, as I first met the staff at one of the gastronomic weekends run by The Imperial hotel, Torquay, and subsequently in Italy itself, when they won La Grand Fourchette d'Argent de la Gastronomie. They also have two stars in the Guide Michelin and belong

to various gastronomic organizations, my favourite being the Order of Knights of Truffle and White Alba. The Villa Sassi itself is a beautiful old patrician villa, set in grounds, and definitely one of the places to stop at if you are touring.

One or two of the choices on the menu for their week at Grosvenor House were, I thought, rather disappointing. Of course, one would choose a menu that represents specialities of the house, but for £3.75 I had hoped that *Frittata Piemontese* would be considered more than the traditional mixture. The food was carefully lifted up. The food was carefully lifted up. The food was carefully lifted up. English: lamb chops, calves and brains, croquettes of macaroons marinated in Chianti wine, sweet semolina, apple and artichokes and asparagus. Admittedly it is difficult to make an attractive presentation of all this, but that many guests were going home disappointed. It tasted very good but it would have helped if it looked good, too.

The *Involtni di Scampi, in salsa Divina* were truly delicious, but never: large scampi rolled in ham, cooked in white wine cream, served with pilaff rice and the *Bagna Caoda con Peperoni* (grilled peppers with a traditional sauce made with anchovy, tomato, garlic and alba truffles) at La Fontaine were a most subtle and delicious

Needless to say, the best wine to go with this dinner are Italian. If you have never tried a fine Italian wine, you have certainly not done something. They are still not easy to find in most restaurants but one I remember is Spanna Campi Rosso Vallana 1961 (£2.50, from H. and Butler). With clarets rock these wines represent really excellent value. Vintage Barolo is also an interesting wine to try; the H. Scanavine 1964 was £2.90.

La Fontaine is by no means cheap and, in addition, there is a 15 per cent service charge and 30 per cent charge, but service and food throughout the year are definitely first class gourmet. Expect to take your £15.00-£16.00 for two.

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## EATING OUT

### Trader Vic's

100 HILTON, PARK LANE,  
W1 (01-493 8000)

There can be no half-way with this restaurant. You either love it or hate it. Personally, I love it. The first thing you have to do on arrival, how to get used to the subdued lighting.

There always had the most delicious and enjoyable meals here, with excellent service. I have noticed, too, that one emerges from the exotically Polynesian depths of Hilton in a pleasant state of being. Maybe this has something to do with the 'Concoction' drinks which, like most punches, are deliciously refreshing and delectably unalcoholic. One should, however, be warned by the Bacon selection of Tahitians on the cover of the 'Concoction' menu. The first four pages of drinks listed under the headings of Small, Large, Medium, Hot and Weak. One made with fifteen-year-old rum and called Mai Tai, which means 'the Best' in Tahitian: it certainly should be.

A useful thing to remember about the cocktail bar is that they serve light meals here which are perfect before going to the theatre, for example. These include Barbecued Spareribs and Trader Vic's—fried prawns, spareribs, mango and sliced pork—at £2.20. One should watch the drinks, however, or the price will be up to that of a full dinner. The restaurant section is much larger than the bar, with soft pink walls, and everything generally emerging in a warm-coloured glow. Food is superb and—for London, especially—totally original. Just going through the menu is a pleasure, although the prices are rarely not cheap.

Think the best things are those cooked in the enormous Polynesian ovens, which you can see through a large glass window that surrounds them. The oven gives a fresh, smoky flavour, hard to find anywhere else in England, and both meat and fish are cooked the same way. I tried Indonesian lamb which, like the Javanese Saté, is accompanied by special sauces.

Trader Jules Bergeron, who started the Trader Vic's empire, owns some twenty restaurants in all and markets over seventy food products. He is a highly professional empire, with superb chefs and staff, and the shops run the gamut of Oriental Polynesian delicacies as well as classic French, Chinese and Javanese dishes. If you have never been to any of the establishments, they are well worth a visit. Only £9.00 for two.

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## EATING OUT

### The Garden Room

ROYAL GARDEN HOTEL, HIGH STREET,  
KENSINGTON, W8 (01-937 8000)

The Garden Room has never become so well known as its lofty partner, the romantic Royal Roof Restaurant, but it has an equally delightful atmosphere of its own. The theme of the restaurant is hung on the name. A splendid barrow of vegetables stands at the doorway, and emphasis is laid on the items on the menu being fresh.

The menu itself is an excellent example of good design. There are not too many dishes, but these include some unusual ideas. Herring fried in oatmeal, with mustard sauce, made a change for a starter; it was fairly filling but would be particularly good on a cold day. The calves' liver with onions and seedless grapes was a speciality, but it is so easy to overcook liver that I wish waiters would ask exactly how one likes it, rather as they do for steak. Basically, the liver was excellent but it had lost that tender touch. Vegetables lived up to the barrow and were delicious, whilst both The Garden Room and Roof Restaurant have some of the best salad trolleys in London. Several kinds of lettuce are nearly always available, plus almost any other vegetable that could ever have found a place in a salad. In addition, there are various dressings, which makes a salad one of the most interesting things to order.

The food, generally, is certainly of a high standard and the menu is a good balance between the traditional (including such favourites as steak-and-kidney pie or pudding) and the unusual, with red mullet baked *en papillote* or cooked in cider. If, after all this, you still have room for more, there are fresh Jersey-cream ices or hot apple-turnovers.

Interior design is in sunny yellows and greens, so that even on a wintry day it feels cheerful and fresh; if anything, the grey outside emphasizes the warmth inside. This is a pleasant and relaxing restaurant for lunch, and although it may seem rather out of the way for some, it is well worth a visit, if only for the chance to sit with such a peaceful, green view outside, especially at lunchtime in the middle of a day's work. I haven't visited it in the evening, but if it lacks something of the romance of the Roof Restaurant, the food would still be good and the bill probably half the price.

(Another Oddenino establishment, well worth mentioning, is The White House, Regents Park, London NW1 [01-387 1200.] This has always had a good reputation for food and, recently revisiting it, I thought it was quite outstanding. Definitely not to be missed.)

About £10.00 for two.



# Words from the vineyards -and Boodle's

## Prize-winning menus

If you want to serve a prize-winning menu at your next dinner party then try this: *Supreme de Turbotin Beau Brummel*, *Filet de Boeuf Richlieu* and *Crepes St James's*. The first course should be complemented by Mouton Cadet Blanc and the second by Mouton Cadet. This was the menu that placed chef Boriosi, of Boodle's Club, top out of ninety entrants in this year's Mouton Cadet menu competition. It has now been running for five years, and this is the second year that a young chef in his early twenties has won. It is certainly an encouraging note for British gastronomy. It is interesting, too, that the winner came from one of the bastions of British tradition in St James's. Second prize went to Kenneth Bell of the renowned Thornbury Castle, near Bristol, and third to Mr Vallade of the Welcombe Hotel, Stratford-Upon-Avon.



Fifteen regional prizes were awarded, though in three other regions no prizes at all were awarded, as the judges decided the menus did not reach a sufficiently high standard.

The object of the competition is to raise standards of gastronomy or, more exactly, to stimulate interest in and improve gastronomy throughout the United Kingdom and the Republic of Ireland; to emphasize the importance in gastronomy of the balance between wine and food and, thirdly, to associate Mouton Cadet more closely than ever with good cooking.

If you want to try the menu, here are some details: Young turbot poached on a bed of shrimp purée mixed with coral and chives, coated

with a soufflé sauce, garnished with truffle and fleurons. *The Filet de Boeuf Richlieu* was a larded filet of beef garnished with tomato cups filled with duxelles, button mushrooms and braised lettuce, coated with Madeira sauce. And to finish, the *Crepes St James's* are pancakes filled with pastry cream and brushed with brandy-flavoured honey.

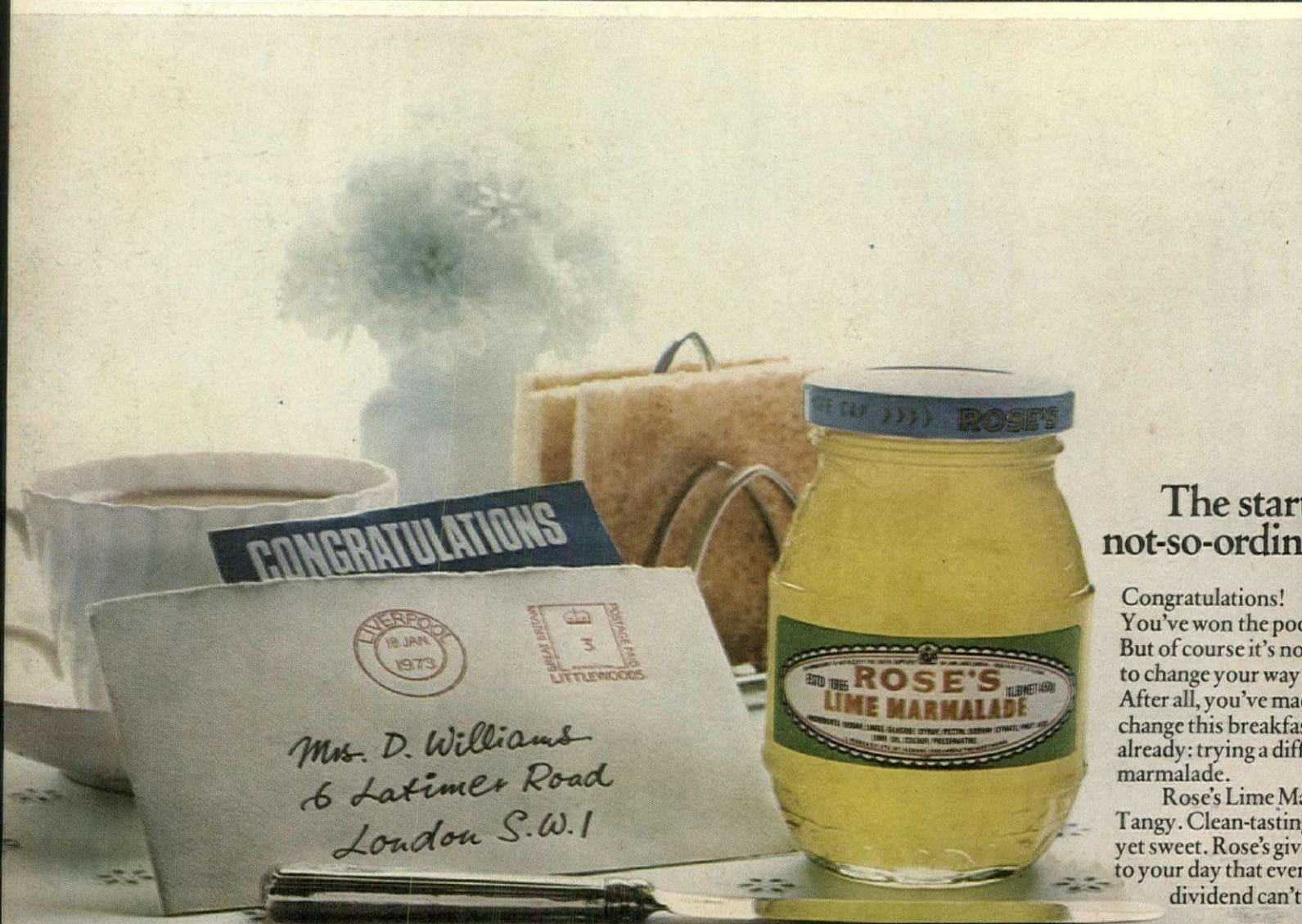
For the celebration meal, Mr Boriosi could not entertain everyone at Boodles, but took over part of a kitchen at Grosvenor House and cooked for all seventy-two guests himself.

This year's competition will be launched in July and all inquiries for entry forms should be addressed to: Mouton Cadet Menu Competition, c/o Galitzine & Partners Ltd, 168 Sloane Street, London SW1 (01-235 9672). Closing date for entries is 30th September. The 1st prize has now been increased to £1,000.

## Wine auctions

If you are contemplating making some money by selling wine at auction with Sotheby's or Christie's, there is now also quite a market in vinous 'relics'. At a recent auction at Christie's of Finest and Rarest Wines, the day's total was £59,323, of which 'relics' amounted to a modest but significant £5,204. Not such a relic after all. Lot no 480 included: 'Dray's Patent, 1847, steel

regular helix screw, brass double screw, bone handle brush, steel ratchet handle on Henshall's king's Screw plate 'Registered May 14 1847' Dray/Patent/London Bridge' a fine specimen in working condition knocked down for the £65-00. Other splendid prizes a double magnum of Latour, vintage 1945, and a jereboam of Chateau vintage 1953, at £175-00. Particularly interesting wine phylloxera clarets from the year at Chateau Lafite. These were bottled at the chateau and remained undisturbed, save for a customary inspection and periodic corking. Chateau Lafite, 1858, sold for £340-00. The catalogue ran as follows: '1858, a great vintage which heralded the golden age of pre-phylloxera. It was the year of Dorati's death, the year that the scourge of phylloxera checked after ravaging the vineyards. Grape picking commenced on September 25th (de Luze). The vintage was unusually abundant and sturdy wines were made. The last 1858 vintage to appear at auction was sold by Lord Rosebery's cellars, but in excellent condition. Other bottles of 1869 vintage brought the total for the year to £1,040.



## The star not-so-ordin

Congratulations! You've won the pot. But of course it's no change your way. After all, you've made change this breakfast already: trying a different marmalade.

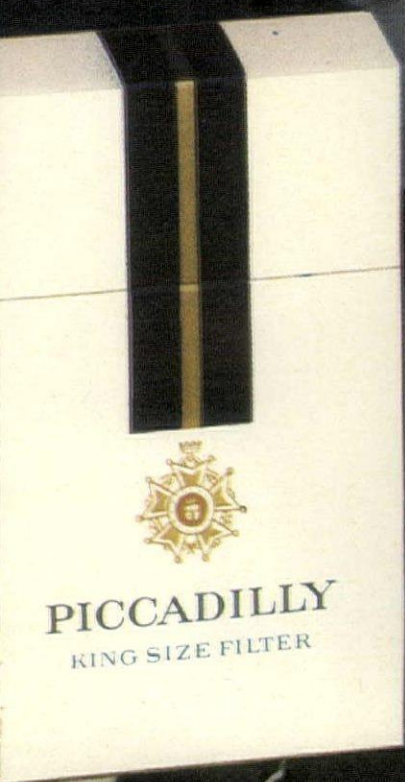
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The House of Hallgarten, now of Carters Lane, Highgate Road, London NW5 1RR, offers readers of *House & Garden* two free booklets, for which a stamped addressed envelope, 9 by 6 inches, is all that is needed. One is the new edition of their booklet on Rhone wines. The other is the latest *Wineograph*, showing not only their scale of values for the 1945 to 1971 vintages of the principal French and German wine areas, but also suggestions of 'What to drink with what' in various price ranges. Write direct to the House of Hallgarten.

### Direct sale wines

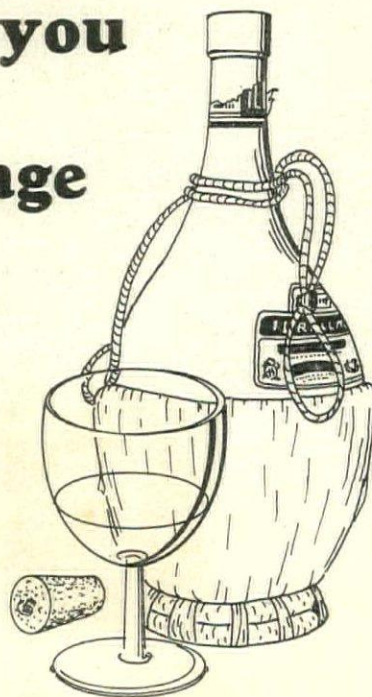
Readers might—with justification—be somewhat sceptical of some of those inexpensive German wines sold 'direct to the public', which all too often turn out to be bargains in name only. Walker & Walker Weinhandels-gesellschaft wines, however, are definitely worth noting as they are reliable wines and appear to be excellent value for money. Trevor Walker, an Englishman long established in Germany, and his wife, have obtained the British representation of three important German growers, Max Ferdinand Richter, of the Mosel; Carl Andres (whose chief is President of the Chamber of Agriculture in Rheinland-Pfalz) for the Nahe; and Alfred Bonnet for the Palatinate. Prices (pre-VAT),

## How would you rate a 1948 vintage against a 1964?

delivered free to your home in Great Britain, run from 95p for a Bernkasteler Braunes Riesling or Kreuznacher Kronenberg, both Qualitätswein, to £4.40 for a Deidesheimer Letten Beerenauslese (all 1970s), with an excellent selection of wines under £1.50 per bottle. All wines must be ordered by the case (of twelve). A splendid curiosity is the Helenenkloster feinste spatlese, harvested on December 23rd, 1970, which costs £4.00—cheap for an Eiswein. Inquiries for the full list should be sent to Compass Wine Delivery Service Ltd, 6-8 The Highway, London E1. (01 480 6443.)

### Angostura dip

Many people don't bother to prepare cocktail snacks nowadays, but this one is particularly quick and easy to make:



*Ingredients:* 1 cup thick mayonnaise; 1 teaspoon curry powder; 1 teaspoon mustard (prepared);  $\frac{1}{2}$  teaspoon paprika;  $\frac{1}{2}$  teaspoon onion salt; 1 teaspoon Angostura.

*Method:* Combine all ingredients and chill. Serve with potato crisps, small water biscuits or cheese crackers. Angostura is the sort of bottle that stands in almost every drinks cupboard and mostly gets used for pink gin. In fact, it adds a surprisingly

subtle and original flavour to a variety of dishes. Apart from a cocktail dip, try these two: what a change it makes to a *Tomato soup*: to a 15-oz tin, add 2 teaspoons and after heating, forget that a dash of cream in the centre, plus a little freshly-chopped parsley makes one of the easiest and most popular dishes.

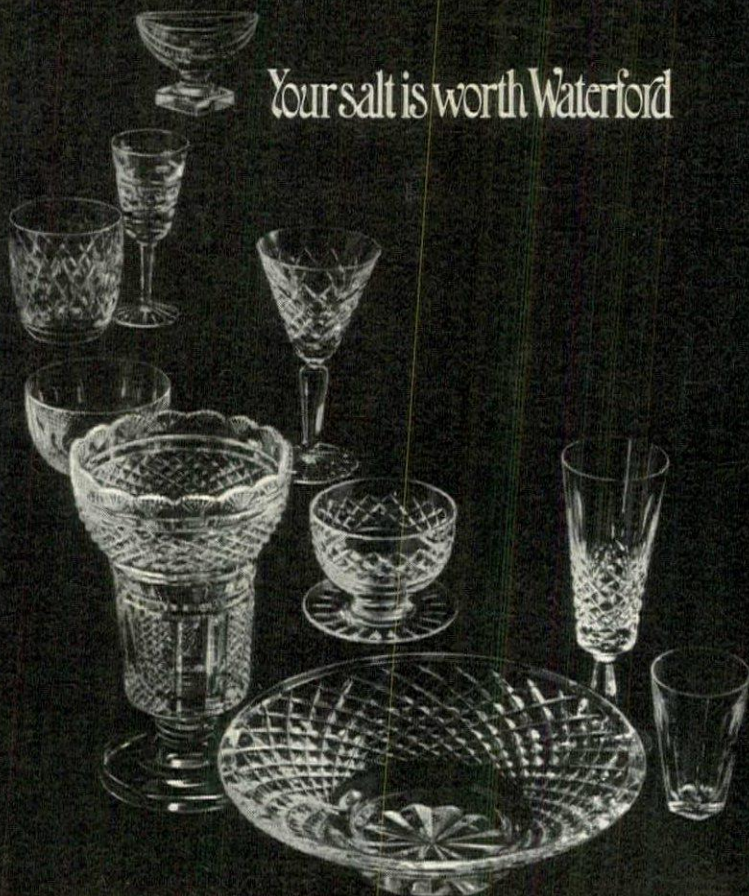
*Vanilla ice cream* with a dash of Angostura poured over it is an interesting change.

Angostura has been going for years and is made from Caribbean herbs and spices. It was first prepared by Dr Johann Serravallo, surgeon-general in the army of Simon Bolivar and it seems to have worked miracles on his troops when stationed in Venezuela, so he took it after the port. It is still popular in Trinidad by descendants of the Siegert, although medicine has moved to other, not necessarily higher heights. (We're told that 3 teaspoons of Angostura in a glass of soda brings some relief the morning after that night before.)

### New Good Food

The new edition of *The Good Food Guide* under the editorship of Christopher Driver has been published by Hodder and Stoughton for £1.80 and will prove money well invested by any traveller, tourist or commercial representative on his weary willing-seller

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Prepare a large packet of Wondermash to make Pommes Duchesse mixture: beat in 2 egg yolks, 1 oz. butter, 1 tablespoon cream, and seasoning of salt, freshly ground pepper and grated nutmeg. Spread half the mixture over the base of a shallow oven-proof dish. Fill a piping-bag with the remainder.



Now peel and slice two medium onions and fry in butter until golden. Cover the potatoes with the onion and sliced chicken, and

add 4 oz. of white grapes, peeled, halved, pipped, reserving a few for garnishing. Mix ¾ pt. white sauce and stir in 6-8 tablespoons dry white wine. Pour the sauce over the chicken and then pipe the Wondermash Pommes Duchesse round the dish.

Heat through for about 30 minutes in an oven 350 deg. F. gas mark 4.

The piped potato may be further browned by placing the edges of the dish under a hot grill for a few minutes before serving. Garnish with small bunches of grapes.

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## Vogue Interiors



# Talking Turkey

'The Motherland of Wine'

A report by

**DOUGLAS ARMSTRONG**

TRKISH wine is seen, leave  
nk in Britain, but it is a  
European/Asian country  
fifth-largest grape-growing  
t the world. Turkish wine  
somewhat shrouded in mys-  
7½ per cent of the popula-  
uslim, and the Prophet, as  
know, wasn't an enthusiast  
d-product of the vine.

cent trip to Turkey I not  
d the country fascinating,  
eople friendly and hospit-  
the various wines very  
I also noticed the hotels  
aurants sell plenty of wine  
rks!

he Prophet's pronounce-  
ut wine, I found it difficult  
ain how the Turks were  
able to enjoy their Buzbag,  
Trakya, and whatever. I  
und one full-of-life Turk  
it very well when he said,  
ly depends on how you  
he Koran. Some will read  
g, "Don't drink wine", but  
ke the message as, "Don't  
". The latter theory ex-  
great many things, and I  
ne many Turks I saw in the  
restaurants with the glow  
ess radiating unmistakably  
eir countenances, had a  
out that too!

ld seem the Koran was  
e vague about spirits, for  
the Turks I met drank  
Whisky is produced in  
he modern capital, but to a  
rks will tell you 'It's

urkish wine is produced in  
which buy their grapes  
e farmers. Some of the

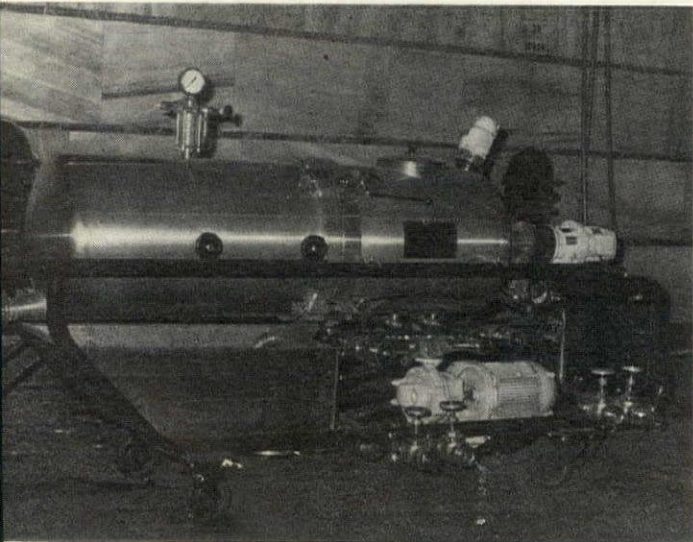
wineries are State-owned, and some  
of them are private enterprises. A  
little wine is still produced on the  
vineyard itself, and if you visit this  
beautiful land you may be lucky  
enough to find a small vineyard  
which will sell you a bottle or two.

Although the wine industry of  
modern Turkey has only about a  
forty-five-year-old background, it is  
equally true to say the Middle East  
is where it all started. It was Kemal  
Atatürk himself who convinced his  
people of the soundness of building-  
up a new wine industry in the mid-  
'twenties—even if they wouldn't  
drink it themselves. He obviously  
hoped they would and, great man  
that he was, he wasn't far from  
right.

Best-selling red table wine is  
Dikmen, which costs about 40p a  
75-cl. bottle in a Turkish wine store,  
or about a pound in a high-class  
restaurant. Like most Turkish wines,  
it cannot be classed as 'great', but it,  
and many others, are extremely  
drinkable and with a high alcohol  
count. Dikmen is produced by the  
private enterprise firm of Kavakli-  
dere of Ankara. The same company's  
top-class red is Yakut (means Ruby  
in Turkish) and this brand like  
Dikmen, is made from a mixture of  
Pinot Noir, Carignane, and Kalecik  
Karasi grapes, the latter being a  
Turkish type. Kavaklidere's excel-  
lent dry whites are named Cankaya,  
and Kavak, and are made from  
Semillon and Narinciye grapes, the  
latter exclusive to Turkey. The same  
winery also produces a dry rosé of  
beautiful colour known as Lal.  
Kavaklidere refers to its country as

*Continued on page 179*

ern machinery at the Aral winery of Ankara



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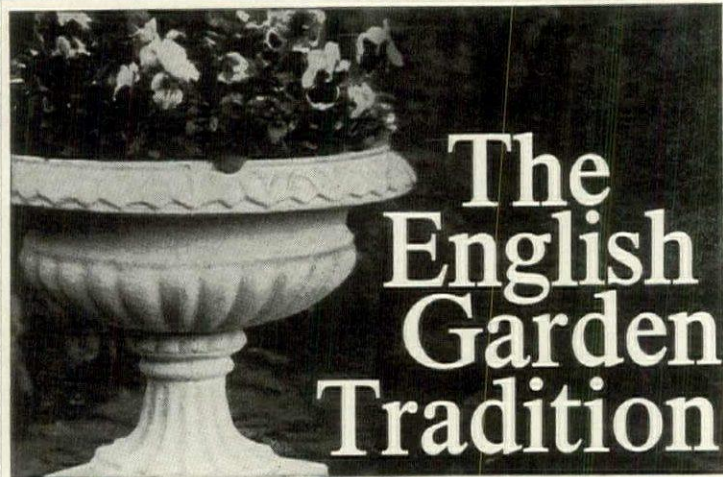
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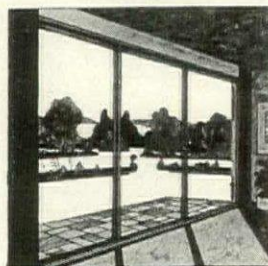
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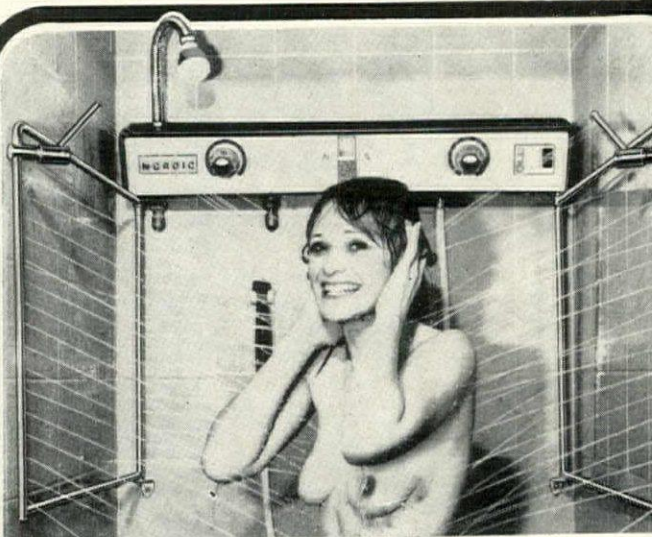
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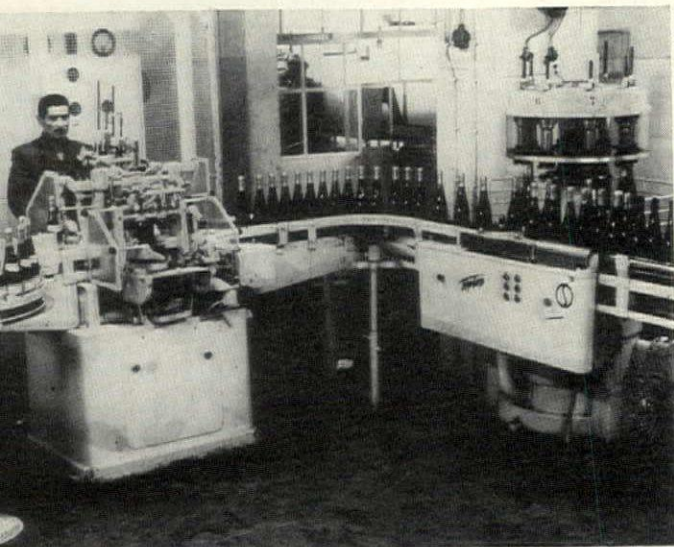
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Anatolia areas already mentioned. At the moment a fair proportion of Turkish wine is exported to Germany and the Scandinavian countries, and the industry hopes to export more. Most of the export wine is produced by the seventeen State-owned factories.

Turkey's largest winery business is probably the Aral Company of Ankara, which produces such wines as Bogazkere (white) and Papatyari (red), as well as a vermouth and other products. Akmanlar Koll, also of Ankara, makes Kulup Sarabi, a dry and very palatable red wine of excellent colour. The delightful Trakyas, both dry red and *demi-sec* whites, come from Thrace, the European area above Istanbul.

Turkey, with its mosques, minarets, muezzins, many seas, soft countryside, ancient cities, and un-

cluttered roads is well worth a visit. The cuisine is nothing to get excited about, unless you are hung-up on lamb! The British petrol giant BP has a chain of ten 'Mocamps' in Turkey, mainly for campers and caravanners, but three of them have attractive and low-priced chalets for rent. Two of the chalet-equipped Mocamps are near enough to some wine-growing areas (Edirne in Trakya, and Kusadasi, south of Izmir) to merit a stay, and the facilities are marvellous. A two-roomed chalet costs £1.35 a night, and the restaurants are excellent with good wine stocks. And you can even get a steak!

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herland of Wine', and the Hittites who lived in Anatolia around 1800 BC discovered the art and process of wine-making and that they were the first to plant grapes in man-made vineyards. Certainly, wine is still made in the north and southern-central parts of the country but it is along the Aegean coast, the Thrace and Marmara areas that the wines flow in the greatest quantities. It is from southern Anatolia, however, that a particularly palatable table red emanates from a strangely-named Buzbag

(pronounced Boozbah) of splendid dryness and deep colour. Like Dikmen, Buzbag is a great favourite with the Turks, and would undoubtedly catch on in Britain if it was imported and sold at a realistic price. There is evidence to suggest that a well-known and large British wine and spirits merchant will be importing Turkish wines soon.

There are nine main Turkish wine areas, the Aegean coast and Thrace/Marmara areas accounting for three-fifths of output, then comes Ankara and district, followed by the



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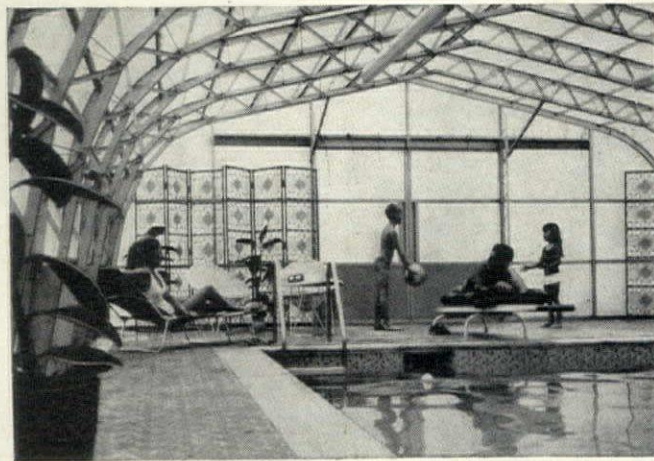
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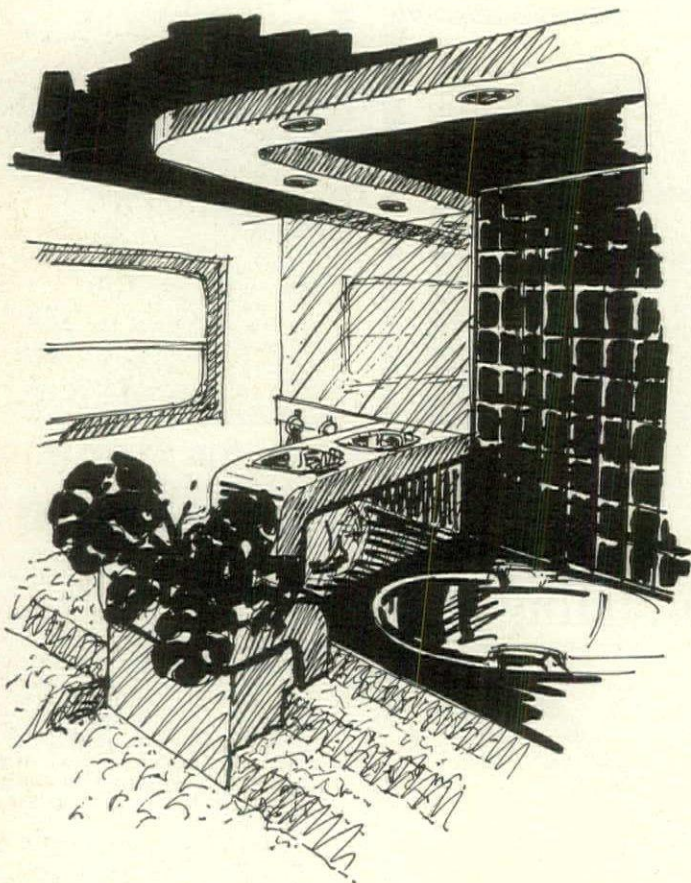
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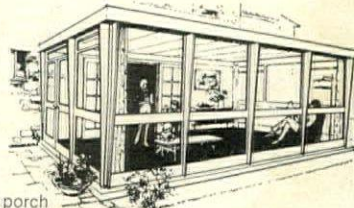
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Jetalite - another bright idea from Proops. **ONLY £15.00** available at Garden Centres, DIY and Hardware shops, direct from Proops or write for FREE colour literature.

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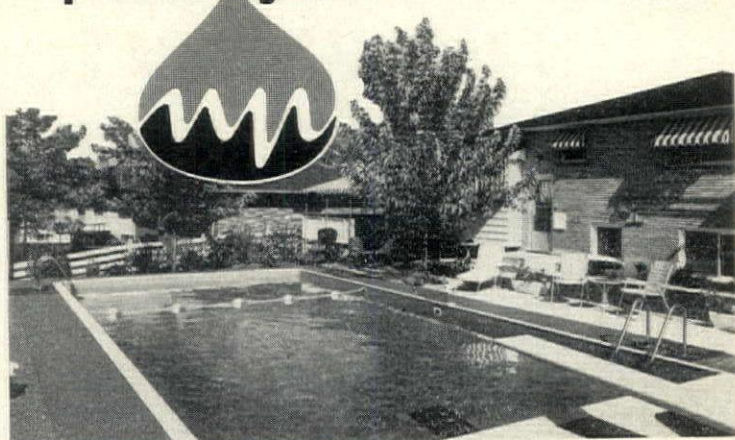


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WINE & FOOD COVER ON PAGE 149



Silver fish slice, with hour-glass pattern, London 1823, £32.00 from J H Bourdon-Smith, 25a Conduit Street, London W1.

Small green china pot with lid and saucer, £2.10, from Casa Pupo, 60 Pimlico Road, London SW1.

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Aveleda, a vinho verde from Portugal, the courtesy of Evans Marshall, 14 Burlington Street, London W1.

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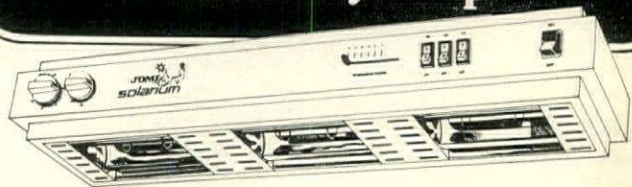
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Set designed by Olive Sullivan, photographed by John Wingfield

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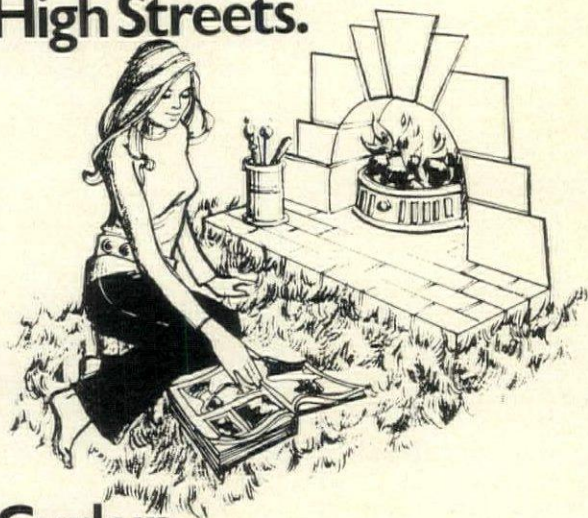
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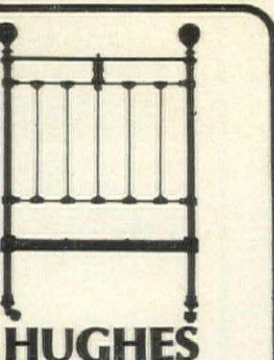
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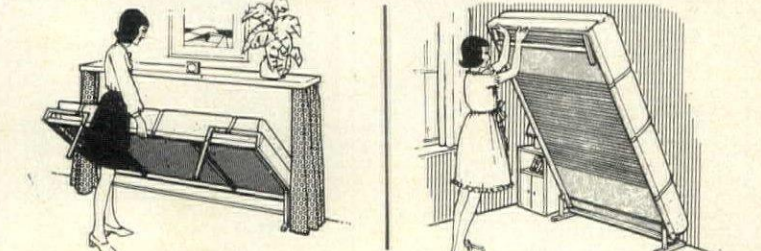
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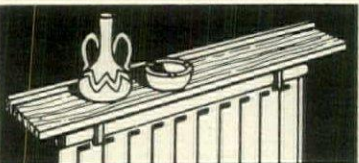
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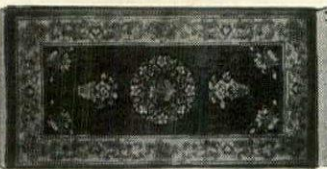


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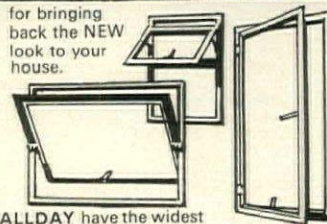
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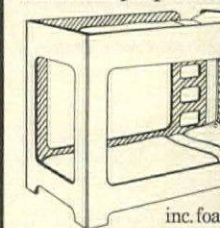
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## LETTERS & ANSWERS

### Tree transplant

*I should like to know if it is possible to transplant a fifteen-year-old Pyrus salicifolia which is now about fifteen feet high and has outgrown its situation in my garden. It is a very beautiful tree of perfect shape. Is there any firm who might do the transplant for me? Or, failing that, is there a nursery which could supply a new, large tree as I am loathe to have to start all over again with a small tree?*

*Henley-on-Thames, Oxfordshire.*

There would certainly be some doubt about the successful moving of your pyrus, in view of its age and size. On the other hand, the correct professional approach in the moving of large trees has had very successful results on many occasions—as witness the numerous landscaping schemes always in progress.

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If all else fails and you have to find a new, mature tree, the nurseries already mentioned may be able to help you. Otherwise, you could contact Hilliers of Winchester, Hampshire.

### Outsize plants

*I should be most grateful for advice on two gardening problems. (1) How can I control some outsize Euphorbia wulfenii? I lost one plant, having tried to split it. The remaining ones are huge. We cut the flowers down as they die off, but which month is it safe to do this, as the profuse bleeding seems to occur even when the flower heads are dead? I feel that they need some of the old foliage removed as there is so much new growth appearing all the time—but when, and how?*

*(2) A fleshy-leaved Hydrangea sargentiana is not a bit happy with me, in spite of, or because of, being moved twice to try to improve it. I am now treating it for rust, which is very bad, with no sign of flower for two years. What conditions does it like and how does one persuade it to flower?*

*Harrogate.*

Euphorbia wulfenii can be split in either spring or autumn. It is safer not to attempt to remove any foliage during the growing season, whilst sap is flowing strongly. And allow flowerheads to wither completely, before any attempt is made to remove them. If you feel you must reduce foliage a bit, for the benefit of new growth making its way, remove stems a few at a time. Reduce bleeding by rubbing dry soil on to cut surfaces. But cutting back still does not commend itself much to me. As to the right time, I would merely say:

as stems clearly begin to harden during their post-flowering period. Dormancy remains best, of course.

Hydrangea sargentiana likes woodland conditions, or at least a protected border in which to grow. Loamy soil and the broken sunlight that woodland will offer, should see that this plant or shrub thrives. You may possibly find a spring application of sulphate of potash would help your specimens to flower.

### Vine problems

*I had a Black Hamburg grape vine given to me, which I think was about 18 months old. I planted it right in the greenhouse (cool, but heated by a paraffin heater in icy weather), but I have since been told that I should have the root outside and allow it to grow through a hole cut in the greenhouse glass. Is this really so? Or can I leave the vine as it is?*

*Ashford, Kent.*

There is not the slightest reason why the vine should not be grown wholly inside the greenhouse. Having roots outside merely means that the watering factor is eased, for obvious reasons. Mulching and watering should ensure that the grapes are well supplied with the moisture they need.

### Unhealthy anemones

*I would like to know why, every summer, some (though not by any means all) of the leaves of my Anemone japonica plants develop dark brownish stains, which cause these leaves to curl and, eventually, to wither.*

*Apart from this, these plants seem healthy enough, although I do not think they are doing as well as they should, and I do not get many flowers. Do you think they are suffering from some deficiency?*

*Hampstead, London.*

Possibly your anemones are in something of a dryish spot, especially if they have by now made large, established clumps. You do, however, say they seem healthy enough. If moisture matters are satisfactory, there may be something lacking in nutrition (though these anemones are usually pretty frugal in their needs). Give them a general fertiliser in the spring, with an accent on potash. Thereafter, apply bonemeal in autumn and sulphate of potash in spring.

### Too many flowers

*About five years ago I planted a privet hedge from rooted cuttings, and it has come along very well but it seems to have an awful lot of blossom on it.*

*Is this a bad thing? If so, what is the cause and what can I do to cure it?*

*Rochdale, Lancs.*

There is no harm whatsoever in privet bearing blossom. This is quite natural and might be considered something of a bonus. Normal clipping will obviously reduce display, if this is what you want ●

*‘No, you’re absolutely right, our old room hasn’t changed. Gainsborough fabrics do last. They may be a little expensive but they are such good value. We just had that chair newly covered in the same pattern and you can’t tell the difference. Can you? Though my rest must be years old! Oh, I’m sure you can get Gainsborough materials from the best people in your area – if you have any difficulty, just ask Gainsborough.’*



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# MODERN MOAT HOUSE AND A HOUSE ON A 13-FOOT FRONT BOTH IN

## HOUSE & GARDEN

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ISSUE  
SALE  
APRIL



Charisma



Photograph by Alec Munro

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aloofly beautiful. Hedonistic beyond knowing,  
ed beyond measure.*

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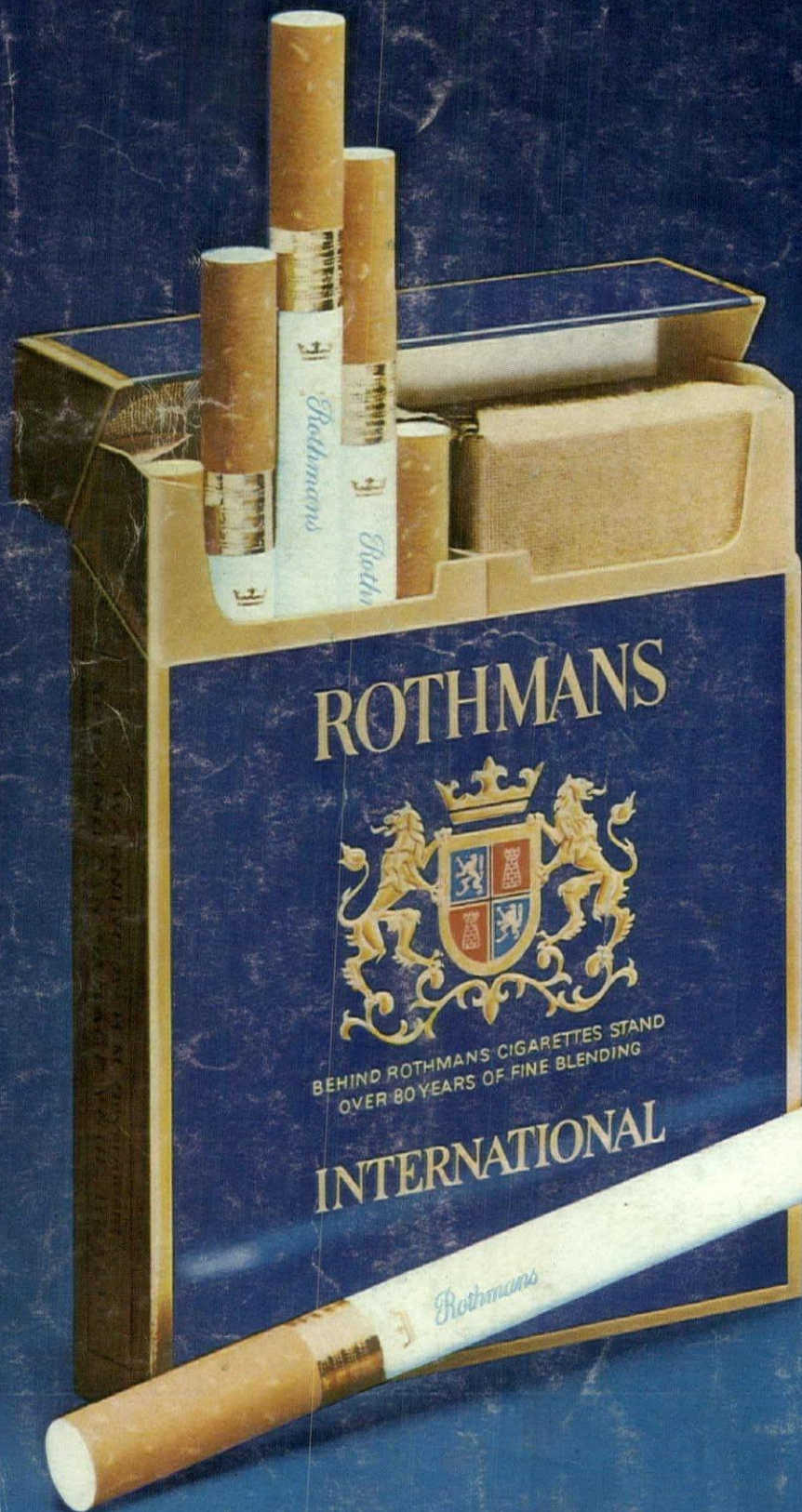
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